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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Saints and Sinners" (Famous Players).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
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PAY

What other Star did you ever hear of (in Moving Pictures) that has ever drawn such an amount of cash in three days by appearing in person on the legitimate stage in ANY production ? ? ?

50%

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PAVLOWA

IN the City of Chicago where PAVLOWA The Incomparable was shown in "The Dumb Girl of Portici" in the Moving Picture Theatres the Exhibitors COULD NOT EVEN BEGIN TO HANDLE THE CROWDS. They Stormed the doors in mobs. At two prominent theatres Police were necessary to keep the clamoring crowds in order. NEVER was such a colossal reception ever accorded a Moving Picture as that given PAVLOWA in "The Dumb Girl of Portici" in Chicago. And there's a reason—yes, dozens of reasons. This production is, without question, the most lavish, most spectacular and most sensational production in the history of pictures. Over 500 people. More than 900 enthralling scenes staged at a cost exceeding a quarter of a million dollars. Produced by Lois Weber and Phillips Smalley. By arrangement with Max Rabinoff.

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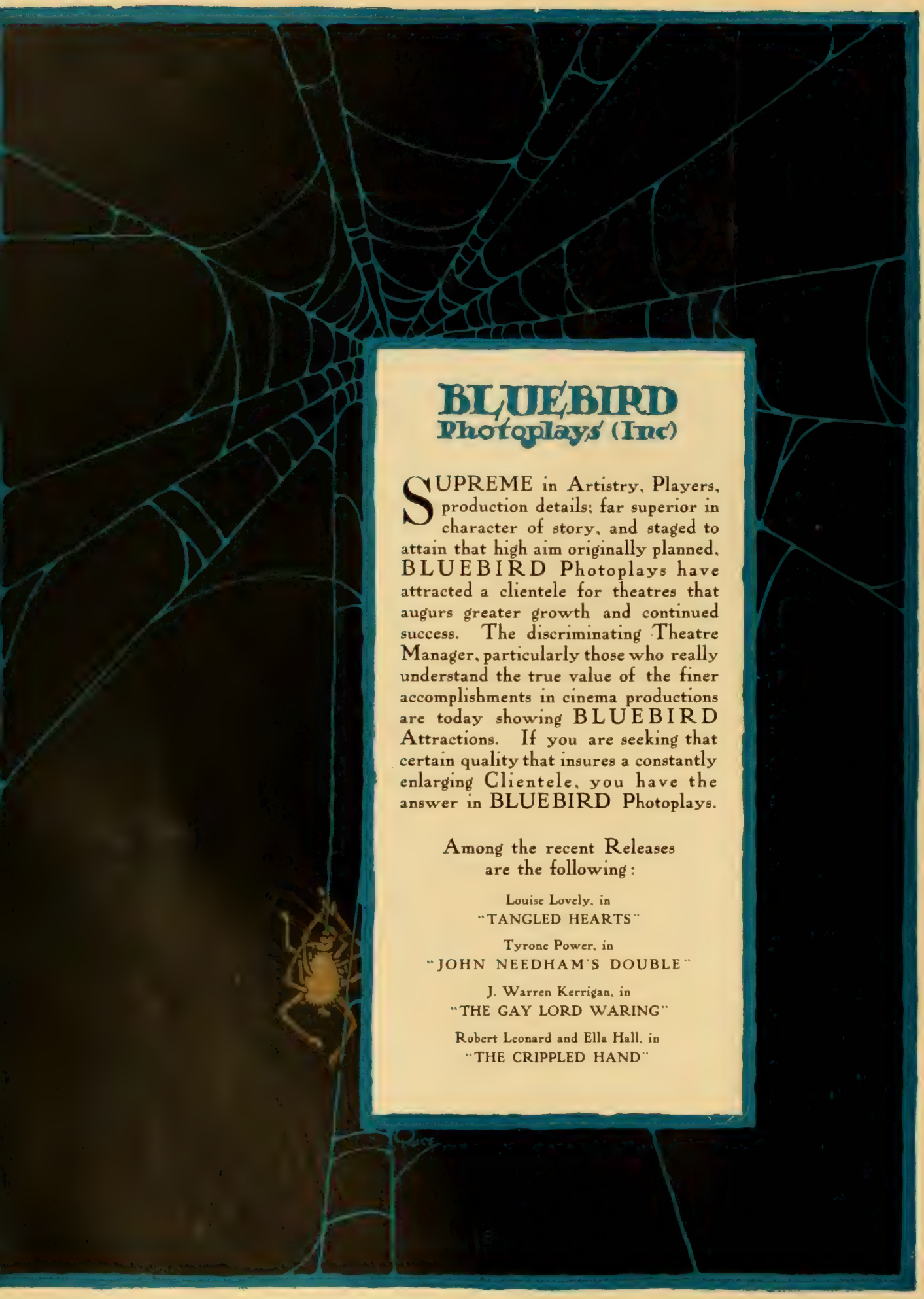

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SUPREME in Artistry, Players, production details; far superior in character of story, and staged to attain that high aim originally planned, BLUEBIRD Photoplays have attracted a clientele for theatres that augurs greater growth and continued success. The discriminating Theatre Manager, particularly those who really understand the true value of the finer accomplishments in cinema productions are today showing BLUEBIRD Attractions. If you are seeking that certain quality that insures a constantly enlarging Clientele, you have the answer in BLUEBIRD Photoplays.

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AND OTHERS

RELEASED MAY 1
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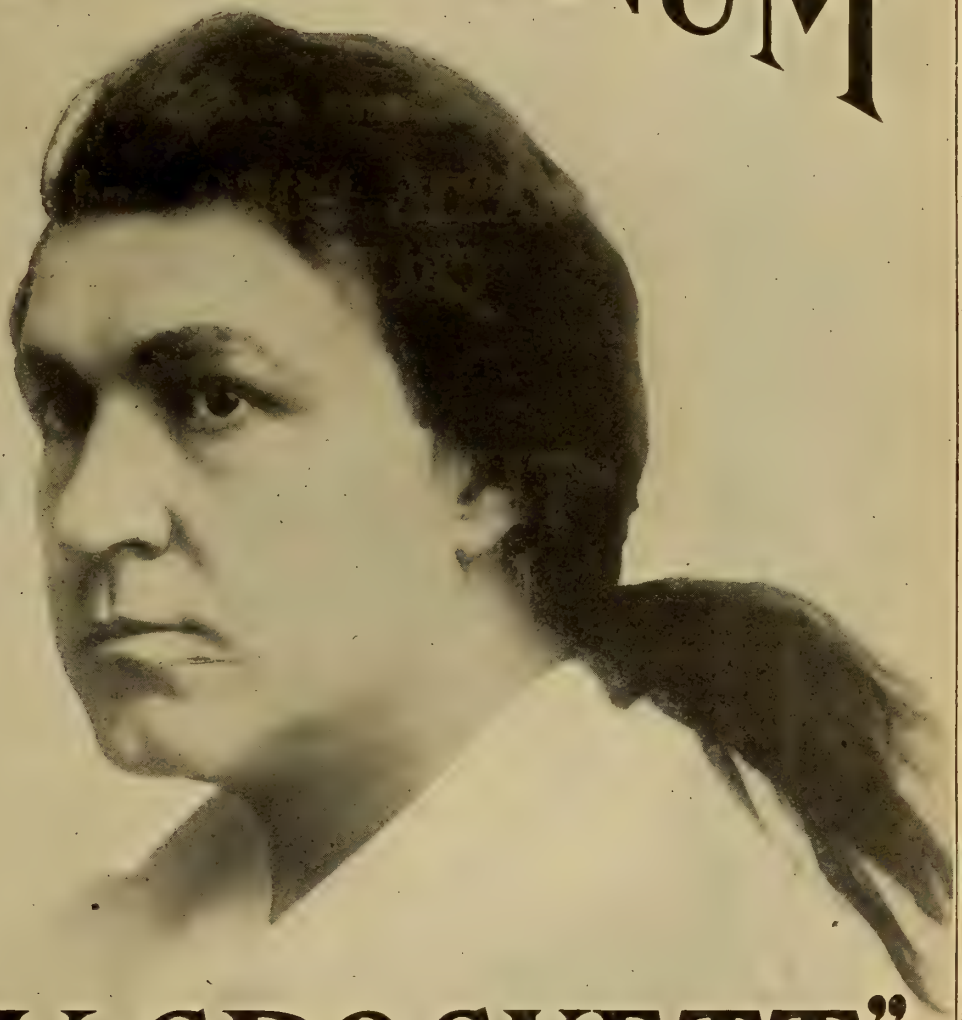

IN

"DAVY CROCKETT"

(AS DONE BY FRANK MAYO)

TO BE RELEASED
ON THE

PARAMOUNT PROGRAM

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Paramount Pictures

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Daniel Frohman Presents
Pauline Frederick in
The Moment Before
produced by
The Famous Players Film Co.

Jesse L. Lasky Presents
Marie Doro in
The Heart of Nora Flinn
produced by
Jesse L. Lasky Feature Play Co.

Paramount-Burton Holmes
Travel Pictures, No. 12
"The Lowlands of Luzon"

Paramount Pictographs, No. 12
Preparedness—Taking of New York.
Psychology, by Munsterberg.
Men Who Make Us Laugh.
Remarkable Hands.
Better Babies.
Trickids.

Paramount - Bray Cartoons, No. 17
"Col. Heeza Liar Wins the Pennant."

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Paramount Pictures

FAMOUS PLAYERS FILM CO.

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Peggy Hyland
Marguerite Clark
Hazel Dawn
John Barrymore

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Marie Doro
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Mae Murray
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Lenore Ulrich
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Dustin Farnum
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Maclyn Arbuckle
Florence Rockwell
Elsie Janis (Bosworth)

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5418

INTERNATIONAL FILM SERVICE INC
PRESENTS

The MYSTERIES of MYRA:

featuring
HOWARD ESTABROOK
and JEAN SOTHERN·

Produced by WHARTON Inc.
Story by Hereward Carrington·
Scenario by Chas. W. Goddard

ACHIEVEMENT

¶ We do not need to use superlatives —

Nor do we deem it necessary to say that

THE MYSTERIES OF MYRA

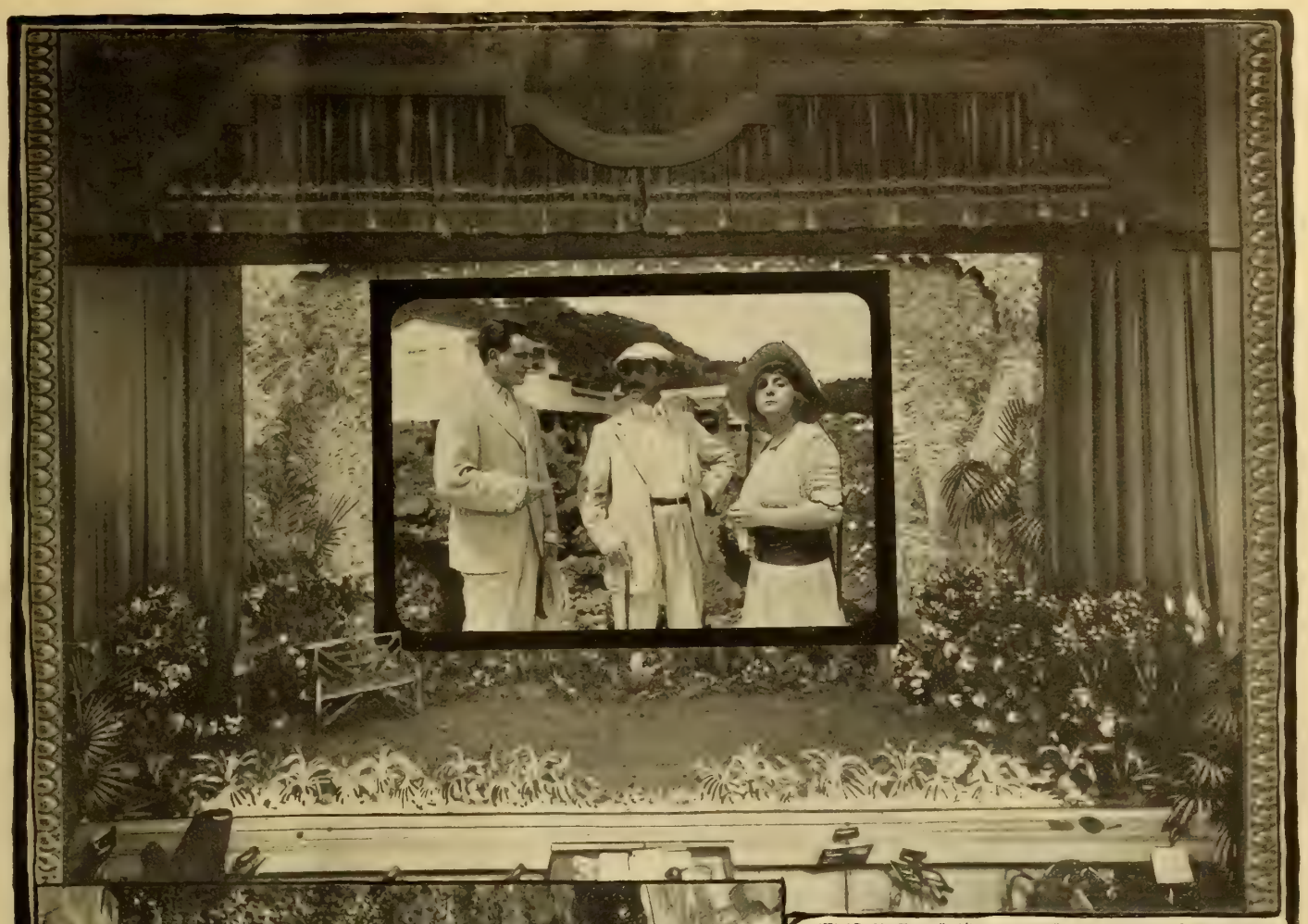
is the greatest *feature series* ever released.

We will let this information come from 1,487 of the leading exhibitors, reviewers and newspaper men who attended the private showing of this feature series.

¶ *And furthermore, to reiterate our contention, we might add that out of an audience of 1,487 we actually closed 703 contracts.*

THIS IS HISTORY!

You can book it at our nearest exchange.



STAGE SETTING "NE'ER-DO-WELL" PITT THEATRE PITTSBURGH

LOBBY "NE'ER-DO-WELL" PITT THEATRE PITTSBURGH

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10 ACT SCREEN VERSION
"THE
NE'ER-DO-WELL"
BY
REX BEACH
HAS JUST CLOSED
3 BIG WEEKS
AT THE PITT THEATRE PITTSBURGH
MR. PATCH HAS JUST REQUESTED
A RETURN DATE STARTING MAY 8TH
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THE STRAND OPENED ON SUNDAY
AND STOOD THEM OUT ALL DAY LONG.
EDGAR WEILL MGR. WIRED —
NEER-DO-WELL A TREMENDOUS SUCCESS
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3 WEEKS CAPACITY
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Thrills That Draw The Crowds!

Book this Money-Maker Today

There is only one Helen Holmes. Thousands upon thousands of film-fans demand to see the hair-raising feats of this fearless heroine—

Helen Holmes

in

The Girl and the Game

—the greatest and most thrilling photonovel ever produced of mountain railroad life.

Exhibitors are making enormous profits on every one of the fifteen two-reel chapters.

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Crowds Will Storm Your Box Office

For booking information apply to the "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City.

Signal Film Corporation

SAMUEL S. HUTCHINSON, President
4560 Pasadena Ave., Los Angeles, Cal.

Directed by
J. P. McGowan

THE GIRL AND THE GAME

MUTUAL PICTURES

Bungling Bill's Dream

A VOGUE Comedy that hits the "bulls-eye" of success —with Paddy McQuire, Rena Rogers, Arthur Moon and Louise Owen—all VOGUE stars and 100 per cent laugh makers.

Directed by Jack Dillon. Released May 7th.

Out For The Count

Arthur Tavares and Madge Kirby! The last word in comedy production. This VOGUE comedy is a screaming hit. Poor little Madge almost marries a fake count.

Directed by Rube Miller. Released May 2nd.

Vogue Comedies are in vogue. Be the *popular* exhibitor in your community. Show VOGUE comedies—and *get the crowds!!*

Slapstick With a Reason

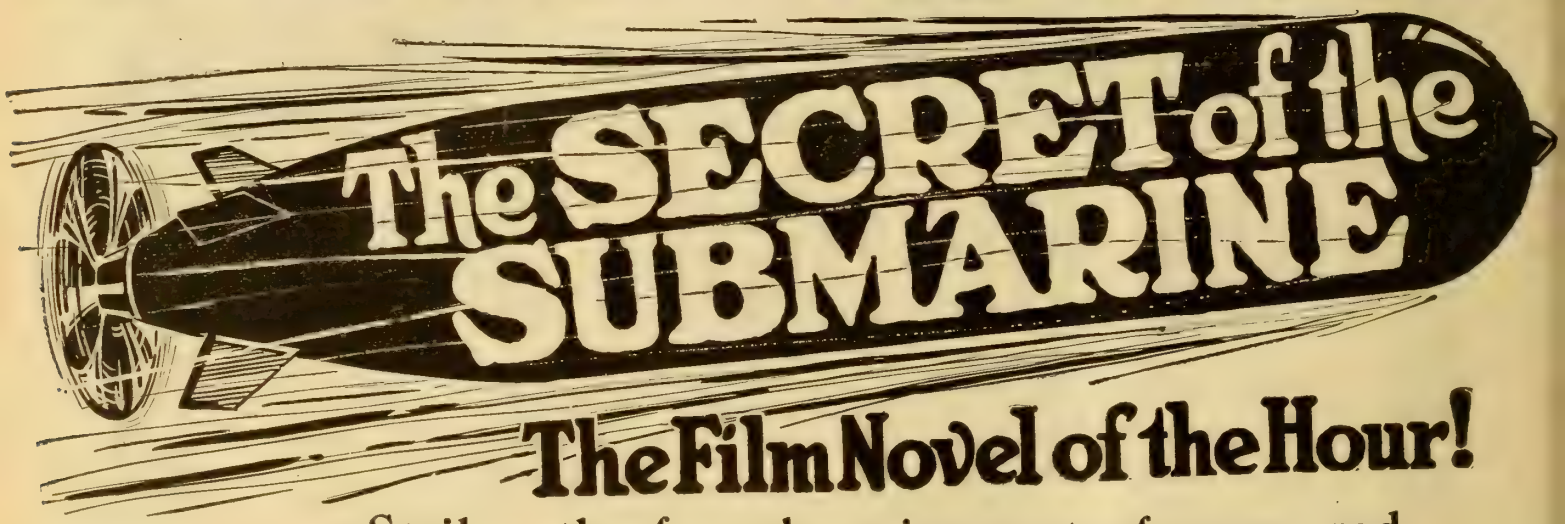
VOGUE Comedies

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE FILMS, Inc., Gower and Santa Monica Los Angeles, California

MUTUAL SPE

SMASHING
—That Will Pack



The Film Novel of the Hour!

Strikes the feverheat interest of every red-blooded American—pictures the subject of strongest appeal in view of our nation's present relation to the world war!—shows the remarkable ***submarine invention idea,*** attributed to Thomas A. Edison, with which the U. S. COULD SMASH ALL THE DREADNAUGHTS AFLOAT!! Furious subsea struggles are enacted by an intrepid company headed by Juanita Hansen and Thomas Chatterton, the popular co-stars!

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Which Can Be Shown In Your Community

RUSH RESERVATION NOW—to get "first chance" for exclusive run. ***Release date May 8th.*** Fifteen Two-Act Chapters—one released each week. Stupendous production—costing fortunes—made by the producers of "The Diamond From The Sky" and "The Girl and The Game"—Samuel S. Hutchinson and John R. Freuler. ***Act now***—get this moneymaker for your house.

Apply to the "The Secret of the Submarine" department of any Mutual Exchange, or at Mutual Film Corporation, 71 W. 23rd St., New York City.

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON
President
CHICAGO, ILL.

CIAL FEATURE

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Your Theatre!

Terrific Climaxes That Electrify!!!

Each chapter of "The Secret of the Submarine" is crammed with hard-hitting surprises, astounding feats—full of *patriotic fervor!!* Chapter One shows thrilling undersea struggles—the smashing of the invention by the spy—his escape from the subsea boat into the ocean—the sinking of the submarine and deadly peril of the occupants! Get this enthralling American Film Novel of the Hour! Get the big calibre cooperation that goes with it.

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F. Alexander Powell, famous war correspondent and submarine authority, has written the stirring narrative, "The Secret of the Submarine." It will be followed by millions—who will want to see the motion pictures—in the livest newspapers from coast to coast:

New York World
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Pittsburgh Gazette Times
Baltimore American
San Francisco Chronicle
Indianapolis Star
Buffalo Courier
Cleveland Leader
Dallas Journal
Omaha Bee
Milwaukee Journal
Los Angeles Record

And 1000 Others

This OPPORTUNITY Means BIG MONEY!!!

It means *capacity*—standing 'em up out to the street!! This is too powerful "competition" to let go to another house. Your reservation involves no obligation—so R-U-S-H it *now!* Don't miss this chance to show "The Secret of the Submarine" and boom the popularity of your house!

MUTUAL PICTURES

Pierre Brissac "The Brazen"

Edward Coxen, Lizette Thorne and George Field featured in a "Flying A" two-part domestic drama with a delightful comedy relief. Directed by Thomas Ricketts. Released May 1st.

Lying Lips

Franklyn Ritchie, Winnifred Greenwood and Eugenie Forde in a five-part, powerful Masterpicture. Strong heart appeal in every foot of this virile masterpiece. Directed by Edward Sloman. Released May 4th.

With a Life At Stake

A "Mustang" two-part drama of western life. Art Acord and Nita Davis in a compelling love story, with new, thrilling adventures. Directed by William Bertram. Released May 5th.

Billy Van Deusen's Ancestrie

A "Beauty" costume comedy with Carol Halloway, John Sheehan and John Steppling in the prominent roles. Directed by Archer McMackin. Released May 3d.

All For Nutting

Orral Humphrey and Lucille Ward in a "Beauty" comedy that is a riot of fun. Directed by Phil Walsh. Released May 7th.

The American Film Company standard of excellence is reflected by large and steady box office profits. Insure your money-making by booking these productions.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation

AMERICAN FILM COMPANY, Inc. SAMUEL S. HUTCHINSON, Pres. CHICAGO, ILL.

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IN SEVEN PARTS

has made more money for more exhibitors than any other feature of equal magnitude in the history of the photoplay

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PORTOLA	SAN FRANCISCO	FAMILY	BUFFALO
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STARRING
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AND
ALEXANDER GADEN
RELEASED MAY 1

IN WHICH A WOMAN'S LOVE SAVES A MINISTER WHO HAS FALLEN

3
GREAT
GAUMONT
SINGLE REELS—
MUTUAL WEEKLY
SEE AMERICA FIRST
KARTOON KOMICS
"REEL LIFE"
THE MUTUAL
FILM MAGAZINE

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May 8th
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AND EDWIN CAREWE IN
THE SNOWBIRD
A Metro wonderplay tremendous in its romantic power, directed by Mr. Carewe and produced by ROLFE PHOTOPLAYS INC
METRO
PICTURES

METRO

The Stars who will appear in Metro Pictures during the Summer months:

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Francis X. Bushman

Beverly Bayne

Lionel Barrymore

Emily Stevens

Harold Lockwood

May Allison

Edmund Breese

Viola Dana

Mr. and Mrs. Sidney Drew

Marguerite Snow

Ethel Barrymore

Mabel Taliaferro

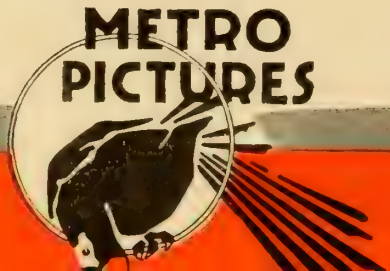
COMING—

The Treat of the Season

Francis X. Bushman and Beverly Bayne

In a Stupendous Production of

ROMEO and JULIET



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For with it comes the first of the New Day Brady-Made Pictures.

For the first time exhibitors may obtain pictures not alone under the name of but under the personal supervision of the foremost theatrical genius of the time.

Into these plays are thrown all the stars, all the directors, all the resources that formerly went to make up two big weekly feature releases.

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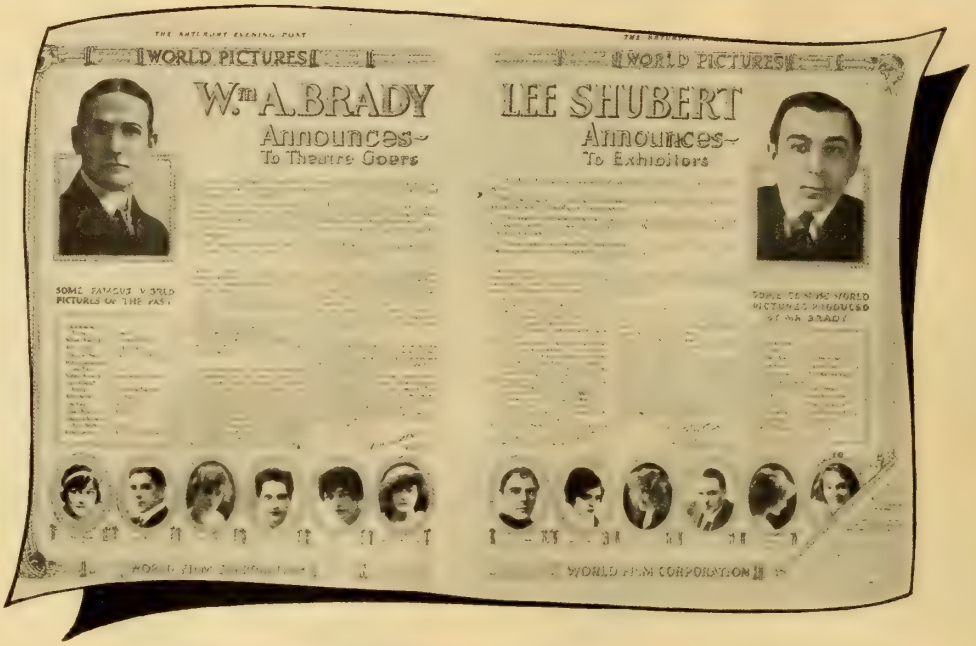

WORLD FILM IS SPENDING THOUSANDS OF DOLLARS TO AID EXHIBITORS

With this double page spread in the "Saturday Evening Post," May 6th, World Film Corporation opens the greatest National Advertising Campaign now being conducted in the motion picture business.

Every two weeks until the Summer months a full page ad will also appear.

Reaching the millions of readers of this great publication it will create a demand to see the new Brady-Made plays in every community.

Your patrons will ask you for them.

When they do, be in a position to tell them that you will show these New-Day pictures regularly.

Shrewd exhibitors took advantage of our startling "Show Me" Day offer which met with instantaneous response the country over on April 24th.

If you missed it wire for a World Film salesman or contract now.

FILM CORPORATION

WORLD PICTURES

THESE ARE THE MASTER DIRECTORS WHO PRODUCE WORLD PICTURES

Their past performances are indicative of their future results and your assurance that they will produce only dependable plays.

Tourneur directed "Trilby" and "Alias Jimmy Valentine"; Capellani produced "Les Miserables" and "Camille"; Chautard is responsible for "The Rack" and "The Boss"; Crane made "As Ye Sow" and "Old Dutch"; August staged "The Yellow Passport"; Thornby did "Her Maternal Right"; Taylor picturized "Passersby" O'Neill contributed "Bought."

Under the further supervision of that master craftsman of the stage—Wm. A. Brady—can there be any doubt in your mind as to the supreme quality of pictures these geniuses will produce?

Directors, stars, pictures and national advertising combine in their strongest elements to make World Pictures, Brady-made, supreme in the feature field.

WORLD FILM CORPORATION

WORLD PICTURES

WM. A. BRADY PRESENTS

In behalf of the World Film Corporation

CLARA KIMBALL YOUNG

IN

THE FEAST OF LIFE

A NEW-DAY PRODUCTION

A gripping picture of life and love that adds much to the laurels of A. Capellani, the director of Camille and other great successes

It is another of the New-Day Brady-Made plays typical of these dependable successe to follow:

KITTY GORDON in "HER MATERNAL RIGHT"
ROBERT WARWICK in "SUDDEN RICHES"
ALICE BRADY in "TANGLED FATES"
GAIL KANE in "THE OTHER SISTER"

WORLD FILM CORPORATION
130 WEST 46th STREET - - - - NEW YORK CITY

WORLD FILM CORPORATION

LOIS MEREDITH

IN

"Spellbound"

Wednesday
May 17th

General Film Service

Direction of H. M. and E. D. Horkheimer

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offer in the General service
EVERY FOURTH WEDNESDAY

A Five Reel Feature
with such stars as

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Knickerbocker Star five reel features are stories which cannot be adequately told in less than 5,000 feet of film.

NO PADDING

Big stars, gorgeous sets, superlative photography.

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A big campaign in newspapers and magazines,

Special press sheets,
Big variety of posters,
Special lobby displays in frames,
Cuts and mats,
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Heralds, streamers, etc.

326 Lexington Avenue **New York City**

GENERAL FILM SERVICE

THREE-PART DRAMA WITH A STRONG COMEDY INTEREST

THE MATCHMAKERS

BY WILLIAM ADDISON LATHROP

FEATURING

SALLY CRUTE, ROBERT BROWER, the grand old man of movies, and WILLIAM WADSWORTH, whose character delineations have made him famous on the screen

DIRECTION, GEORGE RIDGWELL

The Moving Picture World said of this film:

"It is a clean, unpretentious photoplay that has been appraised by the director at its true value, and made thoroughly entertaining by the acting of the cast and the manner of its pictorial embellishment."

One, Three and Six Sheet Posters.

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THE REAL DR. KAY

Single Reel Comedy

With RAYMOND McKEE as the aspiring young doctor, and GUIDO COLUCCI, as the lawyer who was mistaken for the doctor

Released Wednesday, May 3rd

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Order Posters from Morgan Lithograph Co., Cleveland

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You know the old saw about brevity being the soul of wit. Just as surely it is the soul of the photoplay.

Essanay's one, two and three reel comedies and dramas are condensed to pure essence—no dilution—nothing superfluous.

Essanay picks its short subjects with the same care as it does its features, each for a fitting length.

The action is quick, sharp, clear, concise.

ONCE A THIEF—?

presenting

Bryant Washburn and Nell Craig

The world is quick to blame those who have stumbled. Here is the great problem. Is the man once a thief always a thief?

IN THE MOON'S RAY

Presenting

Francis X. Bushman

2 act drama—Reissued May 2

THE FABLE OF THE PREACHER WHO FLEW HIS KITE BUT NOT BECAUSE HE WISHED TO DO SO

By George Ade

Comedy—May 3

TRADEMARK Reg. U. S. Pat. Off.

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

TRADEMARK Reg. U. S. Pat. Off.

The Judge
Says,
"The Best Ever"

The Strange Case of
MARY PAGE

Essanay

1333 Argyle St., Chicago
Geo. K. Spoor, President

A Policy Which Decreases Expense and Increases Returns

The value of long runs is in direct ratio to the drawing power of a picture.

V-L-S-E from its very inception has espoused runs of two or more days. It has done this in the firm conviction that its product merited, to an unusual degree, such extended showings.

That this conviction has been fully justified is proven in the following letter from the Majestic Theatre Company of Detroit. The experiences related in this letter are typical of those of many other exhibitors.

A. ARTHUR CAILLE, PRESIDENT — FRANK A. WESBROOK, VICE-PRESIDENT — HENRY J. GUTHARD, SECRETARY-TREASURER — M. W. McGEE, MANAGING DIRECTOR

The Majestic Theatre Company, Inc.

HIGH CLASS PHOTO PLAYS

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WOODWARD AVE.
AT WILLIS

MAJESTIC THEATRE BUILDING
PHONE GRAND 100

ONE OF THE LARGEST AND MOST COMFORTABLE GROUND FLOOR THEATRES IN THE WEST SEATING CAPACITY, 2160

V. L. S. E., Inc.,
1600 Broadway,
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Detroit, Mich.,

Gentlemen:—

The following letter bearing on the policy of this theatre wherein we changed from running four features a week to our present policy of running one feature an entire week, and the attendant successful results from a box office stand point for six months, may be of interest to you.

The Majestic Theatre seats approximately 2,100 people and was opened April 1, 1915. On account of its being located two miles from the downtown section, some of the Directors favored a daily change in our program while some of us believed in three changes per week. The matter was finally compromised with a change of four bills per week. This policy lasted thirty days when we went to three bills a week.

At that time one of your representatives arrived in Detroit and told him of our plans, asking him if he thought we were making a mistake. He told us that we were but the mistake was in not running the feature an entire week, and he proceeded to give us arguments in support of this. The radical change suggested by him sort of took our breath away, but the apparent sincerity of his statement convinced us and we resolved to give it a 30 days' trial.

At the end of August, considered not a good show month, we found that our receipts had increased $2,700 over our banner month which was in April. September showed an increase of $900 over August; October $400 over September; November $700 over October; December fell off slightly; January $800 over November; and February, according to present indications, will run from $400 to $500 more than January.

We believe that two things have helped make this increase in our business. First, running a feature an entire week; second, our policy since doing this has been to only book features that we have seen first, we figuring that we know the wants of our patrons better than some manufacturer in New York or California. Further, in a nice way we have given our patrons to understand that we have taken great pains in selecting for them only the best of features and we believe that this has strengthened their confidence in us.

We are writing you this letter as this policy was suggested by one of your district managers and we feel more than grateful to you.

Yours truly,

FAW/WS

F. A. Wesbrook.

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"SHERLOCK HOLMES"

Arthur Berthelet, director

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"Vultures of Society"
"The Misleading Lady"
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"A Daughter of the City"
"The Alster Case"
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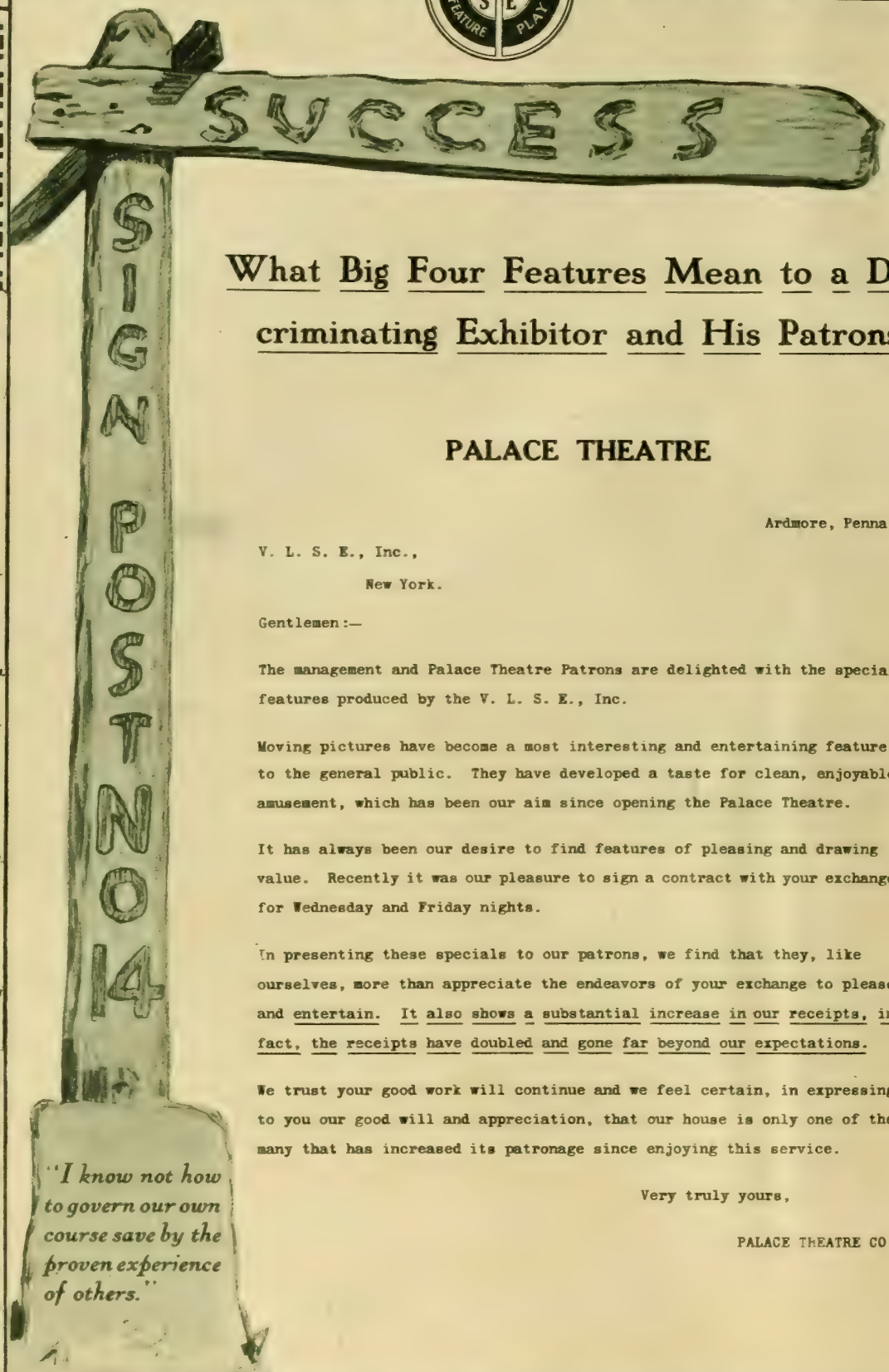

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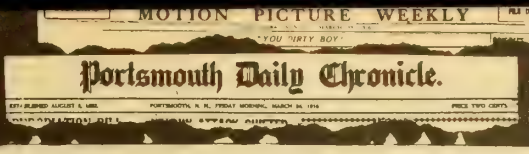

SOME OF THE NEWSPAPERS PUBLISHING THE MICHELENA TALKS

ALABAMA

The Mobile Tribune—Mobile.
The Huntsville Daily Times—Huntsville.
The Anniston Evening Star—Anniston.

ARIZONA

The Blade Tribune—Florence.
The Yuma Examiner—Yuma.
The Journal Miner—Prescott.

ARKANSAS

The Republic and Evening News—Fayettville.
The Herald—Forrest City.
The Fort Smith Times Record—Fort Smith.

CALIFORNIA

The Chronicle—San Francisco.
The People's Cause—Red Bluff.
The Express-Tribune—Los Angeles.
The Nevada City News—Nevada City.
The Santa Clara News—Santa Clara.
The Placer Herald—Auburn.
The Richmond Independent—Richmond.
The Redding Searchlight—Redding.
The Santa Maria Times—Santa Maria.
The Santa Monica Bay Outlook—Santa Monica Bay.
The Advocate—Alhambra.
The Modesto Herald—Modesto.
The Riverside Enterprise——Riverside.
The Visalia Delta—Visalia.
The Independent—San Rafael.

COLORADO

The Republican—Buena Vista.

CONNECTICUT

The Waterbury Democrat—Waterbury.

FLORIDA

The Reporter-Star—Orlando.
The Florida Index—Lake City.

GEORGIA

The La Grange Graphic—La Grange.

ILLINOIS

The Chicago Tribune—Chicago.
The Republican Leader—Marion.
The Woodstock Republican—Woodstock.
The Edwardsville Republican—Edwardsville.
The Review—Decatur.
The Democrat Message—Mt. Sterling.
The Moline Dispatch—Moline.
The Mason County Democrat—Havana.
The Republican Era—Murphysboro.
The News Herald—Litchfield.
Local News Wilmette.
Evanston Press—Evanston.

IDAHO

The Journal—Coeur d'Alene.
The News—Twin Falls.
The Idaho Statesman—Boise.

INDIANA

The Frankfort Morning Times—Frankfort.
The Argus—La Porte.
The Journal-Tribune—Logansport.
The Lafayette Journal—Lafayette.
Evansville Journal-News—Evansville.

IOWA

The Constitution Democrat—Keokuk.
The Republican and Evening Times—Cedar Rapids.
The Oelwin Register—Oelwin.
The Journal—Webster City.
The Marengo Republican—Marengo.

KANSAS

The Manhattan Nationalist—Manhattan.
The Western Spirit—Paola.

KENTUCKY

The State Journal—Frankfort.
The Daily Independent—Maysville.
The Winchester Democrat—Winchester.
The Kentucky New Era—Hopkinsville.
The Enterprise—Lebanon.

LOUISIANA

The Daily States—New Orleans.
The Signal Democrat—Minden.
The American Press—Lake Charles.
The State Times—Baton Rouge.

MARYLAND

The Press—Cumberland.

MAINE

The Herald—Belfast.

MASSACHUSETTS

The Gazette-Times—Hyde Park, Boston.
The Evening News—Lynn.
The Boston Traveler—Boston.
The Enterprise—Marlboro.
The Tribune-Enterprise—Watertown.
The Sun American—Lawrance.

MONTANA

The Billings Times—Billings.
The Tribune—Great Falls.

MINNESOTA

The Herald—Duluth.
The News-Messenger—Marshall.

MICHIGAN

The News—Alpena.
The Tawas Herald—Tawas City.
The National Democrat—Cassapolis.
The Cadillac Evening News—Cadillac.
The Manistee News-Advocate—Manistee.
The Kalamazoo Telegraph—Kalamazoo.
The Herald-Leader—Menoninee.

MISSISSIPPI

The Eagle—Oxford.
The Natchez News-Democrat—Natchez.
The Meridian Dispatch—Meridian.
The Times Publishing Co.—Greenville.
The Vicksburg Evening Post—Vicksburg.
The Hattiesburg News—Hattiesburg.

MISSOURI

The Republican—Poplar Bluff.
The Huntsville Herald—Huntsville.
The Clarkston Gazette—Clarkston.
The Charlton Courier—Keytesville.
The Democrat Tribune—Jefferson City.
The Mexico Ledger—Mexico.
The Chilicothe Constitution—Chillicothe.
The St. Joseph Gazette—St. Joseph.
The St. Louis Republic—St. Louis.
The Macon Times-Democrat—Macon

NEW YORK

The Morning Telegraph—New York City.
The Evening Times—Rochester.
The Flushing Daily Times—Flushing.
The Herald—Hudson Falls.
The Citizen—Herkimer.
The Newburg Daily News—Newburg.
The Daily Advertiser—Elmira.
The Highland Democrat—Peeksville.
The Advertiser-Gazette—Geneva.
The Yonkers Daily News—Yonkers.
The Suffolk Bulletin—Huntington.
The Binghamton Press—Binghamton.

NEW HAMPSHIRE

The Colebrook Sentinel—Colebrook.

NEW JERSEY

The Hudson Observer—Hoboken.
The Camden Daily Courier—Camden.
The Trenton Times—Trenton.

NORTH CAROLINA

The High Point Review—High Point.

NEBRASKA

The Omaha Bee—Omaha.

OHIO

The Van Wert Morning Times—Van Wert.
The Northwest News—Napoleon.
The Toledo Blade—Toledo.
The Marion Star—Marion.
The Canton Daily News—Canton.
The Tribune—Greenville.
The Review—Fostoria.
The Conneaut News-Herald—Conneaut.

OREGON

The Statesman—Salem.
The Ashland Tidings—Ashland.
The Morning Astorian—Astoria.
The Evening News—Roseberg.

OKLAHOMA

The Enid Morning News—Enid.
The Johnston Capital-Democrat—Tishomingo.
The Muskogee Daily Phoenix—Muskogee.
The Democrat—Okmulgee.

PENNSYLVANIA

The Examiner—Lancaster.
The Citizen—Butler.
The Mananoy American—Mahoner City.
The Record—Coraopolis.
The News-Standard—Uniontown.
The Harrisburg-Telegraph—Harrisburg.
The Olyphant Record—Olyphant.
The Progress—Greenville.
The Democrat—Allentown.
The Tribune Press—Greensburg.

SOUTH DAKOTA

The Pioneer Times—Deadwood.
The Capital Democrat—Pierre.

SUOTH CAROLINA

The Gazette—Beaufort.
The Charleston Review—Charleston.

TEXAS

The Courier—Tyler.
The Democrat—Sherman.
The Clarksville Times—Clarksville.
The Corpus Christie Caller and Daily Herald Corpus Christie.
The Terrell Transcript—Terrell.

TENNESSEE

The Sentinel—Knoxville.

UTAH

The Milliard County Progress—Fillmore.
The Park Record—Park City.

VIRGINIA

The Virginian—Abingdon.
The Herald-Courier—Bristol.

WEST VIRGINIA

The Clarksburg Telegram—Clarksburg.
The Parkersburg News—Parkersburg.
The Wellsburg Herald—Wellsburg.
The Raleigh Register—Beckley.

WASHINGTON

The Centralia Chronicle—Centralia.
The Aberdeen World—Aberdeen.
The Colfax Gazette—Colfax.
The Everett Daily Herald—Everett.

WYOMING

The Sheridan Post—Sheridan.
The Natrona County Tribune—Casper.

WISCONSIN

The Democrat—Madison.
The Watertown Leader—Watertown.
The Press—New London.
The Shawano County Journal—Shawano.

HONOLULU

The Honolulu Star-Bulletin.

CANADA

The Record—Sidney, N. S.
The Montreal Herald—Montreal.
The Winnipeg Tribune—Winnipeg.
The Quebec Telegraph—Quebec.
The Calgary News Telegram—Calgary.

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Pittsburgh
123 Fourth Ave.

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Sixth of the fifteen two-reel episodes—each telling a complete story. Mona and Mary turn their attention to the "Social Pirates" of the art world and clash with Harry the Hun, an art thief, and Melnotte, a crooked dealer. Gripping in its tense cross-play of clever wits and desperate schemers, with suspense that holds to the last scene.

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MARIN SAIS and OLLIE KIRKBY

Stories by

GEORGE BRONSON HOWARD

A Special General Film Release—Ask your manager about the tremendous publicity backing.

KALEM COMPANY

235 West 23rd St., New York City

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 1054)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, May 6, 1916

Facts and Comments

THE MOVING PICTUTE WORLD is old-fashioned in its ideas of reporting the news. The news is printed as it happens. We have no special policies which require the suppression or the coloring of news events.

* * *

WE HOPE that every exhibitor in the state of New York will immediately file his protest against the signing of the Cristman-Wheeler censorship bill, which has passed both houses and is now in the hands of the Governor. There was considerable opposition to the bill both in the assembly and in the senate. The measure had a hard road to travel. Governor Whitman will no doubt give the film interests an opportunity to be heard before he signs the bill. It is to be hoped that our representation will be impressive in numbers and in quality.

* * *

A STRONG sentiment in favor of censorship seems to have developed in certain Catholic fraternal and religious associations. A good deal of it no doubt has been inspired by professional reformers located at Washington and wholly unconnected with the Church. One of the most convincing and eloquent arguments against censorship was made by Dr. Thomas Edward Shields, Professor of Education at the University at Washington. We believe that a campaign of education on motion pictures might have been conducted within the Catholic Church. We know of many priests who are great friends of the screen and who would have been glad to give the film men a fair and full hearing. A little was done along these lines by one or two men in the industry. To achieve any great result organized and concerted action was necessary and it was not forthcoming.

* * *

AT THE exposition of the Board of Trade a special day will be given to projection. No single factor in the industry has contributed more to the progress of good projection than the projection department of THE MOVING PICTURE WORLD, so ably conducted by F. H. Richardson. May 9th will be "Projection Day." On that day Mr. Richardson will address the producers, exchange men, theater managers and exhibitors on the very important topic of "Practical Projection."

* * *

THE highest court in Pennsylvania has overruled the decisions against the Censor Board. Stripped of all legal verbiage, it means that the censors can do exactly as they like. They may make spectacles of themselves before God and men and no power on earth can restrain them. Watch out now for some rare gems of wit and wisdom. Can you imagine the power this decision places in the hands of the censors? It means nothing short of arbitrary power with all the evils and temptations incident thereto.

* * *

CENSORSHIP in Maryland is said to be due to the resentment of a certain showman against a certain producer. The showman is an old Marylander, powerful in politics. He wanted something from the producer which the producer refused to give him. Thereupon the local showman registered a vow to the effect that he would put censors in Maryland and that these censors would put the manufacturer out of business—at least as far as the Terrapin State was concerned. It is now whispered in the lobbies at Annapolis that the aforesaid showman is going to be one of the censors. Sounds like that of a knife in process of being sharpened are heard in the showshop. There will be some cutting of films.

* * *

THE Smith-Hughes censorship bill seeking to invest Uncle Sam with all kinds of inquisitorial and dictatorial power has been amended but not improved. It contains the principle of previous restraint and is therefore just as objectionable as any other form of censorship bill. We are often asked what are the prospects of its passage in the House. Good, we are sorry to say. The whole censorship agitation has gained through the advocacy of Federal censorship by some of the film interests. This offer of submission to censorship is tantamount to a recognition of the necessity of legalized censorship. That's why we are everlastingly opposed to it.

High Salaries

By Louis Reeves Harrison.

CONSIDER the credit which is derived from favorable public opinion as the equivalent of what is stamped officially in England on gold and silver in evidence of genuineness, a "hall-mark," and we almost immediately get at the secret of large sums paid to certain salaried factors in motion picture production. Designate the general character of work done by certain exceptional directors and actors as their "hall-mark," for such it becomes to producers who are constantly in search of what is dependable in quality, and the whole question of exceptional remuneration can be better understood.

Scientific work in nearly all first-class studios is advanced to such a stage that poor photography is the exception with them instead, as in years gone by, the rule. Improvements are being constantly made, and scientific development may be expected as long as human ingenuity is given a chance, but it has already attained a status more advanced than any department of pure artistry. Pre-eminence is now sought in one of three divisions, that of creative talent, that of artistic treatment, or that of exceptional interpretation as manifested in popularity of certain interpreters.

Very few directors have acquired a "hall-mark" because most of them have been urged to produce in a hurry and to change base metal into gold. It is true that most of them have been very well paid, and it is equally true that most of them have done their best with the materials they were compelled to use, but those who have a "hall-mark" can be counted on the fingers of one hand. Even they, so great are their activities, deeply appreciate the growing necessity of better working material.

In the absence of gold to work with, under the necessity of giving some sort of an imitation lustre to metal that can be had in abundance at low figures, directors deserve all they get. If any one of them has ability enough to faintly approximate at this stupid stage of motion picture development the brilliancy and beauty it is to eventually acquire, the force and charm and influence it is bound to exert when all three artistic departments are brought into a harmony of relation—more than a salary, he deserves a half interest in the business.

Yet it is the new art itself that wins, not its examples. More direct than literature, more natural than the stage, within the reach of all, appealing to those who are slow about grasping the full significance of language, reaching out helpfully to immature minds, opening up an almost limitless field of entertainment for those who watch growth and foresee its consequences with intellectual pleasure, who have imagination as well as critical taste, the new art fascinates all classes. In its strong hold upon millions of people in all parts of the world lies the secret of present great profit irrespective of slow progress in working true veins of gold.

Talented directors may one day be skilled goldsmiths, each with a "hall-mark" on his product. Just now talented directors are asked to be alchemists. They are expected to possess a magical and mysterious power, and they are not to be blamed for keeping up a pretense of having it while they do some remarkably fine gilding, or while they cleverly alloy some compounds containing a percentage of pure genius. But directors have recently been outclassed in the matter of high salaries by some of the types they have helped bring into prominence.

Stupid as most of us were a few years ago about the future of moving pictures, are we not just as stupid to imagine that the present status represents anything more than an imperfect period of growth? As those old releases become present objects of derision, so will our present "masterpieces" be laughed to scorn in a few years. While this realization may be jarring to our present richly-compensated egotism it may, like intelligent criticism, be a tonic stimulant to immediate improvement. We are accumulating a lot of dangerous liabilities in the way of story-directors and story-interpreters without much consideration of what is to be directed and interpreted in the future.

The "hall-mark" has been put upon some popular favorites, and not without reason. They are at least temporarily the real thing. Their stamp on a product makes it sell as long as the public can be counted upon to approve. Most of them are unusual types. They represent something that pleases for the time being. They know of their value and profit accordingly, and most of them have been patient and willing workers as well as survivors of a general type elimination. Through the purely theatrical idea of "starring" an interesting personality, they at present represent the most dependable factor for steady profits, hence, if you please, the high salaries they are paid.

It must become apparent to any one who has the big future of moving pictures very near at heart that we have been working through scientific attainment, and through artistry in the directing and interpreting forces toward an end that is bound to tap some rich veins of true genius in the near future. Our present efforts seem to be those of preparation for something finer to come, a more harmonious relation of artistic departments.

The present scarcity of authors who know anything about the craft renders it improbable that the near future will witness any "hall-mark" of authorship attracting public attention, but it is quite possible for any producer to acquire a reputation for superlative quality, so that the appearance of his name on the screen will be a signal for the entire audience to sit up and take notice. There are now some producers on the way to a pronounced superiority of brand, but that cannot be reached until play, player and play-director are of uniform high quality.

This means taking time in the matter of selection and treatment, and it means a more even distribution of expenditure on all three departments of artistry instead of, as now, excess of outlay on one or another department to the detriment of the composite whole effect. The popular demand will be less and less satisfied with the exhibition of fine interpreters who have nothing of exceptional interest to interpret. This whole business is built upon popularity of a new and delightful medium of expressing something, hence marked success can never be attained without due consideration of that something to express.

Cleverness of style in the printed story, attractive personality in the visualized story, are very important factors in the success of a story, but a lack of intrinsic merit in the story itself, such as vitality of theme, means a limited sale and a lack of that distinguishing "hall-mark" which establishes in the mind of the public, beyond the shadow of a doubt, that the product offered is gold straight through, a guarantee of quality on future, similar products.

Peace with Honor

By W. Stephen Bush.

THE differences heretofore existing between the organized exhibitors and The Motion Picture Board of Trade have been composed in a manner eminently satisfactory to both parties and highly gratifying to the entire industry.

The controversy has developed one fact of supreme importance. The exhibitor is a factor to be recognized. The exhibitor has been an essential link in the chain during the entire history of our industry. The artificial conditions surrounding us at the beginning of our industry have been distinctly unfavorable to his obtaining his proper rights. He was in spite of himself a hewer of wood and a drawer of water or, to use more modern language, a "janitor." This condition did not last long. It was soon found that in every movement affecting the industry as a whole the support of the exhibitor was indispensable. The breaking up of monopolistic conditions, the increasing importance of the multiple reel feature, the tremendous competition among producers and exchanges all tended to emphasize the importance of the man on the firing line. Then came a striking improvement in the personnel of the exhibitor. He became conscious both of his power and of his responsibility. He realized the need of organization. Unfortunately, the cause of organization was shipwrecked when it seemed most promising and it has taken some time, a lot of patience and no little leadership to bring the organization out of the wilderness and desolation.

Happily, the thought of organization had taken root too deeply to perish entirely. Men were found in every state who were impressed with the need of concerted action and today the cause of organization is stronger than it ever was before and it bids fair to keep on growing.

The conflict between the forces arrayed behind the Board of Trade and the Exhibitors' League has not been an unmixed evil. The contending parties learned more of each other than they knew before. They began to respect each other more. Opinions were revised on both sides of the fence. We all realize now that in this vast industry there is ample room for two organizations, one representing the manufacturers and the other representing the exhibitors. The capital invested by the manufacturing interests is gigantic, but it is no greater than the money invested in the fifteen thousand motion picture theaters in the United States.

The Moving Picture World has from the publication of its first issue up to the present moment contended for a proper place for the exhibitor in the councils of the industry. This publication is guided by principles based on convictions. We are not with one branch of the industry on Monday and with another on Tuesday. We do not shift with every wind. We represent the entire industry and we have grown in circulation and in the confidence of our readers because of that fact.

We earnestly hope that the two organizations will always present a serried phalanx against the common enemy. There are many battles to be fought, there is a great deal of constructive and progressive work to be done in the near future. Nothing can be accomplished without intelligent co-operation between the manufacturer and the exhibitor. The manufacturers have realized this some time ago. The exhibitors have received intelligent advice and co-operation in the conduct of their business as well as in battles against the common foe. The exhibitors, on the other hand, have as a general thing been only too willing to come to the aid of the producer in all fights against censorship and hostile legislation.

We hope the exhibitors throughout the country will derive this one great lesson from the recent past: Organization pays dividends of recognition. Whatever achievements the exhibitor has to his credit, whatever concessions he has obtained, whatever recognition has come to him are wholly due to his power as represented by organization.

"Lip-Advertising"

By W. Stephen Bush.

AMONG motion picture exhibitors there is the firm belief that "lip-advertising" is the most effective form of all advertising. I have in mind an exhibitor who owns three big houses and who does remarkably little advertising in the newspapers. He concentrates on his house program, which is one of the most attractive little publications I have ever seen. Aside from that he trusts in "lip-advertising." He takes infinite pains in selecting the best for his program and then he confidently expects the public to do the rest.

"The public then," he said the other day, "never fails me. It warms the cockles of my heart to hear them 'boost the show' on Sunday night. I can then guess the week's business to within fifty dollars."

It's a good tip then to concentrate on your power of selection. There is enough quality in the market today to supply you with weekly or even semi-weekly programs of a high type. Select well and reject well and your audience will be your best press agent. It may cost a little more, but you will save something on the advertising.

Do not yield to the impression that "lip-advertising" is effective only in small communities. I know whereof I speak when I tell you that it is just as effective right here on Broadway and all "its tributary streams." The whispered word in the lobby, the confidential talk at the family breakfast table. the chat in the club makes or mars the play. For it is well-known among showmen that unfavorable lip-advertising acts like bichloride of mercury on any amusement, and especially on film plays of feature length. I have known of extraordinary efforts and of extraordinary amounts of money all spent for the purpose of keeping a play alive beyond its proper deserts. Efforts and money thus spent have always resulted in failure. The best that can be said for them is that they produce artificial respiration. It's like advertising oxygen to a man in extremis. The final demise may be delayed for a few hours, but the principle of life cannot be created by artificial means.

I advise exhibitors and producers as well to get away from the idea that "puffing" is capable of producing genuine values. The judgment of the audience is never influenced by "puffing" no matter how cleverly done. There is no appeal from the verdict of the men and women who compose your patronage. No amount of advertising will set aside that verdict. Get the kind of pictures that will insure the right verdict and "you should worry about the advertising." The quiet little comments of the groups of patrons leaving the theaters are louder than the giant bellows of the "most mastodonic" press agent.

WARNING AGAINST ALLEGED FORGER.

A. G. Shear, manager of the Consolidated Film & Supply Company, New Orleans, La., writes that Max Sokolow, employed by him as a film salesman, forged a check for $25 on a New Orleans amusement company and passed the same on a hotel clerk at Mobile, Ala. Mr. Shear's information regarding Sokolow is to the effect that he was employed at one time by the Universal Exchange in Los Angeles and had worked at Universal City, also that he has a wife and children living in New York City.

Board and League in Harmony

There Will Be Two Expositions, But the Profits Will Be Divided Equally and Devoted to Fighting the Common Enemy—A Brief Record of the Controversy.

THE Motion Picture Board of Trade and the National Exhibitors' League, the New York State League and the New York Local, have come to a satisfactory understanding in regard to the two expositions which are to be held one from May 1 to May 6 in the Grand Central Palace, the other from May 6 to 14 in the Madison Square Garden. Summed briefly, the two expositions will divide profits on a basis of "fifty-fifty," and whatever funds will be collected are to be used in fighting the common foe.

The history of the fight which has now ended in peace with honor to both sides, goes back to last December, when the National Executive Committee of the Exhibitors' League was offended by letters written to the League by the executive secretary of the Board of Trade. From that hour dissension grew rife. An effort was made by the chairman of the executive committee of the Board of Trade to heal the first wound and conferences were entered into between the Board and the League looking toward compromise and one exposition held under the auspices of both organizations. There seemed to be a fair prospect of success until the exhibitors began to feel that the Board of Trade was treating them unfairly. The idea of the Grand Central Palace Exposition had practically been abandoned because the exhibitors had cause to believe that the Board of Trade would come around to their demands in accordance with a promise made. The Board of Trade on the other hand claimed that no such promise had been made. A last effort at harmony came directly from the President of the Board of Trade, who addressed the following letter to the president of the state and local league:

April 19, 1916.

Gentlemen: We respectfully decline the proposition of the Motion Picture Exhibitors' League of America, presented to us yesterday in a letter dated April 18, and signed Lee A. Ochs, President of the Motion Picture Exhibitors' League of America, State Branch No. 11, representing the Motion Picture Exhibitors' League of America.

The following is a copy of the resolution adopted by the Board of Directors of the Motion Picture Board of Trade at its meeting on April 18:

1. It is proposed that the Board of Trade give its support to the exposition to be held at the Grand Central Palace in New York City from May 1-6, and that the board recommend that its members take space in that exposition.

2. It is proposed that both expositions are to be run under the joint names of the Motion Picture Board of Trade of America, Inc., and the Motion Picture Exhibitors' League of America.

3. It is proposed that the Motion Picture Board of Trade shall bear the expenses incident to the holding of the exposition at Madison Square Garden from May 6 to 14 inclusive, and that the Motion Picture Exhibitors' League of America bear the expenses incident to the maintenance of the exposition at Grand Central Palace at the time and place stated.

4. It is proposed that the net profits derived by each of the said organizations from the respective expositions shall be divided equally between both of said organizations.

5. It is proposed that both of said expositions be run by a joint committee appointed from both of said organizations.

Thereupon, it was resolved that the foregoing proposition be accepted subject to the ability of the Board of Trade to enter into the arrangement proposed without impairing the obligation of its contracts with Madison square garden and with persons to whom they have leased space in Madison Square Garden, this matter to be determined after taking legal advice on the subject and after conference with the representatives of the Madison Square Garden.

The Board is now advised by counsel and by the National Exposition Company, with which it is contracting for the holding of this expositon at Madison Square Garden, and by counsel for the National Exposition Company that the Board of Trade cannot without violating its contract with that company and with the persons who have rented space in the Madison Square Garden Exposition carry out the resolution adopted at yesterday's meeting.

The Board of Trade would welcome the co-operation, support and approval of the Motion Picture Exhibitors' League of America in holding the Board of Trade's exposition at Madison Square Garden May 6-14 inclusive. We know of no reason why such approval may not be properly given, notwithstanding the approval which we understand the Motion Picture Exhibitors' League of America has already given to the exposition to be held by State Branch No. 11, Motion Picture Exhibitors' League of America, at the Grand Central Palace in New York City.

We feel that the Board of Trade, representing, as it does, every branch of the motion picture industry, is entitled to the support of every branch of the industry, and particularly the support of the Motion Picture Exhibitors' League of America in this connection. We also take this occasion to officially declare our approval and support of the Exposition and Exhibitors' Convention to be held in the City of Chicago in July, 1916, under the auspices of the Motion Picture Exhibitors' League of America.

As evidence of its sincerity and its purpose to promote the interests of the exhibitors throughout the country, as well as every other branch of the industry, the board proposes to share one-half of the net profits finally derived by it from its exposition at Madison Square Garden with the Motion Picture Exhibitors' League of America. Due to conditions over which we have no control, our counsel advises us that this proposal should be made subject to our right to revoke it, but we, nevertheless, assure you of its sincerity and that we have no reason to suppose that it will be withdrawn. Very truly yours,

J. STUART BLACKTON, President.

The last paragraph of this offer seemed bad to the state president. The matter was taken up at a big meeting of Brooklyn exhibitors. Although Commodore Blackton appeared in person before the meeting and explained that the last paragraph meant nothing and had been inserted by advice of counsel as a technical precaution and although the Brooklyn exhibitors had always been favorable to the Board of Trade the meeting refused to rescind its former resolution condemning the attitude of the Board of Trade. Louis Blumenthal, treasurer of the New York local, had the meeting with him when he pointed to the last paragraph as an insurmountable obstacle to harmony. On Friday, April 21, efforts were made to renew negotiations and the objectionable paragraph was abandoned. Thereupon the exhibitors decided to accept the proposition of the Board of Trade, as will be seen by the following letter sent to the Board of Trade by Lee A. Ochs, state president of the League:

Motion Picture Board of Trade of America, Inc., 18 East Forty-first Street, New York City, J. Stuart Blackton, President.

Dear Sir: We have your communications of the 19th and 21st inst., and after due deliberation we are satisfied that it is the intention of your body to co-operate with the Motion Picture Exhibitors' League of America, and therefore we accept your proposition with thanks and we will forthwith recommend that the Motion Picture Exhibitors' League of America give its hearty approval and support to the Exposition held by the Motion Picture Board of Trade of America, Inc., at the Madison Square Garden, May 6 to 14 inclusive.

With the acceptance of your offer we feel that all misunderstandings are swept away and that henceforth it will be the duty of both of our bodies to co-operate in every possible manner for the best interests of the entire industry. Yours very truly, LEE A. OCHS,

President of State Branch No. 11, acting as representative for the Motion Picture Exhibitors' League of America.

In the meantime National President Fred J. Herrington had been notified of the action of the state organization and he immediately sent out the following letter:

To the Exhibitors and Trade in General:

We wish to say that unity and harmony of the motion picture interests is not now only a possibility but a fact, and, as president and secretary of the Motion Picture Exhibitors' League of America, we give our unqualified support and indorsement to the Motion Picture Board of Trade Exposition at Madison Square Garden May 6-14, inclusive. We are only sorry that this was made possible at this date, but it is better late than never. We appeal on behalf of the National Executive Committee to all of the state and local organizations to do their part in making the Board of Trade Exposition the success it should and ought to be.

FRED. J. HERRINGTON, President.
JAMES DELVES, Secretary.

Mr. Herrington also sent this telegram to President Blackton:

April 22, 1916.

J. Stuart, President Motion Picture Board of Trade of America.

Communications received. Your offer in same accepted. Thanks. Madison Square Trade Show indorsed. FRED J. HERRINGTON.

Commenting on the amicable adjustment of the controversy, Commodore Blackton said:

"I am sincerely gratified at the outcome of the controversy between the Motion Picture Exhibitors' League of America and the Board of Trade. It never should have existed. There was no occasion for it. A little frank discussion between the parties to it would, in my judgment, have avoided it. Now that it is over, I am sincerely pleased.

"It means this: That the motion picture industry has reached such proportions and the interest in it is so tremendously keen, that in order to give the public the proper conception of its magnitude, standing and artistic possibilities, it will be necessary to secure the two biggest showing places in the United States to hold the expositions which will bring these two factors home to the public. Therefore, instead of one exposition in Madison Square Garden, there will be two, one in Grand Central Palace. Instead of one week of motion picture festivities and instruction there will be two weeks. The public will for the first time be given an opportunity to meet and talk with thousands of motion picture stars.

"The combined problems of the two weeks' exposition will thoroughly cover all branches and activities of the motion picture industry. Instead of there being an exposition with only one, or at least two, of the main branches of the industry represented, there can now be no doubt but that all branches, including especially that tremendously important branch, the exhibitors', will be represented in this exposition. In like manner, too, the profits accruing from the great show will be distributed equitably and fairly among all branches of the industry.

"It means more than this, however. It means that the Chicago show in July in the big Auditorium in that city will be a real trade exposition equal in kind and character and size to the New York show if it had been held in either the Garden or the Palace instead of in both. These are the material advantages resulting from the common sense, sane outcome of the misunderstanding. The more important results are the elimination of the suspicion that one branch of the industry is antagonistic to any other.

"It will mean, too, the knitting together of all the factors which have been responsible for the tremendous advances made by the motion picture industry into one homogeneous effective fighting unit, equipped as never before for repelling the enemy from without and for solving its internal problems which are bound to arise from time to time in an industry of the magnitude and importance as has the motion picture of today. This is my firm belief. To do this is the primary purpose for which the Motion Picture Board of Trade was organized.

"This purpose has animated the splendid work done by the Board of Trade to date. It will continue to animate our plans and purposes in the future, and it is a source of sincere gratification to know that all the misunderstandings have been cleared away, that we shall in the future have fighting with us, shoulder to shoulder, the great army of exhibitors throughout the country, and with united front we will move against the common enemy—whether that enemy be censorship or any other hostile and unjust legislation—we are bound to win.

"The final decision and settlement was influenced by the fact that the profits from the joint exposition here and in Chicago, whether earned by the Board of Trade or the Exhibitors' League, will be used for an identical purpose—to fight political pre-publicity censorship of motion pictures."

"I heartily concur," said J. W. Binder, Executive Secretary of the Motion Picture Board of Trade of America, "in what Commodore Blackton has said. I have during the past three years been a sincere and constant fighter against censorship legislation. In battles to defeat bills of this character, in which I have been engaged from the Atlantic to the Pacific, I have always had the enthusiastic co-operation and support of the exhibitors. If this has been true in the past I am sure that it will be true to an ever greater extent in the future.

"Therefore with Commodore Blackton and every other officer and member of the Board of Trade, I am delighted that the misunderstanding which has existed between the Motion Picture Board of Trade and the Exhibitors' organization has been finally and forever cleared away."

R. PRIEUR IN TOWN.

R. Prieur of the Lux Company came over from Paris for a few weeks' stay in New York. He arrived on Easter Sunday on the American liner St. Louis. He reports that Paul Herneau, formerly New York representative for Lux, was now on the firing line somewhere in France.

Psychologist Selects Screen Star

THE requirements of realism in present-day motion picture production are so exacting that even scientific men are being called upon to select the star best fitted for certain productions. An interesting announcement of this nature has been made by the producers of the spirit feature series, "The Mysteries of Myra." The motif throughout is such that much depends upon methods of intuitive expression. The star must be capable of portraying the emotions of one subject to the compelling influences of a superior will. She must have grace, poise and a personality which will actually reach out from the screen, take possession of the people and make them instinctively, irresistibly, respond to each impulse and thrill with every emotion which the star experiences.

This requires more than screen technique, more than acting; it requires real mental expression.

Few people possess this subtle power, but the selection is indeed a question for the scientist and psychologist to decide. Consequently, Hereward Carrington, the man who wrote the original story, in collaboration with Chas. W. Goddard, was called upon. Mr. Carrington's position in this field is well defined. He has written extensively on the subject of psychology and psychics. As an investigator he won fame by his exposure of Palladino. He is without doubt the most popular accredited man in his field.

Jean Sothern.

Mr. Carrington used various psychological tests upon the various candidates and finally selected Miss Jean Sothern.

In addition to her extraordinary mental powers, Miss Sothern's past work proved her qualifications to assume this task. She will be remembered as the little blind girl in the screen version of "The Two Orphans." In this picture her work rivaled that of her co-star, the now famous Theda Bara. Miss Sothern gave up her stage career, where she was beginning to make a distinct impression, realizing the greater opportunities which lay before her in motion pictures.

Alleged Film Pirates Arrested

Two Former Employees of the Kalem Company Charged With Stealing Film.

ARRESTS made last week after an investigation conducted by officials of the Kalem Company are believed to have cleared up one of the most daring cases of film piracy uncovered in many months. George Hardy and Harry Bode, former employees of the Kalem Company, but in recent months engaged in the exchange business, were the parties arrested, charged with the theft of Kalem's five-reel feature "From the Manger to the Cross."

Magistrate Frothergram, sitting in the Jefferson Market Court, at the request of the defendants' attorney, set the hearing of the case for Tuesday of this week, and released the men under bonds of a thousand dollars each.

Hardy and Bode, who were employed in the shipping department of the Kalem Company, left that film company abruptly in February and since that time have been connected with the Quality Film Service, Inc., with offices in Rooms 601-602 Godfried Building, at the corner of 49th street and Seventh avenue, New York City. Hardy is an official of the Quality firm and Bode an employee.

At the time of the arrests, which were made by Detective DeVanney and McGann, of the Second District Branch, about thirty reels of other pictures belonging to the Kalem Company were found in the Quality Company's offices. The list included some of Kalem's most valuable features and comedies, none of which had ever been sold.

It is declared that the Kalem Company has been robbed of films frequently during the past several years, but up to the present time has never prosecuted any of these thefts. However, the losses have been so great that the officials believe it necessary to give warning to future offenders by prosecuting those responsible for the present thefts.

It is believed that the Kalem Company will refuse to show such leniency to the present offenders as they have done in the past. The company's executives are especially aroused over the loss of the famous "From the Manger to the Cross." Since Kalem produced this picture conditions in the Holy Land, due to the invasion of tourists and construction of railroad facilities, have made it an impossibility to reproduce the production. Thus the value is enhanced beyond estimate, in addition to the fact that the production was made at an expenditure reaching thousands of dollars, necessitating as it did the sending of a company practically around the globe and maintaining the organization in the Holy Land for over half a year.

WORLD FILM AT GRAND CENTRAL PALACE.

The World Film Corporation this week decided that the stars and noted players on its roster, including Robert Warwick, Alice Brady, Gail Kane, Holbrook Blinn, House Peters, Carlyle Blackwell, Kitty Gordon, Muriel Ostriche, Jane Grey, June Elvidge, Frances Nelson, Mollie King, Gerda Holmes, Edna Wallace Hopper, Julius Steger, Clara Whipple, Frank Sheridan, Doris Kenyon, Chester Barnett, Johnny Hines, Arthur Ashley and Zena Keefe, and the other well-known artists whose names would attract attention, will be at the call of the Motion Picture Exhibitors' League for their annual trade show at the Grand Central Palace during the entire week, from May 1 to 6, and that they would not participate in any counter attraction, either during the same week or later.

GLADYS HANSON MARRIES.

Gladys Hanson, daughter of Pepton Harrison Snook, and well known to theater and picture goers, was married at Atlanta, Ga., on April 12 to Charles Emerson Cook. Mr. and Mrs. Cook will reside in New York City.

Rialto Theater Formally Opened.

Representative Audience Enthusiastic in Praise of New York's Beautiful Motion Picture Showhouse—Manager Rothapfel Given Ovation.

THE cheers that greeted the momentary appearance of Managing Director S. L. Rothapfel at the dedication of the Rialto theater on the evening of Friday, April 21, were the outward manifestation of the enthusiastic approbation of the great audience gathered at the invitation of the premier showman whose motto is "Go git 'em." Every seat of the magnificent structure—the Temple of the Motion Picture, as it is aptly described—was filled when the notes of a bugle announced the opening of the performance. It was a representative New York audience. Present were not only many of the prominent film men and exhibitors in the East, but leaders in business and in the professions. It was an appreciative house, too, quick to recognize the rare beauty of the lighting effects and quick to respond to the many splendid efforts of the artists, those present in the flesh and those on the screen. There was a wide variety of entertainment. Among the factors were the grand organ, under the magic touch of Dr. A. L. Robyn; the orchestra of thirty-five pieces; singers, solos, quartets and chorus of male voices; violin solo and motion pictures, every last one a gem. There were selections from several of the weeklies, a most appropriate subject, "Scenes on the Rialto, Venice," Beacon; Douglas Fairbanks in a Fine Arts, "The Good Bad-Man," and Roscoe Arbuckle in "The Other Man," a Keystone, produced with the especial view of presentation at the Rialto opening.

S. L. Rothapfel.

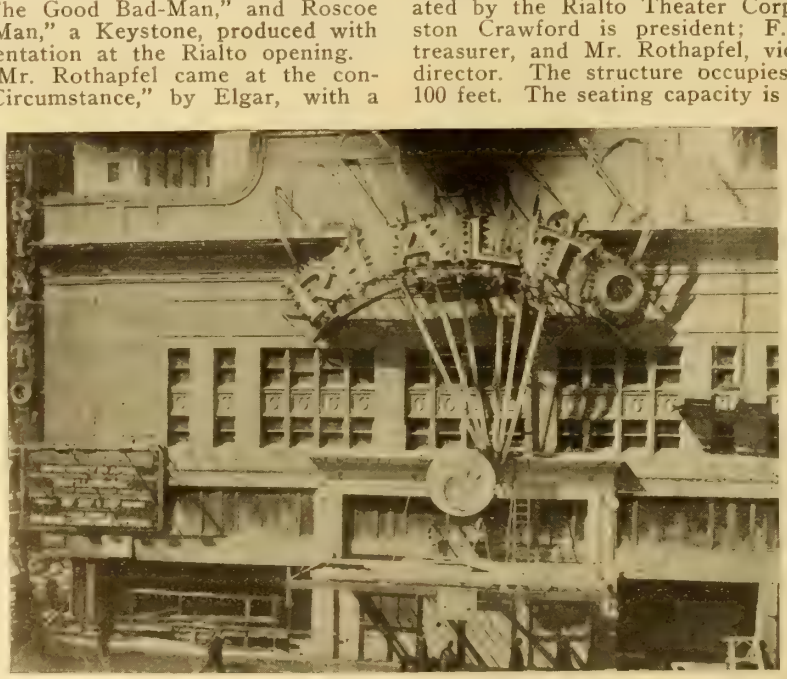
The demonstration to Mr. Rothapfel came at the conclusion of "Pomp and Circumstance," by Elgar, with a counterpoint against it of the national anthem arranged by Mr. Rothapfel and Hugo Reisenfeld. Into the interpretation of it went all that the Rialto contained—the organ, the orchestra, the soloists, the quartet and the boy singers. Three cornetists in military uniform were stationed in front and on each side of the platform. The harmonious whole stirred the vast house as would have the strongest scene in a great drama. At the conclusion Concert Master Fidelman stepped to the curtain at the right of the stage and dragged forth Mr. Rothapfel. The director made no speech. It was not necessary. His work had spoken for itself.

One of the pleasant events of the evening occurred during the showing of the scenes taken at the Actors' Fund Home on Staten Island. There was hearty applause for Daniel Frohman, who was shown fraternizing with the residents of the home. Mr. Frohman, from his chair in the balcony, had the unique experience of listening to the handclapping that greeted the appearance of his figure on the screen. Roscoe Arbuckle, too, present with Mrs. Arbuckle, sat in on the applause that followed his entrance in "The Other Man."

Among those noted in the throng were Colonel and Mrs. E. M. House, David Belasco, Joe Brandt, George W. Broadhurst, J. E. Brulatour, Abraham Carlos, Irvin Cobb, Mr. and Mrs. Roy McCardell, E. A. McManus, William Brandt, Will Smith, R. H. Cochrane, E. B. Dunn, Charles Edison, A. L. Erlanger, William Fox, Morris Gest, J. H. Hallberg, Mr. and Mrs. Cleveland Dodge, Mr. and Mrs. J. S. Blackton, Mr. and Mrs. J. W. Binder, Carl Anderson, Crawford Livingston, Mr. and Mrs. Edwin M. Thanhouser, Mr. and Mrs. B. P. Schulberg, Lawrence L. Weber, Francis Wilson, Mr. and Mrs. Adolph Zukor, William M. Seabury, Archibald Selwin, William L. Sherry, Edwin S. Porter, J. J. Shubert, Lee Shubert, F. W. Singhi, Jules S. Bache, Samuel Spedon, Adam Kessel, Charles Kessel, C. O. Baumann, J. V. Ritchey, O. C. Oes, W. Seligsberg, Mr. and Mrs. Charles Emerson Cook, Charles Abrams, Emile Chautard, Siegmund Lubin, Mitchell H. Mark, L. W. McChesney, L. C. McChesney, Hy. Myer, Charles Pathe, Fred Hawley, Walter W. Irwin, George E. Kann, Marc Klaw, Phil Lang, Sol Lesser, Claude Patin, Nicholas Power, F. F. Proctor, W. E. Raynor, J. C. Graham, W. W. Hodkinson, Raymond Pawley, Richard A. Rowland, F. F. Proctor, Jr., Arthur Voegtlin, Florenz Ziegfeld, and E. J. Lynch.

The entertainment lasted until after 11 o'clock, longer than the two hours to which the regular performance will be limited. This was owing to the special features designed for the entertainment of the guests. Mr. Rothapfel was congratulated at the close of the show on his manner of putting it on and on his wonderful house. In the discipline of the employes there was nothing to indicate that it was a first performance. True, the house had been thrown open on Thursday evening to the men and women who had for the past year been engaged in building it. It was a remarkable evening, that of Friday, by reason of the beautiful house given to the photoplay public, the distinguished audience that attended and the quality of the entertainment.

The Rialto theater stands at the corner of Forty-second street and Seventh avenue, on the site formerly occupied by Hammerstein's Theater of Varieties. It is perhaps the most valuable piece of land devoted to theatrical purposes in the world. It is in the center of New York's amusement district, a veritable hub of the metropolis. It will be operated by the Rialto Theater Corporation, of which Livingston Crawford is president; F. S. Kahn, secretary and treasurer, and Mr. Rothapfel, vice-president and managing director. The structure occupies a plot of ground 135 by 100 feet. The seating capacity is 2,000, of which 1,100 chairs are in the balcony. Every seat carries an unobstructed view of the screen. The property is valued at $1,250,000.

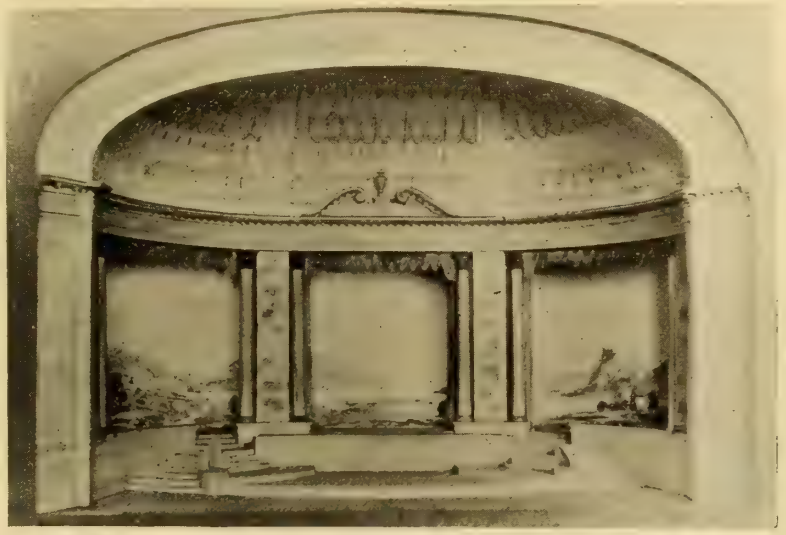


Front View, Rialto Theater, a Few Days Before Opening.

The plain exterior of the Rialto conveys no hint of its impressive interior. The dominating color of the furnishings is red, in the carpets and in the curtains that drape the screen, and the great niches flanking it on each side. These latter provide balconies for singers. Behind these are paintings of land and sea, artistic, picturesque. The walls are in old gold tapestry. Of stage, properly speaking, there is none. The eighteen-foot screen is practically against the wall of the house. In front of it there is a platform but a few feet in depth. The musicians' "pit" is on the level of the orchestra floor. On the balcony floor are the executive offices, the checking rooms and the women's retiring room. Imposed on the rail overlooking the foyer and the rear of the orchestra are flower boxes in profusion.

Back of the "stage" is the giant switchboard which controls the elaborate indirect lighting system—one of the marvels of the house. Here are eighty-five switches which

give flexible control over the lamps at the front of the orchestra and throughout the theater. Provision has been made for four colors on the stage and three in the house. There are sixty-six dimmer handles and a master drive wheel, which make possible any combination of colors desired. Of cove lighting there is much. The great feature, however, is the giant chandelier in the center of the dome, with its background of old gold. This is surrounded by sixteen smaller pendant lamps. The marvelous beauty of this decorative factor is seen to best advantage from the balcony seats; to those on the orchestra floor it is hidden by the projecting balcony from all but the lower third. Another chandelier with its reflectorlike background is situated just over the rear of the orchestra, illuminating the foyer, the stairways and back of the orchestra.

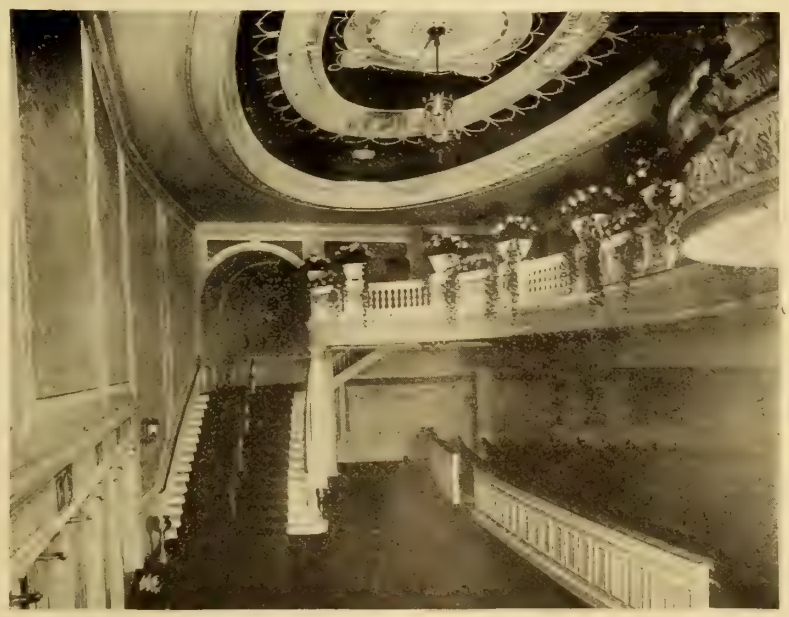


Rialto Colonnade, a Permanent Decoration Employed in Lieu of the Customary Stage.

The projection room is equipped with two Edison Super Kinetoscopes, an enormous Baird spotlight built on designs of Mr. Rothapfel, and a Power dissolver. Two Hallberg generators, the largest in the world devoted to theater purposes, have each 150 ampere capacity and can be developed up to 300. By reason of special control panels the operator may without changing his position at the observation port alter the light at will while a picture is on the screen. It is expected to use in projection from 85 to 100 amperes. There is an elaborate system of fuselink control for fireshutters and doors.

The Rialto will boast the biggest organ ever installed in a theater. Primarily the only portion visible to the public will be the console, or keyboard, the massive mechanism, pipes, etc., being concealed about the theater, and more particularly the proscenium colonnade and the sounding board in the dome above. Here 4,500 pipes, each representing a different tone shade, are hidden. These pipes range from massive tubes 32 feet long and of a diameter that will accommodate a fat man sent in to make repairs, down to the size of an ordinary lead pencil. To operate these two thousand silver electric contacts are employed.

Silver is used by the organ builder because it is the most sensitive metal known from an electrical standpoint. The organist sitting at his console fixes his stops and presses a key. A combination of silver wires is brought into touch and the contact is established through twenty miles of wire connections. The pure silver used for wire tips alone represents an outlay of $750.



Rear of Orchestra Floor, Showing Approach to Mezzanine and Balcony.

The four galleries of pipes into which they release air are governed by the organist through 130 distinct stops, combination pistons and contrivances for control. These are so delicately poised and efficient that the keys are capable of repeating much faster than the finest grand piano. The latter in the hands of a virtuoso has been known to record 28 distinct notes per second. The Rialto organ is capable of 66 in the hands of an expert.

The instrument weighs over ten tons. It was built by the Austin Organ Company at Hartford, Conn. It was assembled at the Hartford factory to prevent any possible oversight and then taken apart and shipped to New York, requiring three freight cars in transit. A superintendent and eight men labored five weeks to set it up. The instrument is a metallurgical museum in a sense, and a permanent lumber exposition as well. It contains five tons of metal, including platinum, silver, brass, copper, lead, tin, zinc, iron, steel, bronze and aluminum. Upward of 15,000 feet of lumber were used, including ebony, walnut, oak, birch, maple, pine, cherry and poplar. Among the peculiar individual characteristics of the organ may be mentioned a section with stops representing strings which gives the effect of scores of violins, gambas, cellos and double basses. This has only one duplicate, the organ of the Mormon Tabernacle of Salt Lake City. Another is the presence of a chime of unequalled proportions, although the principle has been applied on a smaller scale to a number of church organs. It is a tube of five-eighth-inch bell metal sixteen feet long, and weighing 800 pounds. A 24-pound hammer of rawhide fibre is used as a striker.

The noble instrument at the Rialto will be presided over by virtuosi in that field. Dr. Alfred G. Robyn and Edwin Johnson. The former was brought to New York to succeed Clarence Eddy as organist of the largest Congregational church in America, the Tompkins Avenue Congregational, of Brooklyn, and is widely known to music lovers as a prolific composer of light operas and musical comedies. Mr. Johnson is known as an organist of equal attainments, who has specialized on adapting that beautiful instrument to the requirements of motion picture presentation.

The executive staff of the Rialto is composed of Alfred De Manby, personal assistant to Mr. Rothapfel; Ben H. Atwell, director of publicity, who as a part of his activities will each week issue the Rialto, a booklet containing the program of the house, a record of its personnel and interesting matter; Edwin Moscary, treasurer; Charles G. Stewart, manager; Hugo Reisenfeld, musical director; Dr. A. L. Robyn and Edwin Johnson, organists; S. Fidelman, concert master; Lester Bowen, chief operator; George Larbig, chief electrician; Ira B. Scribner, master of properties; Joseph La Rosie, master of effects; Herman F. Innecken, head usher.

The Rialto is a monument to the showmanship of Mr. Rothapfel, a tribute to his constructive talent and to his confidence in his business judgment. That this beautiful home of the photoplay, this last word in picture theater construction, will be a Mecca for followers of the screen there can be no question.

RIALTO DRAWING BIG CROWDS.

The public is thronging to the Rialto. Manager Rothapfel, when asked as to what business he was doing, said it was of record-breaking proportions, so far as he knew there having been but one record of admissions exceeding it, that of the "Carmen" week at the Strand.

Actors' Fund Names Committee

Prominent Men All Over Country Aiding Picture Interests in Raising Half-Million Fund by May 15.

THE effort of the heads of the motion picture industry to raise $500,000 in fifteen weeks for the million-dollar endowment of the Actors' Fund of America is being vigorously promoted North, South, East and West. Energetic branch committees of the National Executive Committee, of which Samuel Goldfish is chairman, are everywhere meeting hearty response in the sympathies of the public. A friendly rivalry among cities has arisen to see which shall stand highest on the roll of honor on National Motion Picture Tribute Day, May 15, on which a portion of the receipts of every theater in the land where films are shown will be donated to the campaign.

The mayor of every city of importance in the country is either a member of the honorary board of the National Executive Committee or the honorary chairman of the branch committee whose district centers in the city of which he is the official head. This board is composed of Mayor Mitchel of New York, Mayor Thompson of Chicago, Mayor Rolph of San Francisco, Mayor Sebastian of Los Angeles and Thomas A. Edison. The branch committees, covering every section of the country are composed as follows:

Chicago.—William Hale Thompson, Aaron J. Jones, James R. Quirk, George Spoor, L. K. VanRonkie, F. M. Brockel, Nat Ascher, Alf. Hamburger, F. W. Schaefer, Mark Heiman, Watterson Rothacker, Wm. K. Hollander, Ed J. Mock.
Pittsburgh.—Al. W. Cross, William Moore Patch, Peter Antonopolis, John McAleer, A. H. McClelland, M. Feitler.
Philadelphia.—Mayor Smith, Siegmund Lubin, William E. Smith, Stanley Mastabaum, Harry Day, H. Schwalbe, J. L. Covington, John S. Clark, S. H. Burbank, H. H. Buxbaum. Advertising Committee, John Spurgeon, James Elverson, E. A. Van Valkenburgh. Press Committee, J. C. Covington, Harry Knapp, Herman Dieck, J. O. Duffy, H. Bonte, Wm. Perrine, Abe L. Einstein, D. Ferris, Q. Quicksall.
Washington, D. C.—Gardiner Mack, J. H. Walraven, J. L. Yates, Fred Haskins.
Boston.—Mayor James M. Curley, Moe Mark, George Balsdon.
Minneapolis.—Wallace F. Nye, S. B. Sampson, Thomas Hanlon.
Milwaukee—Mayor Gerhard A. Bading, Thomas Saxe.
Buffalo.—H. Edel, B. J. Brandon, John M. Sitterly, J. Mulhauser, C. A. Taylor, D. J. Savage, F. V. Hopkins, James K. Morgan, Harry Marsey, Albert Becker.
Los Angeles.—C. E. Sebastian, Jesse L. Lasky.
San Francisco.—James Rolph, Jr., Herman Wobber, Irving Ackerman, Louis Levy, Mark M. Leichter.
Bridgeport, Conn.—Mayor Clifford B. Wilson.
Deroit.—Mayor Oscar B. Marx, John Kunsky, Howard C. Pierce, A. L. Gilligham, theaters; Leo Dennison, exchanges; Mrs. Wm. Martz, benevolent societies; C. M. Orth, exhibitors; I. C. Ritter, drama; Mrs. J. A. Hurst, social.
Worcester, Mass.—Mayor Geo. M. Wright.
Schenectady, N. Y.—Mayor George R. Lunn.
Jacksonville, Fla.—Mayor J. E. T. Bowden, W. J. Johnston.
Poughkeepsie, N. Y.—Mayor Daniel W. Wilbur.
Columbus, Ohio.—Mayor Geo. S. Karb, Max Stearn, Roy Cox.
Seattle, Wash.—F. S. Fountain.
Omaha, Neb.—J. E. Kirk, Secretary.
New Orleans, La.—D. C. Nicholson.
Cleveland.—A. I. Mandelbaum.
Portland, Me.—Reginald Borrotto.
Wilmington, N. C.—P. W. Wells.
Cincinnati, Ohio.—Dr. Otto Deickman, O. Wesling.
Mt. Vernon, N. Y.—Edwin W. Fuske.
Newark, N. J.—Mayor Thomas L. Raymond.
New Haven, Conn.—Frank J. Rice.
Dallas, Texas.—Mayor Lindsay, Max Graf, C. A. Walker.
Arizona.—Jas Pooton.
Kalamazoo, Mich.—Mayor James B. Balch.
Parkersburg, W. Va.—J. S. Smoot.
Rochester, Pa.—H. Goldberg.

Actors' Fund Home Pictured

Motion Picture of the Home and Its People to be Shown in Aid of the Campaign.

THE thirty-six retired actors and actresses now residing at the Actors' Fund Home on Staten Island have "come back" for the last time—before a battery of cameras. The old folks enjoyed the experience thoroughly, as the patrons of the moving picture theaters of the country will see when the films are exhibited in the various news weeklies.

The pictures were taken in connection with the Motion Picture Campaign for the Actors' Fund of America. Daniel Frohman, president of the Fund, personally directed the taking of the pictures and appears in them. He gave his consent for this public view of the Home in order that the films might be shown in motion picture theaters to awaken the interest of the public in National Motion Picture Tribute Day, May 15, when a portion of the receipts of every motion picture theater in the country will be donated to the Fund.

There was William Gilbert—seventeen years with Augustin Daly—and Ada Morton, the black-eyed, mischievous soubrette of the late seventies, a handsome, sprightly, white-haired old lady now; Fred DuBois, erect and happy for all his snowy hair and seventy years; Richard Fulton Russell, matinee idol of thirty years ago; George Morton, Ada's husband and sweetheart still; E. A. Locke, Lotta's inimitable comedy lead for years; and Nannie Egberts, as she was known on the stage before she married Frank Cotter, the manager.

Milton Nobles, veteran actor and now a writer and a trustee of the Fund, assisted by Mr. Frohman in staging the pictures. He and Mr. Locke had a lot of sport over the proceedings. They went on the stage together under the management of Thomas Davey, Mrs. Fiske's father. John Vincent, manager of Niblo's Garden in its halcyon days, was also in the pictures.

The Home chickens and pigs must not be forgotten, nor Jack, Virginia Buchannan's old dog, who was very busy in the foreground, nor Grumpy, the fat, sleek, old horse which Cyril Maud gave to the Home. It was a great day for the players at the Home and the picture should bring a hearty awakening of the sympathies of the public with the great Motion Picture Campaign.

CHICAGO WILL MAKE THAT $100,000.

Dispatches from Aaron J. Jones, chairman for the Motion Picture Campaign for the Actors' Fund, Chicago, Illinois, to-day announced to National Chairman Goldfish that Chicago has already signed up 150 theatres that will give 10 per cent. of the gross receipts on Motion Picture Tribute Day, May 15th. In this number are the biggest and most prosperous houses in the windy city. "We are sending you these now, but we expect to have 400 on the list before May 15th," said Mr. Jones. Marcus Loew is preparing a unique program for his theatres in New York City and vicinity for Motion Picture Tribute Day that will pack the houses to the very sidewalk. With the striking example of these two energetic theatre owners and exhibitors, is the pleasing fact that nearly 1,200 theatres in the United States have already heartily signified their intention of making Tribute Day a success and gathering the $500,000 for the Motion Picture industry contribution to the Million dollar endowment of the Actors' Fund of America and the Actors' Home on Staten Island.

Lubin May Releases

A Quartet of Lubin Subjects on the General Film Program.

"THE BUCKSHOT FEUD" is a one-act comedy, written and directed for the Lubin Company by Edwin McKim, and released May 1 through the General Film Company. Davy Don is given the perilous distinction of the feature role in a chapter of extraordinary activities in which a mob of maddened feudists seek to use him for a target.

"The Candle," a two-act drama by Maude Thomas and Julian Lamothe, and directed by Leon D. Kent, is released by the Lubin Company May 2, through the General Film Company. It is a tabloid tragedy, with ample material for a multiple-reel feature. An unusual cast in short length photoplay production includes L. C. Shumway, Melvin Mayo, George Routh, Robert Gray, J. J. Colby, Jay Borley, Julian Lamothe, Helen Eddy and Grace Eddy.

"None So Blind," as written by C. A. Framberg and directed by Melvin Mayo, under the personal supervision of Captain Wilbert Melville, is a condensation of thrills into three acts. It is released by the Lubin Company May 4 through the General Film Company. It is the story of a submarine, with exciting work for the photoplayers, including Princess Nona Darkfeather, Evelyn Page, Adelaide Bronti, Ruth Saville, Walter Spencer and Cecil Van Auker.

"Father's Night Off," written by A. R. Lloyd, and directed by Clay M. Greene, is released through the General Film Company by the Lubin Company May 6. One fast act of shouting situations, enlivened by accomplished funmakers, including June Daye, Eleanor Blanchard, James Cassady, Francis Joyner, Hollins Antrim and Kempton Greene, is this picture.

STRONG CAST IN LUBIN TWO-REEL.

A tabloid feature, in other words two reels of compressed drama, portrayed by a cast of the multiple-reel standard, is exemplified in "The Candle," written by Maude Thomas and Julian Lamothe, and directed for the Lubin Company by Leon D. Kent. The valuation set upon the two-reel drama by the Lubin Company is indicated by the fact that the cast of "The Candle" includes Helen Eddy, Grace Eddy, L. C. Shumway, Melvin Mayo, George Routh, Robert Gray, J. J. Colby, Jay Morley and one of the authors, Julian Louis Lamothe.

Vitagraphs for Early May

Two Dramas and Three Comedies in the Fourteen Thousand Foot Program.

FOR the week of May 1, Vitagraph is offering a program consisting of fourteen thousand feet of comedy and drama. In it are found a list of photoplays of unusual excellence. "God's Country and the Woman," a powerful drama of the Northwest, heads the list, and such pictures as "Mr. Jack Hires a Stenographer," "Jane's Husband," "Some Chicken," and the Broadway Star Feature, "The Resurrection of Hollis," lend able support in making this a gala week.

Scene from "God's Country and the Woman" (Vitagraph).

"God's Country and the Woman" is from the gifted pen of James Oliver Curwood, and was filmed in California under the supervision of Rollin S. Sturgeon. This picture to be presented to photoplay lovers on May 1, tells of the strict standard of morality in the north. Beautiful views of the snowy expanses of woodlands, with dog teams rushing to and fro, help to make this one of Vitagraph's masterpieces. William Duncan as Philip Weyman, Nell Shipman as Josephine, and George Holt as Arnold Lang, enact their parts creditably.

In "Mr. Jack Hires a Stenographer," another of "The Escapades of Mr. Jack," Frank Daniels shows up to excellent advantage. Mr. Jack engages a "pippin" of a stenographer, and then gets himself into and out of a lot of trouble. Alice Washburn and Betty Howe render valuable assistance to Mr. Daniels in the enactment of this picture.

"Jane's Husband," another one-reel comedy, released on the General Film program, depicts the troubles of a homely spinster in securing a husband. She finally succeeds in cornering a helpless tramp, only to find him already married.

Scene from "Mr. Jack Hires a Stenographer" (Vitagraph).

Edith Storey is the principal funmaker, under the direction of Geo. D. Baker.

"Some Chicken," another single-part comedy listed for Friday, was enacted by the Western division of Vitagraphers, under the supervision of Dave Smith. Mary Anderson and Webster Campbell play the leading parts and are supported by Anne Schaefer and Otto Lederer.

"The Resurrection of Hollis" is the title of the Broadway Star Feature for the week, which is scheduled for release on May 6. This is a three-part picture, written by George Strayer Maxwell and produced by Harry Davenport. The cast includes Walter McGrail, Belle Bruce and Arthur Cozine.

Iva Shepard in Gaumont Stock

AS SOON as it was decided that the Gaumont Company would increase its photodrama activities on the Mutual program, steps were immediately taken to strengthen the forces at Jacksonville, Fla. One of the first engagements was that of Miss Iva Shepard for emotional and heavy leads. She is well and favorably known for the feature work she has done since deserting the stage for motion pictures.

Iva Shepard.

Miss Shepard was born in Cincinnati, but received her education in Chicago. Her first ambition was to be a school teacher, but at the age of twelve her parents, in a thoughtless moment, allowed her to go to the theater, and thereafter her one ambition was to be an actress. It took little Iva six years to convince her parents that she was in earnest, making her debut in Portland, Ore.

The first picture work done by Miss Shepard was for Selig, in California. Since then she has returned to the stage only twice, these engagements being for four months each. With Selig she worked a great deal with Hobart Bosworth and Tom Santschi, among the pictures in which she appeared being "The Wife of Marcus," "Her Adopted Father," "The Hunchback," "The Coquette." After two years with Selig and a short return to the stage, she went with the Universal Company, first under Otis Turner, and then playing opposite Edwin August in the company he directed.

Since coming to New York Miss Shepard has been filmed in the following features: "The Straight Road" and "The Conspiracy" for the Famous Players, "Northern Lights" and "Captain Swift" for the Life Photo Company, "The Thief" for Fox, "The Suburban" for Universal, "Bondwomen" and "The Crimson Path" for Kleine, and "The Salamander" for the Moss Feature Film Company.

For Guamont at Jacksonville she has been appearing in Mutual Masterpictures. "The Haunted Manor" gave her a star role which she handled with great power. She has a prominent part in "The Isle of Love" which will be released May 15. In "The Drifter" she had the important role of the Vampire.

INJURED WHILE MAKING BIG PICTURE.

With "The Jockey of Death" about to be released on the state rights plan, it is being told in the trade by those interested in the handling of the picture that all of the thrills involved in the big feature melodrama were not saved for the audiences who were to sit out in front.

The stellar performers in the picture are a particularly capable pair of European acrobats who use their daring in pulling off stunts which are close to astounding. During the performance of one of the thrills the pair slid down a long wire cable stretched from the summit to the base of a mountain. In everyday life the cable was used for hauling fagots of wood and it was on one of these bundles of fagots that the slide was attempted. When the couple reached the bottom of the mountain they struck with such force that the young girl was hurled a score of feet and injured her knee. She gamely continued the action, despite her injury, but when the picture was finished she was compelled to leave the employ of the company for fullly three weeks.

"The Jockey" is being handled by Signet Films, a newly organized company, of which J. L. Kempner is the head.

Tips on Mutual Program

Week of May 1 Has Some Good Offerings and Several Novel Releases.

TOPPING Mutual releases for the week of May 1 are two Masterpictures, De Luxe Edition, the first of which, "The Quality of Faith," from the Gaumont studios, will be released on May 1, and "Lying Lips," an American production, which goes to the public on May 5. In addition to these Masterpictures, De Luxe, the releases for the week includes four short length features in which popular Mutual players are the featured stars.

Alexander Gaden and Gertrude Robinson, Gaumont stars, who have built up a big reputation and a wide following through their appearance in Mutual releases, are the featured stars of "The Quality of Faith," which goes to the public May 1. In this production Mr. Gaden essays the role of a clergyman, a part which he has been featured in two of the three Masterpictures, De Luxe Edition, in which he has appeared. Playing opposite him is Miss Robinson as a girl of the streets, whose reformation is brought about by the good influence of the young pastor. They are supported by an exceptional company of Gaumont-Mutual players, including Henry W. Pemberton, Lucille Taft, John Reinhard and several others.

"Lying Lips," the American production, released as a Masterpicture, De Luxe, on May 4, serves to introduce Miss Winnifred Greenwood as a featured star of these productions. No better vehicle could possibly have been obtained than "Lying Lips," for Miss Greenwood's initial appearance in these five reel feature productions. She plays the role of "Emily Arden," a Broadway stage favorite, a role that offers her every opportunity to display her many dramatic qualities. Frankin Ritchie, long fixture on the speaking stage and in motion picture feature releases, appears in support of Miss Greenwood, while the cast is comprised of Eugenie Forde, Clarence Burton, Roy Stewart, George Webb and several others of equal note.

Departing from the custom in vogue for the past several months but one three-reel feature will be released by the Mutual during the week of May 1. It is a Thanhouser production entitled "The Spirit of '61," and will be released on May 4. It is a novel human interest drama teaching the meaning of true patriotism. The principal roles in this production have been assigned to Grace De Carlton, George Marlo and J. H. Gilmour. They are supported by a strong cast of Thanhouser-Mutual players.

Four two-reel subjects will be released during the week. First to be released is "Pierre Brissac, the Brazen," an American production starring Edward Coxen and Lizette Throne. It will go to the public on May 1. "The Weakling," the two-part Thanhouser release of the same week, is a powerful drama in which Harris Gordon, Barbara Gilroy and Louise Emerald Bates have the chief roles. "The Weakling" will be released on May 2.

"With a Life at Stake" the Mustang two-part release of May 5, is an amusing comic-drama with a Western setting, which depicts the tribulations of the cowpunchers in a border town when the prohibition wave hits it. Art Acord appears in the role of "Blinkey," leader of the cowboys. Others in the cast are Nita D. Davis and Larry Payton.

May 6 marks the first release of the new Centaur two-reel subject from the Horsley studios, of which Miss Margaret Gibson, who starred in several important Mutual Masterpictures, De Luxe, is the featured player. "Avenged by Lions" is the title of the first production, in which the famous collection of Bostock animals participate in some of the most thrilling scenes yet attempted before the eye of the camera. The story is a stirring one of the jungles.

Mutual laugh provokers for the same week include the Falstaff comedies, "The Skillful Sleigher's Strategy," with Frank E. McNish and Gladys Leslie, to be released May 6, and "The Dashing Druggist's Dilemma," with Jay C. Yorke and Frances Keyes, released May 1, the Beauty releases, "Billy Van Duesen's Ancestries" for release May 3, and "All for Nuttin'," featuring Oral Humphrey, scheduled for release on May 7.

"Bungling Bill's Dream," for release May 7, and "Out for the Count," to be released May 2, are the Vogue offerings to the list of Mutual comedies for the same week. Billy Armstrong is the star of "M. T. Dome's Awful Night," the Cub release for May 5. "See America First," and Mutual Weekly No. 35 comprise the remainder of the week's releases.

On May 7 the first release of the new feature single reel subject under the title of "Reel Life," goes to the public.

Pearl White in Press Stunt

Famous Pathe Star Does a High and Lofty Scaffold Act for Broadway Consumption.

WHILE Broadway stared and thrilled, the Pathe star, Pearl White, on the morning of Saturday, April 15, dangled several hundred feet in the air from the roof of the Gregory Building on Seventh avenue, New York, and painted her initials in four-foot letters on the brick wall. By her daring act Miss White became enrolled in Broadway's Hall of Fame and got lengthy front page stories in most of the New York papers.

To the observer in Times Square the feat looked dangerous enough, but to the man on the roof looking down on her the stunt was appalling. The Gregory Building is the only lofty one in the block, and is flanked on either side by old buildings only two stories high. In consequence, beneath the flimsy scaffolding was a sheer drop of several hundred feet and a vast expanse of blank brick wall with no window to give a sense of security.

Pearl White.

The roof of the building was crowded with reporters and cameramen, as were those of neighboring buildings. On her arrival, Miss White was greeted by a representative of the Sign Painters, Paper Hangers and Decorators' Union, who presented her with a card certifying her election to the union. As she was about to step off into space, Edward Jose, the Pathe producer, who is her director in "The Iron Claw," rushed out upon the parapet and begged her to desist, calling her attention to the risk she was running and stating that the success of the unfinished "Iron Claw" depended upon her. The heroine of a thousand perils and exploits pretended not to hear, and swung herself out upon the electric sign which constituted the only method of approach to the scaffolding, thirty feet below. The wind was in a boisterous mood, and as the sign swayed and sagged, everyone gasped. When she reached the scaffolding in safety, the crowd on buildings and in the streets set up a hearty cheer. A few minutes later she was swinging the paint brush energetically, while on all sides cameras clicked and whirred.

A suffragette flavor was added to the proceedings by the "Votes for Women" scarf over Miss White's shoulders and the ribbon similarly adorned in her jockey cap.

As a press agent stunt it was a big success. Five New York newspapers made front page stories of it, and practically all of the rest carried the story in their news columns in a prominent place. P. A. Parsons, the Pathe publicity man, worked the scheme in conjunction with T. M. Alexander, of the Motion Picture Board of Trade. Mr. Alexander is having a huge sign painted on the Gregory Building advertising the exposition to be held at the Madison Square Garden from May 6 to 13. This sign furnished the idea for the stunt.

Miss White is truly entitled to the name given her of being Pathe's "Peerless Fearless Girl."

GOVERNOR TO GIVE HEARING ON CRISTMAN CENSORSHIP BILL.

The Cristman-Wheeler Censorship Bill which has passed both houses of the legislature and is now in the hands of Governor Whitman will be the subject of a public hearing in the executive chamber within the next few days, the exact date to be announced later. Protests against the bill are being received daily by the thousands at the executive mansion in Albany.

As the bill was passed within the last week of the adjournment of the legislature it comes under the head of the so-called "thirty day" bills, which require the signature of the Governor to make them laws. Failing to obtain the Governor's signature the bill dies automatically.

Harry Myers in New "Vim" Series

Co-Star With Rosemary Theby Directing Comedies at Jacksonville Studio.

HARRY C. MYERS and Rosemary Theby reached the Vim comedy studios in Jacksonville, Fla., recently, and started work on the first of a weekly series of refined comedies to be released under the Vim brand. Mr. Myers, who has an enviable reputation as producer, is directing.

The famous comedy team has signed a two-year contract with Mark Dintenfass, of the Vim organization, under whose management they worked during their long career as Universal stars. Both parties to the contract expressed great pleasure at the reunion. Speaking of his plans, Mr. Dintenfass said:

Harry Myers.

"I believe this is an ideal arrangement which will meet with enthusiastic approval of the exhibitors. We have always been proud of the Vim program, and the weekly release of a refined comedy, featuring two such popular artists as Harry Myers and Rosemary Theby, is a matter for congratulation. Both Mr. Burstein and I consider that we have secured the biggest drawing card in the comedy field, and the biggest bargain, too. This team has achieved a deserved popularity during several years of co-starring, and Mr. Myers is a remarkable director, an artist in every way. Although their contract calls for salaries of four figures, we consider them cheap at the price."

Rosemary Theby.

Mr. Myers came into pictures seven years ago, after a successful career on the stage. He joined the Lubin Company and was quickly recognized as a screen comedian of the first water, although he was at first cast for drama. During his long association with the Lubin forces he began playing with Rosemary Theby, and the co-partnership—one of the most extraordinary in screen annals—has lasted for four years.

On their arrival in Jacksonville, the co-stars were met by a delegation from the Vim studios, headed by Louis Burstein, in personal charge of direction; "Babe" Hardy and Billy Ruge, of "Plump and Runt"; Elsie MacLeod, Bob Burns and Walter Stull, of "Pokes and Jabbs." It was a real welcome, for the majority of the Vim players are old stage companions of Mr. Myers and Miss Theby, having played with them in stock before coming into picture work.

For his first release, shortly to be announced, Mr. Myers has chosen a story which offers opportunity for some elaborate effects as well as sparkling comedy. He practically owned the outdoor stage last week, and this gives some idea of the scope of the work; for the stage comprises 35,000 square feet under cloth diffusers.

No date has yet been set for the first release, but advance bookings have already been received from all parts of the country, especially from the far west, where Mr. Myers and Miss Theby rank second to none in the esteem of the picture fans.

Chaplin Seeks to Enjoin "Carmen"

In Action Begun in New York Supreme Court Comedian Alleges "Burlesque on Carmen" is Padded.

CHARLES CHAPLIN has brought suit against the Essanay Film Manufacturing Company, his former employer, and the V-L-S-E, Inc., for permanent injunction against the distribution of "Charlie Chaplin's Burlesque on Carmen." The actor charges that the picture as originally made by him was in two reels of one thousand feet each and that it is being released in four "padded" reels of such quality as seriously to injure his fame.

An "order to show cause" directed against Essanay and the V-L-S-E has been signed by Justice Nathan Bijur in the Supreme Court of New York. The comedian is represented by Nathan Burkan, attorney. The application for injunction is accompanied by a long affidavit signed by Sidney Chaplin, brother and agent of Charles Chaplin, setting forth the facts relating to the making of the burlesque on "Carmen," and citing the adverse criticisms of the production which appeared in newspapers, dramatic and motion picture publications.

Chaplin charges that the release of the picture in four reels is unlawful and a violation of his contract with the Essanay company. This contract is made an exhibit in the action.

Chaplin avers that his rights both as an actor, a producer and an author are violated by the four-reel "Carmen." The suit is unique in the history of motion picture litigation in the issues raised.

Under the terms of his contract Chaplin alleges that the Essanay company agreed that no pictures bearing his name should be released without his approval and final O. K. He says that he made a two-reel "Carmen" and directly charges that the Essanay company, after he had completed the picture and left the employ of the company, employed one Ben Turpin and other actors to make additional pictures, with which "Carmen" was padded.

The application for injunction cites the fact that the distributing concern, the V-L-S-E, has circulated advertising matter all over the country with the film, calculated to convey the impression to the public and falsely to lead the public to believe that the said film exhibited by the defendants is the film based on a scenario created by the plaintiff and that said photoplay was produced, directed and made under the supervision of the plaintiff.

Service was accepted by an officer of the V-L-S-E.

CHAPLIN CASE HAS HEARING.

A motion to dismiss the application filed by Charles Chaplin against the Essanay Film Manufacturing Company and the V-L-S-E. to restrain those corporations from distributing the Chaplin burlesque on "Carmen" was made before Supreme Court Justice Delehanty in Part I, Supreme Court, on Monday, April 24. Decision in the case was withheld until the court could decide some of the intricate legal questions involved.

Nathan Burkan appeared for Chaplin. William Seabury represented the Essanay Company, arguing that the case was one for the federal courts, as the defendant company was an Illinois corporation. Walter W. Irwin appeared for the V-L-S-E. Decision was reserved.

ESSANAY SUES CHAPLIN.

A counter suit has been commenced in the Supreme Court of New York against Charles Chaplin, alleging breach of contract and asking damages to the amount of $500,000. The papers in the case were filed Monday, April 24.

LAS VEGAS, TEXAS, WANTS M. P. OUTFIT.

Since the city of Las Vegas, Texas, obtained such good results from its former advertising campaign in the Moving Picture World, it has decided to try again. This time it wants a motion picture outfit to attend the famous Cowboy's Reunion which will be held in that city on July 4, 5, 6 and 7. This event rivals similar round-ups at Pendleton and Cheyenne and ought to produce a lot of good wild west stuff.

AUSTRALIAN NOTES

IN AN interview Alfred Rolfe, head producer for Australasian Films, Ltd., stated his opinion about picture production in this country. He said the greatest difficulty in the path of Australian producers is that they are unable to market their films in America or England. "If this could be remedied," said Mr. Rolfe, "as many as fifty copies of any picture would be required and the production would then show a 'worth-while' profit."

But under the present state of affairs, only four copies can be disposed of, which does not make much of an inducement to intending manufacturers.

Any company with a good connection in America and England, by making uniformly good photoplays equal in standard to the imported brands, should be an immediate success.

Mr. Rolfe has had much experience as a picture producer, having, perhaps, produced more pictures than any other Australian director.

* * *

The Triangle Plays made their debut to Sydney picture-goers at the remodeled Triangle Playhouse on Saturday evening last, the 18th inst. The house, which seats 1,700 persons, was crowded long before the advertised time of screening. The interior of the house has been tastefully decorated, the walls having been repainted a gray color, which is very restful to the eyes. The lights have shades of a Triangle pattern, and a large curtain has been installed with a border decorated with the trademark.

The initial program consisted of 'Crooked to the End," a two-part Keystone comedy, and "The Coward," six-part Ince-Kay-Bee feature. Both pictures were loudly applauded, the fine war scenes in the latter bringing forth many exclamations of admiration.

The prices of admission are from 6d to 2/6 (10 cents to 60 cents). For the first three weeks the programs will be screened the whole week, but after that will be changed twice weekly.

* * *

The production of the George Willoughby Photoplay, "Emilienne Moreau," has been held up for a few days owing to the illness of the star, Jean King, and the juvenile lead, Clive Farnham. The former collapsed after the filming of a scene which necessitated very strenuous acting, while the latter sustained injuries which confined him to bed for several days when the motorcycle he was riding for another scene in the picture, skidded and threw him over a bridge.

* * *

"The Birth of a Nation," the twelve-part Griffith production, arrived by the "Ventura" from San Francisco yesterday. The big film has been secured by J. C. Williamson, Ltd., and will be presented in Sydney at one of their theaters about Easter at the usual theatrical rates of admission (25 cents to $2).

* * *

Waddington's Ltd., controlling four big theaters in well-situated positions in this city, have decided to show second-run Fox features. They have been showing first-run World productions for some time, but owing to the declining quality of many of the last released here, will not screen any more. The management will, however, continue to show Paramount features at one of their houses as heretofore.

* * *

"The Film Visit to the Vatican and the Pope" has been showing at the Palace theater here this week. It is being largely attended, and seems to be continuing its popularity. On the same program is the three-reel picture "Ireland a Nation," which was directed by Walter Macnamara, of "Traffic in Souls" fame.

* * *

Pathe's Gold Rooster Play, "At Bay," is having a run of tremendous success in Sydney and suburbs at present. This is accounted for in the fact that Charles Waldron, who plays the hero, had appeared in many stage productions in Australia a few years ago, including "The Squaw Man" and "The Virginian."

Features shown here this week include:

"Sunshine Molly," an old but very good Bosworth production. The scenes taken at the oil wells are very interesting to Australian audiences.

"The Vampire," a Metro feature. Olga Petrova is very popular in Sydney, and this picture has drawn big crowds.

"Should a Mother Tell?" featuring Betty Nansen. This Fox photoplay is only of moderate interest.

"The Devil's Daughter." At its opening performance, at which I was present, the audience broke into derisive laughter at many of the incidents in the last reel.

"The Wild Goose Chase," a Lasky feature. The story contains nothing original, but is an acceptable light offering.

TOM S. IMRIE.

Sydney, March 22, 1916.

Caracas, Venezuela

Enormous Crowds See the Big Thanhouser Serial Projected in Several Theaters.

By John H. Clapham.

Caracas, Venezuela, March 31.—The success of the Thanhouser serial, "The Million Dollar Mystery," will undoubtedly bring more films of the type to this country. The film was sent here from Havana by M. Román, and the managers here are Edward Braasch, Alexander L. Mondolfi, August Guinand, Jr., Edward Eraso and Buenaventura Sola Reig, forming the Sociedad de Cines y Espectáculos, Compañía Anónima, with a capital of 400,000 bolivars. The company controls theaters in this city as follows:

	Seating.
Cine Candelaria (open air)	3,000
Circo Metropolitano (open air)	6,000
Municipal theater	2,000
Caracas theater	1,600
National theater	1,200

Besides the above, the company controls the Baralt theater in Maracaibo, and the Municipal and Circo theaters in Valencia. The firm has every reason to be pleased with the success gained by the Thanhouser feature. It was started at the Circo Metropolitano to not less than 4,000 people nightly. The crowds increased as the fame of the film was spread by those who had seen the first performances. Before the end of the run it was started in the National theater. In a few days it was running again at the Circo Metropolitano, and still later it was started at the Cine Candelaria.

The Circo Metropolitano is used through the week for films, and on Sunday the operator's booth, located in the center of the round pavilion, is removed, the wires are disconnected, and the unlovely bull gives battle to his tormentors after the most approved Spanish fashion. It is pleasant to write that the film has drawn much greater crowds than the toros. The people are very one-sided about the bull-fighting. If the animals do not show the true fighting spirit, there is a big shout from the audience demanding that the bull be replaced with a more gamey one. It is the voice of the people and is not denied.

The question of American films coming here has occupied the attention of the promoters, but there is always the matter of price to be considered when one talks about the quality of the American product when compared to the foreign output. American producers should know that this country is the only one in South America which does not impose almost prohibitive duties on films. I am informed that the duties are reasonable in Venezuela. The promoters here want such films as "The Million Dollar Mystery," because they are sure of crowds. Maintenance cost here is much less than in the United States, even if the cost of electricity is outrageous. Wiring expense is low, since only a common installation is needed. Wires run along wood or anything to reach their connections. If films come here from any of the West India islands, the duties are higher. Porto Rico is a West Indian island, not an American possession, in the view of the customs collectors here.

"The Million Dollar Mystery" has drawn bigger crowds than any other film in Caracas. The people have sustained an interest not understood in the United States. They actually get up, jump, shout, beat the seats with their canes, throw hats, when an exciting scene is being shown. They even whistle to warn the hero that the villain approaches. Jimmy Cruze got many a hand that he never heard, while Miss La Badie won everyone's sympathy. The butler was second, while Mr. Braine was cordially hissed. It was difficult to believe that a film was on, and not a regular stage performance, with real people playing the parts.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS.

A USEFUL EXHIBITION.

THE Bureau of Commercial Economics of Washington, D. C., is arranging a series of exhibitions of greatest possible interest to the public generally and of educationally interested persons especially:

A novel celebration is being arranged for Decoration Day, May 30. The ceremony will take place at the base of the Washington Monument, and the base will be used as a motion picture screen. At the base will be hung a laurel wreath, 30 feet in diameter, and into this wreath will be projected motion pictures of the Grand Canyon, Yellowstone, Yosemite, Crater Lake, Rocky Mountains, Mesa Verde, Mount Ranier, Sequoia and General Grant National Parks. The final reel will show the germination of the seed of the golden rod, following its growth until its blossoms fill the wreath. This will fade away and blend into a picture of the Washington Monument by moonlight.

An Interesting and Widespread Series.

This introduces a series of display of motion pictures of the National Parks in all the public parks of the larger eastern cities, to continue nightly throughout the summer months, free to the public. Some of the foreign films to be displayed will be Canadian National Park, Canadian Rockies, Forests of British Columbia, Evangeline Country, Land of Hiawatha, Famous Jarrah Forests in Australia; Through the Blue Mountains of New South Wales; Lake Titicaca, in Bolivia; Temple of the Sun in Bolivia; Climbing the Andes; Andean Temple of the Incas; Over the Middle Way of Bermuda; Mitchell's Pass, South Africa; Valsch River, Kroonstad; Trip to Durban; Scenes at Cogman's Kloof, South Africa; scenes along the Nile in Egypt, and in the heart of India.

Unique Method of Outdoor Exhibiting.

The projection apparatus is contained in a motor truck especially constructed for the purpose, and a large silk screen will be used which will enable the public to see the pictures on either side. The work is purely philanthropic and is carried on by the Bureau of Commercial Economics, which is composed of all of the larger universities of the United States, in extension work, to enable those who can ill afford to travel to see, enjoy and become familiar with the pleasure spots which nature has provided. When the films are projected in a foreign community, the titles and sub-titles will be in the native tongue of the audience. The first display will be before official Washington, including the Diplomatic Corps.

The bureau will provide several of these trucks at an early date, and they will be directed by and be under the auspices of the various universities assigned.

A New Series of Valuable Films on Many Subjects.

A very large consignment of motion picture films has been received from Melbourne, Australia, to be shown throughout the United States and the Dominion of Canada. They are sent by the Departments of Agriculture and State, and are for the purpose of comparison with methods obtaining here and in Canada, and are intended to promote efficiency in farming and in other agricultural pursuits, including stock raising. They are all of an educational nature, in the various industries illustrated.

The pictures are to be shown free to the public in university extension work and community forums which are being established throughout the country in high school auditoriums to adults at night, and before the various grange organizations and rural communities. They will also be displayed in the public parks of the country, in the summer season. The collection includes the pictures of the Pleasure Side of Australia; the Australian Cattle Station; Frozen Meat Industry; Irrigation; the famous Jarrah Forests; an Australian Dairy Farm; Harvesting Wheat; Life Saving; Carnival Swan River, Perth; Seaside Resorts; Through the Blue Mountains of New South Wales; In and About Melbourne; Cup Racing Carnival; Irrigation in New South Wales; Burrinjuck Dam; Breaking of Horses for Army Remounts; Irrigated Lands; Mildura; Prosperous Irrigation; Sheep Shearing; Royal Agricultural Show; Dairying; Sugar Cane Growing; Bacon Curing; Playgrounds; Surf Bathing at Sydney; Scenes in and About Australia; and the Land of Fruits.

The films are donated to the Bureau of Commercial Economics which is a university composed of most of the leading universities and colleges of the United States and the Dominion of Canada, and is the accredited representative of the Commonwealth of Australia in the Department of Motographic Publicity in the Americas.

Growing Interest in Young People.

The call of the children and young people is too loud and emphatic to be ignored.

The Educator has always presented their claims and is pleased whenever an advance is anywhere made tending to meet the legitimate requirements of the young and which also serves as a means of enlarging the scope of this ever-growing work.

We are in receipt of a communication from Abe H. Kaufman, of the United Film Service of Louisiana, Inc., Memphis, Tenn., in which he states that the Imperial theater, Memphis, Tenn., the Dixie theater, Ripley, Tenn., the Princess theater, Mayfield, Ky., and the Majestic Amusement Co., Memphis, Tenn., have recently adopted the children's matinee idea. The Majestic Amusement Co., at its third matinee, reports capacity business. Mr. Kaufman also reports an inquiry from the Theato theater, Florence, Ala., regarding the special Fairy Tale series which the United Film Service has been offering.

This record from these Southern theaters is praiseworthy and we shall be glad to receive reports from any quarter along similar lines.

Films Among the Doctors.

Spreading its educational value for the better health of the people, the educational film is doing good work among the medical fraternity. In New York City, the College of Physicians and Surgeons has recently held an exhibition among themselves for the purpose of demonstrating the helpfulness of the moving picture in all kinds of surgical work. Recently this college has held an exhibition to illustrate the methods employed in various operations. The pictures were shown to about 200 undergraduates and doctors especially invited, the laity being carefully excluded. Five reels were shown and the objects were magnified many times to permit the bringing out of the most minute details in positive clearness. An especial advantage of this method of instruction was that the reels could be stopped at any time to permit a full explanation of processes, or the machine could be run slowly so as to afford opportunity for following minutely the intricacies of the operation—a thing impossible before when the speed required in the actual operation would not permit of delays; this is going to be one of the most helpful features of this work. The dean of the college declared the plan a success and regretted that such a method of instruction had not been developed in such a practical way much sooner. In all probability the use of such films will come into regular use at the college, as it is also quite sure that ere long their use will be general in all such colleges and institutions. The medical profession has made remarkable advances during the last quarter of a century; it is now, however, welcoming the power of the magnified picture to enable it to make still greater progress in the immediate future, and desires to go on record as a strong supporter of the educational powers of kinematography.

MILLARDE DIRECTS TEARE COMEDIES.

Harry Millarde has arrived at the Kalem California studios and taken over the reins of the Ethel Teare comedy company. The former Kalem eastern producer and leading man brought with him a number of specially selected Ethel Teare stories gathered by the scenario department and on which work will begin at once. In addition to Ethel Teare the company under Director Millarde's supervision includes Victor Rottman, Jack MacDermott, Gus Leonard, and Myrta Sterling.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

STRAND THEATER, PITTSBURGH, PA.

Rowland & Clark Opens Another Beautiful Picture House. Has Big Auditorium with High Ceiling. Issues a Sixteen-Page Program Weekly. A. J. Simon Is Resident Manager.

THE magnificent Strand theater was recently completed and opened to the public of Oakland, an exclusive section of Pittsburgh, Pa., by the Rowland & Clark theaters. It is the newest link in that firm's chain of modern photoplay houses. Embodying the high standards of construction and decoration which have been set in the other Rowland & Clark theaters, the Strand is a credit to its locality.

The large structure is practically fireproof, being built of concrete and steel, and is of a beautiful type architecturally. The roominess of the theater makes for both comfort and attractiveness of arrangement. The exterior is impressive with its wide marquise extending to the edge of the sidewalk. A large clock surmounts the electric sign, announcing "The Strand Photoplays," and can be seen at considerable distance when approaching the theater from either direction.

The entrance-way and spacious lobby is floored with tile of pleasing design. A wainscot of marble extends around the lobby and is carried out through the entire house. The center of the entrance lobby is occupied by a circular ticket office, with marble base and glass top. It is equipped with an automatic ticket selling machine. To the rear of the entrance lobby is a handsomely furnished passageway ex-

Strand Theater, Pittsburgh, Pa.

tending the width of the building. The style of decoration of the interior is the Adams, chosen because of its simplicity and neatness. The walls are in pink and gray, with Adams style candle brackets with blue shades. The floors throughout are carpeted in rich mulberry color, with carpet made especially for the Strand. The hangings are in mulberry to harmonize, and each portier is decorated with a gold "S." Keeping to the right on entering the main lobby, one passes first the manager's lobby, then an exit lobby, next the women's retiring room, then turns to the left and enters the auditorium proper.

The height of ceiling and the spaciousness of the auditorium gives an air of massiveness and at the same time lends itself to the luxurious furnishing and convenient arrangement of the whole. Especial attention was paid to the seats, those made by the American Seating Co. being chosen, and they are of a most comfortable type. There are aisles on both sides of the house and one down the center, with a cross aisle about half way down front. The slope of the floor is gradual, yet sufficient to permit everyone to see unobstructedly. The exceptionally wide aisles at both sides give ample room for rush occasions. The proscenium, framing the large screen, is in the front of the house, so that the audience faces Forbes street. Upwards of eight hundred are seated comfortably.

A fine Moeler organ has been installed. Ralph Petty, an accomplished musician who was formerly associate organist at the Regent theater, officiates at the instrument. The total indirect method of lighting is used, with side-wall brackets, giving a subdued glow that is at the same time sufficiently brilliant to make the finding of seats remarkably easy. The ventilation of the theater has also been given careful thought. The direct method has been adopted, with two large fans, one on each side of the auditorium. There are eight exits opening directly from the auditorium and three additional exits from the entrance lobby.

In keeping with the fireproof construction of the building, the projection room is built entirely of concrete. It is equipped with appliances of the latest and most efficient type. Three projection machines, all motor driven, are used. A

Interior of Strand Theater, Pittsburgh, Pa.

rotary converter is employed to break the alternating current to direct current. An extra ventilating fan keeps the projection room cool at all times.

Previous to the opening of the Strand, the facilities in the Oakland district for moving picture entertainment in the afternoons were meager. The gratifying attendance at the matinees proves the need of such high-class entertainment, and augurs great success for the house. A complete change of program is made daily. The shows are continuous, from 2 p. m. until 10.30 p. m. The Strand and its attractions are advertised effectively in the local newspaper in that section and in all the Pittsburgh dailies. The house issues the Strand Film Forecast, a weekly, sixteen-page, six by nine inch booklet, one of the five published by Rowland & Clark. Three thousand programs are printed each week, of which one thousand is mailed to a list of patrons who have made personal requests for them. A. J. Simon is resident manager.

The Strand is owned by J. B. Clark and operated by the Rowland & Clark theaters, which comprise the Regent, the Strand, the Arsenal, the Bellevue, the Belmar and the Oakland. Each of these, with the exception of the last named, seats over 600 and embodies the last word in theater construction. Mr. Clark is directing head of the concern, J. P. Donovan, general manager, and M. J. C. Kornblum, advertising manager.

VITAGRAPH MAKES CHANGE IN RELEASE DATE.

The Vitagraph Company has decided to release on Monday, April 24, "God's Country and the Woman," the eight-part dramatic feature, from the book of James Oliver Curwood. This photoplay has scored a remarkable success at the Fulton theater, New York City, and was originally scheduled for release on May 1.

"The Law Decides," another Blue Ribbon feature, written by Marguerite Bertsch, was announced for release on this date. It has been definitely decided, however, to reverse the order. Photoplay patrons the country over have been patiently awaiting the coming of the story dealing with life in the Canadian Northwest. Rollin S. Sturgeon with a cast of Western Vitagraphers produced "God's Country and the Woman" in the mountains of California.

The Motion Picture Exhibitor

BROOKLYN EXHIBITORS GETTING STRONGER.

A Splendid Meeting Held in the Triangle Theater and Addressed by Commodore Blackton.

A VERY large and thoroughly representative meeting of Brooklyn exhibitors was held on the night of Thursday, April 20, at the Triangle theater, Flatbush avenue extension. Mr. Manheimer presided. Numerous applications for membership were presented and accepted. After some routine business had been transacted, Commodore J. Stuart Blackton, of the Vitagraph Company, who had been invited to attend, was asked to address the meeting. Mr. Blackton addressed himself to the question of a more friendly relationship between the Exhibitors' League and the Board of Trade. He said mistakes had been made on both sides and recommended that the two organizations meet in a spirit of mutual tolerance and forgiveness. He was ably seconded by Samuel Spedon, the veteran Vitagraph publicity director. Both Mr. Blackton and Mr. Spedon were listened to with great attention and interest and there was hearty applause at the end of their speeches.

Louis Blumenthal, the treasurer of the Exhibitors' League of the Borough of Manhattan, disclaimed any hostility on the part of the exhibitor toward the Board of Trade. He said that in his opinion the exhibitor had not received a fair deal. He added that he believed there was room for a manufacturers' organization, like the Board of Trade, but that it was best for the exhibitor to maintain his own organization. He believed in co-operation whenever co-operation was needed to fight the common foe, but often, he said, the interests of producer and exhibitors were divergent, if not conflicting—hence the need of separate organizations. Mr. Blumenthal's remarks were applauded to the echo.

The last speaker was W. Stephen Bush, of the Moving Picture World. Mr. Bush congratulated the Brooklyn exhibitors on their strong organization. "Be sure," he continued, "that whatever achievements the exhibitor has now to his credit, whatever concessions he has obtained and whatever recognition has been given him is due entirely to the fact that he is organized and therefore in a position to demand respect. It will not do to depend on the philanthropic impulses of other branches in the industry. The spirit of organization is spreading throughout the country. From all parts of the Union, endorsements of the exhibitors' stand have come to New York, but none has pleased me better than the strong and unqualified position of the North Carolina exhibitors, who in a finely worded dispatch have made clear their stand in favor of organized fellow exhibitors."

After the meeting adjourned, the management of the Triangle theater entertained the exhibitors as their guests with liquid and solid refreshments which were thoroughly enjoyed by everybody, including Commodore Blackton, to whom was given a rising vote of thanks for his speech.

HERRINGTON VISITS WASHINGTON.

Talks Organization to District of Columbia Exhibitors—Little Interest Shown.

PRESIDENT HERRINGTON of the Motion Picture Exhibitors' League of America addressed a gathering of exhibitors last week at Crandall's theater, Ninth and E streets, Northwest, Washington, D. C. Interest in the local league has largely lapsed during the last year or so and it has been extremely difficult to get the former members out to attend a meeting. Screen club blow-outs and other entertainments have attracted a large attendance, but when it comes down to business for the exhibitor alone, to be conducted and carried out by him, that is the point where all interest ceases.

Mr. Herrington urged upon the theater men to come themselves and bring others to a realization of the great need for organization and co-operation at this time, and the need, he said, is going to increase as the time passes on. The unorganized exhibitors of the several cities which do not now possess charters will find themselves at a disadvantage upon the advent in the city, state and federal legislatures of adverse legislation, and for that reason, if for no other, they should get together and become as strong in their organization as possible.

He talked at some length upon the all-absorbing subject of motion picture censorship, and he also referred in detail to the misunderstanding at present existing between the exhibitors and the Board of Trade. Following his remarks upon the latter, the exhibitors adopted a resolution endorsing the move of the exhibitors backing their own convention in New York, and recommending that it be liberally patronized by members all over the country.

No definite action was taken at this meeting looking to a reorganization of the league, although it has since been stated that an effort may be made to again get the exhibitors together for that purpose. Harry M. Crandall is the president of the remnants of the old organization, for remnants only are they. He has issued a number of calls for meetings but responses were but few and the organization just simply passed away. President Herrington asked the exhibitors present to take out a new charter and immediately get busy. Action on this latter also was deferred.

KENTUCKY EXHIBITORS' CONVENTION CALLED.

Kentucky Branch No. 7, Moving Picture Exhibitors' League of America, will meet in annual session on May 12, in Louisville, for one or two or more days, according to the way matters develope. The call for the meeting was announced by L. J. Dittmar, president of the organization, who said that nothing had been decided on other than the date of meeting. The executive committee of the organization, of which Mr. Dittmar, as president, is chairman, is now engaged in working out a program for the convention and it is expected that there will be a large attendance. One thing which will help to insure a general gathering of the clan is the fact that May 13 is Derby Day at Churchill Downs, a date when most of those who can get to Louisville from out in the state do so. Nobody ever works on the afternoon of Derby Day, and it is a certainty that if the Kentucky branch holds a meeting on that afternoon it will take place out at the race track. Plans are being made this year, incidentally, as heretofore, to film the horses as they run this, the most famous of all the Kentucky racing events.

PROJECTION DAY, 9TH OF MAY.

At the Madison Square Exposition, on May 9, Frank H. Richardson, the projection expert, will deliver a special and exhaustive lecture illustrated by large drawings and photos. The subject will be "Practical Projection." The lecture will last about an hour and a half, and will cover the subject in its every aspect. This "Projection Day" is the first big effort to make the responsible men in the industry realize in equal degree the paramount importance of the operator and of the quality of the operator's work. It is expected that the largest and most representative gathering of film men that ever listened to a lecture on projection will be found ready and eager to listen to Mr. Richardson's practical talk.

TRIANGLE IN TWELVE BROADWAY HOUSES.

With the opening of the new Rialto theater by S. L. Rothapfel, the Triangle Film Corporation now points to twelve theaters along Broadway which use Griffith-Ince-Sennett pictureplays either exclusively or on their big feature nights. Proctor and Marcus Loew have recently increased the number of houses on their circuits using Triangle to include the Fifth Avenue, New York and Circle theaters. The Knickerbocker, Eighty-first Street, Schuyler, Riverside, Broadway Photoplay, Nemo, Claremont and Audubon have been showing this service for several months.

Chicago News Letter

By JAS. S. McQUADE.

FUNKHOUSER NO LONGER CENSOR CZAR.

Chief of Police Healey Goes Over His Head in Granting a Permit to "The Little Girl Next Door."

IN MY letter in the issue of April 8 there appeared an article on the Illinois vice film, "The Little Girl Next Door," which visualizes vice conditions in the state as described in the report of the Illinois Senate Vice Commission, made about three years ago. This subject was seen privately, about a month ago, by a select gathering, including pastors of churches, and the consensus of opinion declared that the pictures were good, if viewed by adults only.

Second Deputy Funkhouser at that time notified those concerned that he must pass on the film before a permit would be granted for its exhibition in Chicago. Later on the deputy ruled that the film was not a proper one for the public to see, and that he would not allow it under any circumstances.

Application was then made to Mayor Thompson for an unprejudiced censorship of the film, the attorney in charge of the case claiming that the Second Deputy had prejudged the photoplay and that he had decided even before he saw the film that it was not a proper picture for exhibition.

The Mayor then asked Corporation Counsel Ettelson to submit an opinion as to the final authority on the censorship of films in Chicago, and this opinion holds that Chief of Police Chas. C. Healey and not Second Deputy Superintendent of Police Funkhouser has the full authority to pass on moving pictures under the prevailing city ordinances.

Chief Healey then appointed Corporation Counsel Ettelson chief censor to pass on the picture, with the result that after ordering several modifications and cut-outs, which do not affect the educational value of the picture, it was recommended that a permit be issued, and Chief Healey has declared that he will issue it.

Mayor Thompson also saw the film, as did City Controller and Mrs. Eugene R. Pike, and they pronounced it fit and proper and a great educational exhibition.

There was much rejoicing in film circles in Chicago over the decision; but it was pointed out by a city official that the new order of censorship does not mean that the bars are to be wholly removed, or that any immoral photoplay may be shown. The new censorship, however, does mean that wiser discrimination in the matter of cut-outs will be shown and that trivial incidents will not be ordered out as has been the case in the past.

Morbid censorship has called forth the following recent editorial from the Chicago Tribune, which is especially fitting in connection with this article:

Censorship of any kind seems to have a core of incurable stupidity which neither reason nor ridicule can dissolve. But moving picture cut-outs illustrate a degree of unreason which will stagger any mind that attempts to account for them.

The hero of a romance of "The Prisoner of Zenda" type is seen departing for a ride with the princess. The next scene shows him lying on the ground apparently hurt. How did he get there, and why? Ask, not the playwright, but the censor. The villain ambushed the pleasure party and wounded the hero. But acts of violence are anathema to the censor, and the scenes necessary to make the sequence understood were cut out.

In another play the villain is corrupting the hero by inducing the drug habit. In one scene he is shown taking out his hypodermic case, preparing the needle, while the hero, with bared forearm, waits for the injection. The next scene shows the hero turning down his sleeve and the villain putting away his case.

In this case the sequence is hardly broken and is easily followed. But why cut out the act of puncture?

As a matter of fact, neither cutout has any basis in common sense or normal psychology. They are based, it seems to us, on morbid supersensitiveness, a semi-fanatic moral squeamishness which ought not to be allowed to interfere with the healthy amusements of healthy people. The assumption of this sort of censorship seems to be that the whole moving picture art of the country should be edited for the benefit of mental and moral defectives. If we are a race of morons, let us, by all means, be censored. But, if morons are exceptional and the rest of us are not victims of criminal suggestibility, pathologically susceptible to examples of vice and violence, let us have our censorship censored by common sense.

Concerning Mayor Thompson's recent move, the Tribune, in the issue of April 22, made the following editorial statement under the heading, "Common Sense Censorship":

If Mayor Thompson has really determined to give Chicago a common-sense censorship of the "movies" we are prepared to forgive him many things. But, if his acquiescence in Chief Healey's interference in the function of censorship is merely an attempt to make trouble for Major Funkhouser and to save Barratt O'Hara's white slave film, it is scarcely worth while.

We need a common-sense censorship. We have not had one. The duty of determining what we shall be permitted to see in the motion picture theaters and what we shall not see has reposed apparently in a body of people enormously sensitive to shock, in people who dislike seeing unpleasant things.

A generation or so ago public authorities, religious teachers, school teachers, and the whole pack of people who were attempting to guide us in the right direction put their faith in the horrible example. All the hair-raising details were included. The moral had to be made and it had to be made as obvious as possible. They demonstrated, not only the results of being a horrible example, but precisely how a victim came to be such.

The modern censorship does not permit this method. We still prove daily, both in the Adult Only and the Everybody Welcome theaters, that the wages of sin is death and that the income of virtue is prosperity, a good husband, and eternal happiness. But we no longer show sin. The idea seems to be that the audience will be more interested in the process of becoming a horrible example than in the unpleasant results of having become one; that anyone seeing a woman put poison in her husband's coffee, even though she suffer excruciatingly for the deed, may go and do likewise.

The reason for such a change of attitude is not hard to find. The theory of suggestibility became popular ten or fifteen years ago, and now it is public property. If you do anything someone will imitate you. Put a bee in anyone's bonnet and it will eventually sting him.

We are all, in the eyes of the motion picture censors, on the edge of committing some dastardly deed without regard to consequences the moment the method of perpetrating it is shown us. There is some medical support for their opinion of us. It is a strange man whom some physician cannot prove to be mentally subnormal these days.

But in spite of the opinions of the alienists we have not completely adopted their point of view. Somehow most men, and most women also, feel that they are not completely out of their heads, nor devoid of all restraint. They resent the evident assumption of the censors that they are all morons. If Chief Healey's interference will insure our treatment as normal people it is an advance.

Illinois Mothers Want Clean Programs for Their Children.

At the recent convention of the Illinois Congress of Mothers and Parent-Teacher Associations, held at Cairo, Ill., the reform of moving pictures was one of the themes on which great interest was centered, and at the closing session the mothers put themselves on record as favoring volunteer film censorship boards in every city for the children's benefit.

In her report, Mrs. Frederic Michael, chairwoman of the social service committee, said that the committee had sent out a letter to exhibitors asking for better moving pictures for children.

"Up to this time, twenty-two theaters in Chicago are giving children's performances and in almost every instance these performances are chaperoned by four or five members of the Congress of Mothers and Parent-Teacher Associations," the report read. "Fifteen cities in Illinois have theaters giving children's performances. The above figures are made up from actual reports.

"The organizations working along this line have found the moving picture theater managers ready to co-operate in almost every instance. One theater manager in Chicago has opened seven of his theaters for Saturday morning performances.

"On January 22 a letter was sent to the Mayor of Chicago by the social service committee asking that it be made possible to permit schools to use moving pictures safely. The ordinance was passed.

"That the campaign for better moving pictures has awakened great interest is shown by the many letters received from non-affiliated clubs (even from other states); from the desire on the part of moving picture producers to have this organization endorse their lists of films for children, and from the fact that the chairman of the social service committee is constantly being called upon to confer with other organizations to discuss this vital subject."

Speaking of Charlie Chaplin, Mrs. Michael said that he would be a good actor if he wanted to, but he didn't want to, so she would censor him.

Nathan Ascher, of the Ascher Bros.' Theater Enterprises, Chicago, said the other day about children's programs:

"In all of our theaters we are giving children's matinees, and we work in conjunction with the mothers' congress and the teachers as much as we can. Many times they help us choose our programs. We know that it is not only a matter

of sentiment but that it pays the exhibitor to furnish not only the children but the grown-ups with clean pictures. Ninety-nine per cent. of the exhibitors, I believe, would prefer to show good pictures. I know that we would go so far as to help any other exhibitor that we could to supply good children's pictures for his matinees, because it would all help to remove the prejudice that is felt by many mothers against moving pictures."

It cannot be winked at that this need for clean programs for children is serious and should be met squarely by producers and exhibitors alike. There can be no denial of the fact that young and tender minds are ultra-susceptible to impressions both good and bad. To make children good men and women, other considerations being waived, the impressions created by moving pictures that they see should be good—that is, morally healthy. An impure or a violent scene flashed on the retina of a child's eye may have woeful possibilities for itself and others.

The fact that the mothers of Illinois are supervising the pictures that their children see is a wise safeguard. The home should exercise this influence wisely and carefully, and producers and exhibitors should render all the aid in their power.

The Chicago Examiner refers editorially to the Mothers' Congress as follows:

The Ilinois Congress of Mothers, in session at Cairo, the other day entered a strong plea for strong, substantial lunches for school pupils in both city and country.

The twin banes of school pupils, according to the Mothers' Congress, are the insanitary lunch pail and the cheaper class of "movie" films.

The first can be corrected by schoolroom lunches at nominal cost and the latter by voluntary boards of film censorship in every city or hamlet.

When the mothers speak it behooves officialdom to take notice.

Food and films must be both above reproach.

Chicago Film Brevities.

At the meeting of the managers of Chicago film exchanges, in the Movie Inn, Tuesday afternoon, April 18, every exchange in the city, with a few exceptions, was represented. The temporary committee referred to in my last letter submitted a name for the club, which was unanimously accepted. This name is the F. I. L. M. Club, which stands for the Film Industries Local Managers' Club. The next meeting will be held on Saturday, May 6, when an automobile trip will be taken into the country, and dinner will be served and entertainment furnished at some country roadhouse. The party will gather at the Metro office in the Mallers Building, at one o'clock, that date. During the trip through the various towns the members of the club will stop off in a body and call on exhibitors. This club is the first that has been formed by a body of exchange managers for social purposes.

* * *

Ray Branch, owner and manager of the Enterprise Theater Equipment Company, of Detroit, Mich., was in the city Monday, April 17. When seen, he reported very good business. Mr. Branch was formerly branch manager in Detroit for Universal, and only recently engaged in his new venture.

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Through the courtesy of Warden Zimmer of the Joliet Penitentiary, Captain H. J. Lewis showed his five-reel feature, "San Francisco's Chinatown and the Barbary Coast," to the prisoners on Sunday, April 16. Two presentations were given and the prisoners were highly pleased with the entertainment.

* * *

John R. Freuler, president of the Mutual Film Corporation, gave invitation exhibitions of the first three chapters of "The Secret of the Submarine," at the Chicago offices of that company on Wednesday and Thursday, April 19 and 20, from one to five o'clock p. m. The presentations were largely attended by exhibitors.

* * *

Wm. A. Brady, now active head of the World Film Corporation, was in the city last week, and during his stay made arrangements with Jones, Linick & Schaeffer for the presentation of World features at the Colonial theater, beginning Sunday, April 23. The run of the World product will be for an indefinite period.

* * *

Frank McCoy, now playing an important role with Ethel Barrymore in "Our Mrs. McChesney," at Powers theater, this city, is devoting his days to playing the heavy character in Essanay's forthcoming production, "The Jesters," under the direction of Joseph Byron Totten. This is not the first appearance of Mr. McCoy before the camera, as it will be remembered he played opposite Pearl White in "The Iron Claw," the leading juvenile in "Monte Cristo," etc.

* * *

Moving pictures showing sections of the Lincoln Highway from coast to coast were shown Tuesday morning, April 18, at the Studebaker theater, under the auspices of the General Federation of Women's Clubs and of the Illinois Federation of Women's Clubs. They were afterwards shown in the evening at the Art Institute for the special benefit of children, and will subsequently be shown in several theaters throughout the city. The object of these presentations is to raise a fund for the general beautification of the Lincoln Highway throughout Illinois.

* * *

Safe blowers broke into the Avon theater, 3325 Fullerton avenue, on Sunday night, April 16, and robbed it of $400. The theater is owned by Max Hyman and Samuel Katz, and it was partly wrecked by the violence of the explosion. It is believed by the police that a new gang of professional cracksmen are responsible for the burglary.

* * *

The Strand Theater Company will appropriately observe its first anniversary during the week of April 30. This date, last year, was the opening of the company's run of pictures at Orchestra Hall. The management, it is said, will secure the services of a celebrated Metropolitan opera singer for her appearance on the Strand stage for that week, in addition to the Triangle program.

* * *

The following bills have been announced at the prominent "Loop" theaters in Chicago for the week beginning Sunday, April 23:

Studebaker—The second week of Charlie Chaplin in "Carmen" and John Barrymore and Florence Zabelle in "The Red Widow" (Famous Players). The Chaplin "Carmen" drew heavily all through the first week at the Studebaker, La Salle and Bijou Dream.

Fine Arts—"The Ne'er-Do-Well" enters its third week. The attendance for the first two weeks has beaten all records at this theater.

Colonial—"The Feast of Life" (World), featuring Clara Kimball Young; Mr. and Mrs. Sidney Drew in a Metro comedy; a Paramount pictograph, and a Burton Holmes travelogue.

Ziegfeld—Alfred Hamburger will start a new policy the week beginning Sunday, April 23. He has decided to select his feature subject from the open market, and will choose the photoplay which in his judgment is the best for the week of all programs not contracted for a downtown showing. This leaves him to select from V-L-S-E, Metro, World, Equitable, Bluebird, Red Feather, Fox, etc. Supporting his feature he will aim at securing an ideal collection of shorter subjects, including a comedy, topical picture, scenic and a Mutt and Jeff cartoon. The bill for the ensuing week will be "Playing With Fire" (Metro), featuring Olga Petrova, who is supported by Arthur Hoops, Catherine Calhoun and other clever people, and one of Mr. and Mrs. Sidney Drew's comedies.

Strand—Dorothy Gish in "Susan Rocks the Boat" (Fine Arts); George Kleine's travelogue on Switzerland, and the Strand topical review.

La Salle—The second week of Charlie Chaplin in "Carmen," and other pictures.

* * *

Richard C. Travers, Essanay's popular star, made his first appearance in vaudeville at the Palace theater Monday evening, April 17. The Chicago daily press treated him kindly. All week the theater was filled nightly by a large following of moving picture fans, with whom Mr. Travers is in high favor. On the opening night about 60 Reel Fellows, accompanied by their wives and friends, were present and gave Mr. Travers an ovation. At the end of his monologue he was presented with a monster horseshoe wreath of flowers by the Reel Fellows present, and the large audience acclaimed him again and again. "Dick's" monologue is an interesting story of his experiences in the making of moving pictures, and it is supplemented by an animated cartoon about 500 feet in length, by Wallace R. Carleson. This cartoon shows Mr. Travers leaving the Essanay plant in his auto, saying goodbye to all the Essanay players and office staff and also showing the star's plight in case he ever attempted to sing or dance. It brought down the house.

* * *

Director Frank Beal of the Selig Polyscope Company, accompanied by a number of prominent actors, has gone to Indiana, where scenes in "Historic Indiana" will be taken. Mr. Beal has planned the building of a frontier settlement and stockade at Lafayette, Ind., where several historic incidents of Indiana history will be pictured. James Whitcomb Riley is coming on from his winter home in Florida to cooperate in the production of this historical film.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

LOS ANGELES EXHIBIT IN NEW YORK.

Chamber of Commerce Arranges for Special Display at First Exposition of Motion Picture Board of Trade.

NEXT month, when the first national exposition of the Motion Picture Board of Trade opens at Madison Square Garden, New York, the capital city of the film world will be in the forefront of exhibitors.

Since the Chamber of Commerce announced its intention of being among the exhibitors, preparations have been made for an exhibit which will demonstrate the sterling climate, scenery and other advantages which the sunny Southland has to offer film producers. The larger producing companies are co-operating and it is expected that a complete panorama of Los Angeles will be housed in one of the booths.

Though not generally known, the Chamber has been working for some years to centralize the film industry here. Gradually laboratories are being added to the leading plants and some pictures are being released from here, but New York is still the great distributing center. It is hoped to add manufacturers of the raw film and distribute from here, so that the entire industry, from the making of the film to its release, will be a Los Angeles enterprise.

The display in New York, which incidentally is the first one Los Angeles has made there, will be largely pictorial. Motion pictures of the larger plants will be shown, while charts will be used to demonstrate the large amount of sunshine here, and the almost total absence of static electricity. Special literature regarding the city will also be distributed.

One day of the exposition will be known as Los Angeles Day, when special reels of Los Angeles-made pictures will be run. Features of the city's exhibit will be a big electric sign, with the legend, "Los Angeles, Where Nature Helps Industry Most," and a picture of June Brentinger, a Los Angeles girl, in a poster pose symbolic of the Southland.

Industrial Commissioner Kinney of the chamber, who will direct the exhibit, is arranging to meet manufacturers of all sorts while in New York. While the exposition is designed primarily for the film makers, the commissioner will confer with manufacturers in many lines not now adequately represented in this section.

CHOOSING FILM COMMISSIONER.

On May first there will be no Board of Censors, but a single film Commissioner. He will be subject to civil service regulations, according to City Attorney Stephens, who sent a written opinion on the question to Mayor Sebastian. Some doubt as to the application of civil service provisions arose because of the charter provision which says that members of the various commissions are not included among those required to be appointed after competitive examination.

Mayor Sebastian has received two hundred or more applications for the position, which pays $175 a month, and a dozen or more of the applicants assure the Mayor that they have the indorsement of either the whole Council or a majority of its members.

INTERNATIONAL EXCHANGE OPENS.

George H. Atwood Opens Hearst Film Service Station on Film Row.

Los Angeles has another film exchange. It is the International Film Service, Inc., which, under the management of George H. Atwood, has opened an office at 912 South Olive street.

Mr. Atwood, whose theatrical experience has been extensive, comes to Los Angeles from the Philadelphia offices of the Pathe Company. Before going to Philadelphia he was associated with the General Film Company and managed branches in Boston, Albany, Phoenix, Oklahoma City and Dallas. In all of these places his success was marked.

"The Mysteries of Myra," a new serial in fifteen episodes, is to be among the first releases by the new exchange. For a week preceding the release of the first episode on May 1 according to Mr. Atwood, the story will be run in the Examiner of this city. In collaboration with Charles Goddard, author of "The Perils of Pauline," "The Exploits of Elaine," "The Goddess," and other striking film successes, Hereward Carrington wrote the story about which the drama has been built. The Wharton Brothers of "Elaine" fame personally produced the play and directed Miss Jean Sothern, "Myra," and Howard Estabrook, who acts the part of "Dr. Alden."

The first of a series of cartoon comedies by artists whose names are known to all readers of the Hearst papers will also be released on May 1. Among the contributors to this series will be Tom Powers, "Tad," George McManus ("Bringing Up Father"), Hal Coffman, Opper, Herschfield, Herriman, Cliff Sterrett, Tom McNamara ("Us Boys"), Windsor MacKay, Leon Searl and A. Moser.

The new office is a fine addition to the screen street where the motion picture activities are being centered.

"RAMONA" SETS RECORD.

Clune Production Closes With Tenth Week—Clergyman Sees Picture as Many Times.

Several records have been hung up by pictures shown at W. H. Clune's Auditorium theater, but here's one that beats all.

This one made by the Rev. R. Fuhr is for some reasons the most interesting and exceptional. Father Fuhr on the closing day of "Ramona's" tenth week paid his tenth visit to the photodrama. Last Saturday Father Fuhr crossed a desert two hundred and twenty-one miles to make his weekly visit. He is now so familiar with the seating arrangements of the theater that he does not ask the ushers to conduct him to his seat. The Auditorium management received from him the following letter:

Bishop, Cal., April 10, 1916.

Box Office, Clune's Auditorium Theater, Los Angeles.

Gentlemen: Kindly reserve for me two tickets for Saturday, April 15, matinee. I will be very thankful if you will kindly reserve my seats in row twenty and twenty-one, seats either 14 and 16 or 13 and 15.

The writer of this letter is the clergyman to whom you have sold tickets to Ramona repeatedly. This will be the tenth time that I will have seen this wonderful production. Will call for tickets upon my return to the city, next Saturday morning about 9.30 o'clock.

Thanking you for your kindness, I am,

Yours respectfully,

(REV.) R. FUHR.

And, according to the box office heads, there have been many parties who ordered tickets for "Ramona" again and again.

FRANK EDMONSON TO FLY WITH CAMERA.

A cross country balloon flight which may last three days, a parachute jump of fifteen thousand feet, and a complete record of the trip in motion pictures, as well as the testing of a new type of statoscope will be the features of a trip which will be made from Monrovia, by Police Detective Kittle, Balloon Pilot Jack M. O'Connell and Frank Edmonson, camera man.

According to Mr. Kittle, who was formerly a well-known aeronaut, the trip may establish a number of new records in the balloon world.

The statoscope, he says, will show to a fraction of a foot the rise and fall of the balloon as it strikes warm and cold air lanes. The old type of statoscope never has been considered a complete success and will register true height of a balloon only within from one hundred to three hundred feet.

Not the least feature of the trip will be, according to Mr. O'Donnell, the parachute jump to be made by Mr. Kittle. Weather conditions permitting, he will leap from the balloon after it has reached an altitude of fifteen thousand feet. If he succeeds the jump will be a world's record, and will be fully shown on the film which will be made on the voyage.

A VISIT TO THE E. & R. JUNGLE STUDIOS.

The other day we drove down to the E. & R. Jungle Film Company's studios. Clem Pope, formerly of the Morning Telegraph, now director of publicity and scenarios, took the World man over the place.

The Jungle of the E. & R. contains a surprising number of very fine jungle beasts. The cat family was well represented by several magnificent lions and a litter of three cubs about seven weeks old. We were introduced to the leading stars of the E. & R. Jungle Film Company, the famous vaudeville villains, Nap and Sally. "Meet the World man, Nap," said Clem, and the big chimpanzee trotted up to the bars of his large cage and shook hands and bowed like a regular little gentleman.

"So many things seen in motion pictures are merely taken for granted," said Friend Pope, "that few people stop to consider the patience, effort and time expended in getting scenes for pictures. Perhaps animal pictures are the hardest and the most nerve racking sort to make. Napoleon and Sally are so wonderful on the screen, so like humans, that people hardly ever consider that everything they do means months of training.

"Of course, directing them in a scene is a great deal like directing people, for they are shown what they must do, and how it must be done. Generally they do it, at least Sally does, but Napoleon always puts in a few flourishes never dreamed of by the director. But the other side, the training side, is a matter of course. To train a chimpanzee means the breaking of almost every primeval instinct and changing its whole method of existence. It required seven months of training to get Napoleon on an elephant. Two hours a day and seven days in the week for seven months is no joke. Years had put that natural fear of the elephant into him, and the fact that he went through his stunts is nothing short of marvelous.

"To see an ape ride a bicycle is nothing wonderful, but Napoleon is the only chimpanzee in the world that has ever ridden one backwards. That, too, was a matter of months. Yet it is passed by with a glance and taken as merely one of the things in an age of wonders.

"The skating, too, required over a year. Not the mere skating, for nearly all the chimpanzees in vaudeville do that trick, but all of them work one foot, and the other is used to guide. Napoleon is the only one who skates, as a human does, striking out with both feet. He skates backward and forward like an expert. He does the tricks of the other apes, but he generally goes them a half dozen better. There never has been known a case where a chimpanzee would jump as high as he does, while wearing roller skates. Not another that would leap over a chair, while skating, not another that would walk upstairs on stilts, not another that would skate down a runway, do a ten foot leap, and catch a trapeze bar."

The E. & R. Jungle Film Company is now working on another "Nap and Sally" feature with Lillian Brown Leighton, to be called "Who's It." The scenario was written by Clem Pope and is being produced by J. J. Franz.

Los Angeles Film Brevities.

Lasky's new general manager, Milton E. Hoffman, has found a home in Hollywood and is now casting about for a perfectly good automobile in which to inspect the surrounding country in his spare moments.

* * *

Our old friend and booster, William Duncan, featured in "God's Country and the Woman," has had a long career in "legit" and pictures as a leading man, but the big part for which he is cast in Rollin Sturgeon's present production of the Cleveland Moffett novel of mystery and scientific crime deduction, is one of the greatest studies in character building he has ever had an opportunity to enact. It has been predicted that he will double the vast number of friends who have already been won to him by the means of his work in "The Chalice of Courage," and "God's Country and the Woman." George Holt will also have a fine chance for more of his heavy work in this great picture.

* * *

A merry picnic was enjoyed this week in the head of Beechwood Canyon, Hollywood, where "Julius Caesar" will be staged in a huge amphitheater on the night of May 19 for the benefit of the Actors' Fund of America. Those participating in the jollification were actors and high school students of Los Angeles, the latter being the force from which the thousands of extra people for the great production will be obtained. The Hollywood Board of Trade provided free grape juice for the occasion. There were several hundred actors and students present. Tickets for the great production have been put on sale already.

Last week Herbert Rawlinson, leading man of the Worthington Universal Company, Director William Worthington and Jack Wells, the company's stage manager, were the guests of a number of the leading Chinese of the city at a lavish banquet in Chinatown. The Hop Sing Tong were the hosts. There were sixteen courses included in the dinner. Those sixteen courses of Chinese food will never be forgotten, says each of the guests.

* * *

This week an event creating no little interest in picture circles is of the marriage of Dick Rosson, of the American, and Miss Vera Sisson, of the Vitagraph. Miss Sisson was formerly leading woman in the Jack Kerrigan company at Universal City, later going to the Vitagraph. The young couple's romance began when they were both engaged at Universal City. The wedding took place a few days ago, Mr. Rosson quietly slipping down and returning just as quietly with his bride. Dick Rosson is the brother of Helene and Queenie Rosson, both of the American.

* * *

There was a great time on Saturday night last at the Los Angeles Press Club when a "Bright Night" program was enjoyed by the actors, paper boys and friends. De Wolf Hopper opened his own big league season with "Gunga Din," Douglas Fairbanks favored the gang with some comedy and a number of other moving picture men gave of their talents.

* * *

Jane Bernoudy, of Universal City, is original. She owns a little car which she calls Evangeline, and said Evangeline being one year old the actress is planning a birthday party to which all the automobiles of her friends will be invited. Garages will be served for about two dozen cars, and the menu will consist of everything from lubricating oil to gasoline. We have a secret idea that the party for little Evangeline is one to announce the engagement of the dainty little car to Hector, a handsome big machine.

* * *

Manager Bryson of the local Universal distributing offices reports that John A. Kraker, known as "Go Get 'Em, Jack," among his friends in Western Canada, where he was for several years connected with the Canadian Film Exchange, traveling out of the Calgary office, before the Universal came into the field, has joined his selling force at the California Film Exchange.

* * *

Seena Owen, the Fine Arts actress, has been granted a two weeks' vacation, which she will spend in the hills of Colorado. Miss Owen has been working steadily at the studio for two consecutive years, and having some slight trouble with her eyes, she asked for this rest, which was immediately granted.

* * *

The Rolin Phunphilm players have had a great trip to San Diego and Mexico this week. They enjoyed the little journey immensely, and well they might, for the sights that they saw were new and novel. Everyone got to see the 1916 Exposition as well as the army and navy headquarters, both on land and sea. The players went to Tia Juana, Mexico, to take scenes in the gambling houses and on the race track, and between scenes they played the games of chance, and some cleaned up while others lost. This picture is a scream and has been a sort of vacation picture for the makers of it, including the intrepid Hal Roach, who directs them.

* * *

Fay Tincher, the Fine Arts star, is in receipt of an official announcement from "The Mirror," considered the foremost of Australian picture magazines, advising her that she had been awarded second prize in their contest. The first prize was given to Mary Pickford. In their communication, the editors of "The Mirror" paid the comedienne a high tribute and assured her that Australians are real boosters for Fay Tincher pictures.

* * *

Edward Sloman of the American, and a camera man, went to the borders of Mexico with the idea of taking some "atmosphere" scenes for his five-reeler "Reclamation." Sloman struck a snag, for the Governor asked a lot of money for the privilege of crossing the border and braving bullets. After wasting two days in vain efforts Mr. Sloman traveled twenty miles down the border and crossed "on his own," getting the scenes he wanted. He had to hurry back into United States territory for the party were chased by Mexicans. "There are Mexicans and Mexicans," says Sloman; "this lot were dirty in every particular. Honestly, I felt like leaving a cake of soap when I crossed the border but I did

not take the time to extract it from my bag. You see, we were in somewhat of a hurry!"

* * *

Three masked and armed bandits raided this week the office of the General Film Company at 822 South Broadway, and after binding the night shipping clerk, H. C. Drake, to a chair, relieved him of some small change, and then searched the office. Failing to find any more money they gagged their victim with his own handkerchief and fled. An hour after the bandits had left the building Drake managed to work the cord from his hands and at once notified the police. Detectives failed to discover any traces of the robbers.

* * *

Phillips Smalley this week received a cablegram that his father, George W. Smalley, the well known journalist, had died at his home in London. Mr. Smalley was in advanced years and was one of the last of the famous war correspondents and journalists of the civil war days. Mr. Smalley was during the civil war associated with Horace Greeley, editor of the New York Tribune, and it was he who wrote the account of the Battle of Antietam, of which he was an eye witness.

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The Warren Kerrigan company are in San Diego this week, filming "The Silent Battle" under the direction of Jack Conway. Mr. Conway is directing the Kerrigan Company during the vacation of Director Otis Turner.

* * *

There is another baby born at Universal City, the third since the film city was opened a year ago. It's a bouncing baby boy of Mr. and Mrs. William Stith. Mr. Stith is connected with the technical department at Universal City. The new baby is to be named Wallace in honor of the boss of the big Universal ranch, who is a brother of J. Warren Kerrigan. The other two children, who were born at Universal City, are the son of C. F. Oelze, assistant to Wallace Kerrigan, and Virginia Richdale Kerrigan, the superintendent's daughter. Each of these infants is frequently used in the pictures.

* * *

The Burbank theater, which was leased by the Triangle Exhibition Company a few months ago, will return to stock and Oliver Morosco will open on May 1st with a revival of "The Lion and the Mouse."

* * *

Charlie Murray and a number of other photoplayers will present an original farce comedy at the Eagles' picnic at Selig Zoo, April 30. Among the many stars now employed by the film companies in Los Angeles are scores who are members of the Fraternal Order of Eagles. All of them, the regular duties permitting, will attend the picnic and have some part in the entertainment features. The trained animal stunts which also are to have a prominent place on the day's program are in the course of careful preparation, and a number of acts original in every way are promised. The Los Angeles Railway Company will provide additional car service to and from the picnic grounds. Steam and electric interurban will run excursions from the outside towns within the Los Angeles district from as far as Santa Barbara, San Bernardino, Riverside, Santa Anna and all of the beach cities.

* * *

B. P. Reynolds, Los Angeles Times-Universal Animated Weekly cameraman, is thanking his lucky stars that he is blessed with more avoirdupois than the usual allotment to man. Reynolds one day this week was hurrying in his automobile to cover an important news event for the Weekly, when he was spilled from the machine. An autoist of the fair sex ran him down. Reynolds weighs in the neighborhood of 225 pounds, and he landed in some soft dirt, escaping without more than a severe shaking up. After hitting Reynold's car the woman driver climbed to the curb, and her car stopped only when it came in contact with a fence. Strange to say neither of the machines suffered much damage, but Reynolds, after picking himself up, quickly took the name and address of the reckless woman autoist and then jumped into his car and started away to cover his assignment.

* * *

Gate City Feature Film Company is the name of a new film manufacturing enterprise to be established in San Bernardino. W. C. Cook is general manager and Hal Clements is the managing director.

* * *

The Signal Film Corporation are laying plans for the enlargement of the company's studio on Pasedena avenue to accommodate increased activities of this studio. According to plans the office and the laboratory buildings will be moved forward to the street and their place occupied by additional stages. Director J. P. McGowan this week received a consignment of special lights for use in the making of night scenes in their current production "Whispering Smith." Many of these have been reconstructed into street lights placed along the curbings of the Medicine Bend street set at the studio for night scenes to be filmed in the set. According to the scenario many of the important scenes in the production take place in this street at night. It is to get good night effects that the company erected these powerful street lights.

* * *

The Lasky Company is putting on a feature production with Sessue Hayakawa and his wife, Tsura Aoki, the noted Japanese actors, in the leading roles. They will play the parts of Americanized Japanese who own a fashionable curio store.

* * *

George D. Taylor, the Pallas producer, has finished the George Beban picture, "Pasquale," and from all accounts it is one of the best he has turned out so far. Myrtle Stedman played the opposite lead.

* * *

The "Flying A" companies at Santa Barbara have received orders to return to production of only one and two reel pictures with the exception of William F. Russell's company, which will continue to make four and five reelers.

* * *

The concluding scenes of "Highest Bidder" were taken last week by William F. Russell and his company of players on the highest point of the Sierra Madre mountains. The company stayed up in the snow for a week and returned to Santa Barbara with a bunch of excellent out-door scenes.

* * *

De Wolf Hopper and Douglas Fairbanks, the eminent Fine Arts stars, have been greatly honored by the Lambs Club, which has named two rooms after them. The De Wolf Hopper Room and the Douglas Fairbanks Room are for the public use of the members of the club. When notified of their names being selected by the committee to adorn the doors of rooms in the Lambs Club, De Wolf Hopper and Douglas Fairbanks expressed great appreciation of the tribute paid them. They are both very anxious to return to the East and personally inspect the rooms. At the expiration of their contracts the stars are planning a flying trip to New York, where the Lambs Club is located.

* * *

Douglas Fairbanks has now completed his sixth Fine Arts play, "The Bouncer," and it is very likely that he will continue under the direction of William Christie Cabanne, who directed him in his screen debut, "The Lamb," "Double Trouble," and his present play. "The Bouncer," which is the working title of this picture, contains many excellent comedy situations and Jos Singleton in the character of the valet has a number of very good scenes with his master, Douglas Fairbanks, as well as William Lowery, who plays the leader of the gangsters. Bessie Love appears as the girl with which our hero is in love.

* * *

Edward Dillon, who directed De Wolf Hopper in his first three Fine Arts plays, is making arrangements to stage a photoplay in which Fay Tincher, Tully Marshall and Seena Owen will play leading roles. The supporting cast will include Chester Withey, Max Davidson and F. J. Butler. The story is by Roy Summerville and Chester Withey. The latter wrote "Sunshine Dad" and "The Philanthropist." Fay Tincher takes the part of an artist's model, who is the victim of drugs. The play is laid in a modern atmosphere and deals prominently with an artist, which part is taken by Tully Marshall.

* * *

Frank Good, the Fine Arts photographer who is filming the Norma Talmadge play, will take part in the 150 mile gasoline derby scheduled as a concluding event of the California Ascot Speedway season.

Cameraman Good was once a racing driver of note and has been fighting off his desire to desert the crank for the steering wheel, but finally he had to give in when Cliff Durant requested Good to drive his "Durant Special" at the Ascot races. Co-producers of the C. M. & S. A. Franklin, for whom Good turns the camera, plan to dismiss the company for the day on which the race will be held in order that the players can root for their photographer.

Lasky May Releases

Geraldine Farrar, Sessue Hayakawa and Blanche Sweet in Productions for the Paramount Program.

WITH Geraldine Farrar, Sessue Hayakawa and Blanche Sweet as the stars, Jesse L. Lasky Feature Plays Company announces three important releases on the Paramount program for the month of May. Probably the chief interest of exhibitors and public will center upon the

Scene from "Maria Rosa" (Lasky).

third Geraldine Farrar photoplay for the Lasky company entitled "Maria Rosa," which will be released on May 8 in first-run Paramount houses.

The other two productions are Sessue Hayakawa, the noted Japanese actor who created such a sensation in the Lasky production, "The Clue" and "The Cheat," in a photoplay entitled "Alien Souls," in which he will have the support of Tsuru Aoki, May 11, and Blanche Sweet in "The Thousand Dollar Husband," a James Young production released May 22.

These three productions offer striking examples of the Lasky output as they include three stars of varied and different temperament and style, in three productions, each entirely distinct and different from the other in story and character.

"Maria Rosa" is a screened version of the play of the same name by Wallace Gillpatrick and Guido Marburg, which was presented in dramatic form on the New York stage two years ago with Lou-Tellegen as the star. It is a coincidence that Geraldine Farrar appears in a screened version of the drama in which Lou-Tellegen, now her husband, made his debut as an American actor.

The story is one laid in a Spanish province in which Miss Geraldine Farrar appears as Maria Rosa, a young peasant girl for whose hand two friends are ardent suitors. Jealousy prompts one to shift the evidence of crime against the other, who, in turn, is put in prison, Maria Rosa, believing him dead through forged evidence, marries the villainous suitor. On the wedding day the convict returns, in which situation Maria Rosa kills her new husband after he confesses his treachery, and the play ends with the promise of happiness. The cast includes in support of Miss Farrar, Wallace Reid, Pedro de Cordoba, Horace B. Carpenter and Anita King.

"Alien Souls" is a photoplay by Hector Turnbull, who also wrote "The Cheat." The American screen has few delineators of characterizations so well known as the young Japanese actor, Sessue Hayakawa. After a series of successes in Ince productions, Hayakawa appeared for the Lasky company in "The Clue," "The Secret Sin" and "The Cheat," and in response to the hundreds of requests from exhibitors of Paramount exchanges all over the country he now becomes a full-fledged star.

The story of "Alien Souls" is based on the impossibility of the peoples of two races so diverse as the Japanese and the Anglo-Saxon to successfully merge in a social way. The cast includes Tsuru Aoki, Earle Foxe and Grace Benham.

Blanche Sweet, who has shown her extraordinary powers as an emotional screen artist in a number of productions, will be seen in "The Thousand Dollar Husband" in a part of lightness and sunshine. This will be James Young's second production for the Lasky company as he has already completed "Sweet Kitty Bellairs," with Mae Murray in the title role, which will be released through Paramount at an early date. Theodore Roberts, James Neill, Tom Forman, Horace B. Carpenter and Isabelle Malone will appear in principal support of Miss Sweet in this photoplay.

Mr. C. Ridderhof

Advertising Manager Appointed by the Coles Picture Machine Corporation.

H. B. COLES announces that C. Ridderhof has been engaged as advertising manager for the Coles Picture Machine Corporation. A variety of experiences has fitted Mr. Ridderhof particularly for discharging the duties of this position. He served several years as machinist; was a foreman and superintendent of machine shops, and has designed a number of different kinds of machinery.

C. Ridderhof.

As assistant manager of the Western Gas Engine Corporation, manager of the Wilmarth & Morman Company and manager of the Zono Manufacturing Company, all concerns engaged in the manufacture of machinery, he had charge of the advertising. Later he was in the employ of the Hotpoint Electric Heating Company, the largest exclusive manufacturers of electrically-heated appliances in the world. During his connection with this company, in the capacity of manager of the advertising department, Mr. Ridderhof wrote a course of instruction in electricity, showing that he is well posted on matters electrical.

Last year he was the advertising manager for that great association of electrical interests, the Society for Electrical Development, in its campaign for Electrical Prosperity Week. Millions of pieces of advertising matter were distributed during this campaign, and it proved to be the biggest sales-building event in the history of the electrical industry.

The modern motion picture projector is a combination of mechanical, electrical and optical features, and that Mr. Ridderhof is not a stranger to any of these is indicated by the above and also by the fact that he was awarded the degree of Doctor of Optics by the South Bend College of Optometry.

His versality will stand him in good stead in the work of promoting the use of the Coles Picture Machine Corporation's projector: "The machine without the intermittent sprocket."

Work on the new catalog has been started, and requests for the book will be filled as soon as it is off the press.

ANITA'S PHOTO BRINGS RECORD PRICE.

In the Eighty-first Street theater, New York, recently, Anita Stewart, the Vitagraph star, was the principal attraction at a benefit being conducted for the benefit of the Actor's Fund and disposed of her photographs at fabulous prices. Originally it was intended to sell the pictures for a nominal sum, but when the demand threatened to overreach the supply, prices went up by degrees and a price of $5 per photo was the prevailing rate for the closing sales. Miss Stewart was exceedingly popular with the audience and was tendered a fine ovation.

YOUNGEST LEADING LADY.

Little Pauline Curley, now playing one of the leading roles in "Where Love Leads," a coming Fox release, is the youngest actress in motion pictures holding that important position. Miss Curley, who is only twelve, is playing a society girl of eighteen, but she has been on the stage since a babe in arms.

New Stars for Morosco

Mlle. Jolivet Now En Route to Los Angeles Studios—Miss Goodrich Already at Work on Morosco Subject, "The Tangle."

CLOSELY following the announcement of the acquisition of Vivian Martin, it was learned at the New York offices of the Oliver Morosco Photoplay Company that this concern has added two new stars of prominence to its roster in the persons of Mlle. Rita Jolivet and Edna Goodrich. By strange coincidence both of these well known favorites of the screen and stage have appeared on the Paramount program in the past under the Lasky trademark. Mlle. Jolivet in "The Unafraid" and Miss Goodrich in "Armstrong's Wife."

Rita Jolivet.

Mlle. Jolivet made her American stage debut with Otis Skinner in "Kismet" some four years ago, which proved an instantaneous success. Following a long run of this play at the Knickerbocker theater, New York, she appeared here in "When Ignorance Is Bliss" at the Lyceum, "What It Means to a Woman" at the Longacre, "A Thousand Years Ago" at the Shubert and other Broadway attractions. In London she enjoys a particularly large following, as a result of her appearance at the Haymarket, Playhouse, Royalty, Comedy and other internationally-known theatrical institutions. A number of Italian photoplay successes produced by such organizations as Ambrosio and Gloria Films also present her in the chief role. Although the subject is not known at this time, it is understood that it will be one of George Broadhurst's recent stage successes.

Edna Goodrich.

Edna Goodrich, whose greatest characterization on the stage was in the starring role of "The Genius," as Nell, although scarcely past her twenties, has spent eight years behind the footlights during which time she has scored many personal triumphs. Among her successes are "When We Were Twenty-one," "The Gilded Fool," "In Missouri," "The Master Hand," "The Easterner," by George Broadhurst, "His Neighbor's Wife" and, as a headliner in big time vaudeville, in "The Awakening of Minerva." In Longfellows' "Evangeline," dramatized by Arthur Hopkins, she also became widely prominent. Miss Goodrich is already at work on her initial Morosco photoplay, "The Tangle." This production is an adaptation from the play "The Making of Magdalena," in which Mary Emerson originally starred, resulting in a record-breaking tour.

The Goodrich photoplay will be released on the Paramount program early in June and will be followed by the Jolivet production.

LASKY'S BIG OPEN-AIR STAGE.

Constructed with a view to efficient preparation for the busy summer months when many stars of the dramatic stage in addition to the long roster of popular favorites already at the studios, will appear for the Jesse L. Lasky Feature Play Company, a new open-air stage built under the personal direction of Cecil B. De Mille is nearing completion at the studios of the Jesse L. Lasky Feature Play Company at Hollywood, California.

With the coming of the summer season in Southern California the motion picture colony can look forward to week on week of beautiful clear sunshine unhampered by winter's rain. Although the Lasky studios have a large glass inclosed stage of sufficient size for six companies to work simultaneously, the new open-air stage will give working space for as many more. An elaborate system of sun-breaks or awnings will be installed, and it is believed that first work on the new stage will be done before several present productions in course of making are finished. These include Blanche Sweet in "The Thousand Dollar Husband," directed by James Young; Fannie Ward in "The Gutter Magdalene," directed by George Melford, and new Marie Doro and Victor Moore photoplays.

Lasky Open Air Stage.

Since the Lasky Company, a little more than two years ago, took possession of the block at Vine and Selma avenues, Hollywood, California, the studio has constantly undergone a process of elaboration and extension. The new stage, which is placed on a concrete foundation, will be completed about the same time that the new laboratory, costing $125,000, is put in operation.

EDWARD JOSE MAKES REMARKABLE RECORD.

Edward José, who personally directs the successful Pathe serial, "The Iron Claw," on May 1 will celebrate the completion of his first year as an independent producer. During the twelve months he has made "The Beloved Vagabond," six reels; "Simon, the Jester," five reels; "The Closing Net," five reels; "Nedra," five reels; "The Light That Failed," five reels, and fourteen episodes of "The Iron Claw," twenty-eight reels, a total of fifty-four reels, or over a reel a week. This record is remarkable, all the more so as the pictures have been uniformly of a high quality.

Among the artists who have been under Mr. José's direction during the year, are such sterling performers as Pearl White, Edwin Arden, Kathryn Browne-Decker, Irene Warfield, George Probert, Fania Marinoff, Howard Estabrook, Bliss Milford, Madeline Traverse, Margaret Greene, Robert Edeson, Jose Collins, Creighton Hale, John Dunn and Sheldon Lewis. Very few directors can point to a list like that.

BIG STAGE SETTING FOR STRAND.

New York's Strand theater has just completed arrangements for the installation of a new stage setting which will be one of the most elaborate and most expensive ever made for a moving picture theater. The cost of material, painting and installation will bring the total to $10,000. This is due partly to the fact that the flat pieces of the scene will be painted on velvet. The spirit of the setting will follow the trend of the new school in stage art, employing vivid colors and unconventional designs. It is hoped to place the new setting in the Strand by May 7, the week in which Geraldine Farrar will appear in her third photoplay, "Maria Rosa."

Universal Releases

Program for the Week of May 1 Is Strong and Well Balanced.

THE Universal program for the week of May 1 is an unusually strong one. It leads off, on Monday, May 1, with Hobart Bosworth in "Dr. Neighbor," a five-reel Red Feather drama in which Mr. Bosworth is supported by Dorothy Davenport. The Nestor comedians, Lee Moran and Billie Rhodes, fill out the day's program with "Her Hero Maid."

Stella Razeto, Juan de La Cruz and Gladys Brockwell are featured in the Gold Seal two-reel modern drama, "The Purple Maze," which is released on May 2. On the same day Cleo Madison is featured in the Rex drama, "Eleanor's Catch," and Victor Potel and Eileen Sedgwick cavort around in the Imp comedy, "When Slim Was Home Cured."

Mary Fuller, supported by William J. Welch and Edna Pendleton, appears in "The Girl Who Feared Daylight," which will be released under the Victor brand on May 3. Alice Howell and Ray Griffith add the comedy balance to the day's program in the L-KO comedy, "The Bankruptcy of Boggs & Schultz." The Universal Animated Weekly, No. 18, containing views of Dr. Waite, and the last ride of "Wild Bob" Burman also will be released on May 3.

There will be no release under the Laemmle brand on May 4, but two topnotch photoplays, one featuring Thomas Jefferson, son of the late Joseph Jefferson, and the other King Baggot, will more than make up for the deficiency. Mr. Jefferson and his little child actress, Zoe Bech, make a delightful combination in "The Beloved Liar," a three-reel human-interest drama, which will be released under the Big U brand. Mr. Baggott is featured in a protean photoplay, "Won with a Makeup," in which the veteran Imp star assumes many puzzling disguises.

Edith Roberts and Sydell Dowling are co-starred in "Just Kitty," a delightfully charming Imp comedy-drama, which will be released on May 5. On the same day, Myrtle Gonzalez and Fred Church are featured in the Laemmle drama, "The Thief of the Desert." Eddie Lyons, Lee Moran and Betty Compson close the day's program with "Lem's College Career," a two-reel Nestor comedy, which is loaded to bursting with laughs.

On May 6 "The Leap," a Bison two-reel railroad drama, with Lee Hill and Gene Rogers, will be released.. Gale Henry and William Franey present "A Perfect Match," a Joker comedy, on the same day.

"Scaling the Jungfrau," a Rex educational scenic will be released on May 7. It will be followed by "The Marriage of Arthur," a two-reel comedy-drama, with Rupert Julian and Elsie Jane Wilson heading the cast. The L-KO single-reel comedy, "Mr. Buddy Briggs, Burglar," with Gertrude Selby and Reggie Morris furnishing the fun, closes up the week with a laugh.

The attention of exhibitors is called to the fact that during the week of May 1 the first episode of the new Universal serial, "The Adventures of Peg o' the Ring," will be released. Episode one, in which Ruth Stonehouse, formerly of Essanay, and Eddie Polo are starred, supported by Grace Cunard and Francis Ford, is entitled "The Leopard's Mark."

"Ramona" to be Shown in Boston

In a Few Weeks Clune Film Will Be Playing Simultaneously Across the Continent.

ANNOUNCEMENT is made that the Colonial theater in Boston will be the New England summer home of Clune's cinema-drama "Ramona," another production of the elaborate film founded on Helen Hunt Jackson's famous romance being sent there while the New York company continues its run at the Forty-fourth Street theater.

Negotiations for the presentation of "Ramona" at the Colonial, Boston, have been concluded by W. H. Clune, the Los Angeles film magnate, and his associate, Lloyd Brown, on behalf of the "Ramona" company, and Klaw & Erlanger, as the representatives of the Colonial theater management. The definite date for the opening has not been set, but it will be about the latter part of May.

With the opening in Boston "Ramona" will be running simultaneously on the Pacific Coast and in New York and Boston. The chain across the continent will be further strengthened by the addition of Chicago and Cleveland in the course of a few weeks. In Chicago "Ramona" opens at the Auditorium on June 19. The Cleveland theater and date have not yet been announced.

Selznick Selects His Staff

Four Well-Known Exchange Men Form the Nucleus of Distributing Company for Clara Kimball Young Features.

WITH four of the best-known exchange and sales experts in the film industry as the nucleus of its organization, Lewis J. Selznick Productions, Inc., the distributing company for the Clara Kimball Young Film Corporation, began its nation-wide campaign this week. The first of the producing company's features will be "The Common Law," an adaptation of the noted novel by Robert W. Chambers, and with this remarkable production to exploit the new Selznick Exchange managers expect tremendous results.

The four men who have resigned important positions with big film concerns to align themselves with Mr. Selznick are Ned H. Spitzer and Sol J. Berman, of Bluebird; Sam E. Morris and Ben S. Cohen, of World Film.

Mr. Spitzer has been identified with the industry for nine years. He began with the late William Harbeck, was associated with the Warners and in the distribution of "The Million Dollar Mystery" and then became the Kansas City manager for World Film. Later he was engaged as general Canadian manager for William Fox, since when he has been general representative for Bluebird.

Mr. Berman has been in the film business for ten years. He organized in Des Moines, Iowa, the first exchange in the middle west. He was the Pittsburgh manager for Metro and district manager for the famous "Million Dollar Mystery." For a while he was New York exchange manager for World Film, from which position he went to Bluebird, associating himself with Mr. Hoffman in the launching of that company.

Mr. Morris knows the exhibitor's end of the industry perhaps even more thoroughly than any of his associates, having been one of the pioneer exhibitors of Pittsburgh. It was only a year ago that he shifted from the exhibiting end to the exchange, becoming Cleveland manager for World Film. He was one of the early advocates of the feature film and a founder of the original Motion Picture Exhibitors' League, of which he was the first vice-president.

Mr. Cohen's career was told in these pages in a recent issue. He, too, was a World Film district manager and one of the best-known film salesmen and exchange managers in the country.

In collaboration with Mr. Selznick his new staff is at present engaged in going over the field, sorting out the thousands of applications for the Clara Kimball Young features and establishing exchanges in the principal cities. As soon as their preliminary work is completed they will make a comprehensive tour of the country, getting in personal touch with all the principal exhibitors and supervising the establishment of the Selznick exchanges and branches.

TRIANGLE PLAYS AT EIGHTY-FIRST STREET THEATER.

At the Eighty-first Street theater the newest Triangle film plays will be shown. On Monday, Tuesday and Wednesday the well-known comedian, DeWolf Hopper, will be seen in a new comedy, "Sunshine Dad," in five parts, replete with fun and action. The newest Mack Sennett Keystone comedy will be shown.

On Thursday, Friday, Saturday and Sunday the noted stars, William H. Thompson and Anna Lehr, will be shown in an intensely interesting story, "Civilization's Child," the story of a girl so ignorant that she believes only in good and happiness, and her pathetic and heart-rending experience. The latest Triangle Keystone comedy, directed by Mack Sennett, will be shown.

An exceptionally meritorious vaudeville bill will be given with the above.

BUTTONS ISSUED WITH "SOCIAL PIRATES."

In response to requests from many exhibitors, Kalem announces that the small buttons, which proved so popular a publicity aid on "Maxim's at Midnight," "Stingaree" and other Kalem features, have been issued on "The Social Pirates." The attractive button, three-quarters of an inch in diameter, carries the likenesses of Marin Sais and Ollie Kirkby, stars in this George Bronson Howard series. The early demand indicates that the buttons on "The Social Pirates" will equal the one million mark set by the aids on "Maxim's at Midnight."

V-L-S-E Special Features

Big Four Organization Has Many Important Productions On the Way.

IN line with the policy of the Big Four to offer at frequent intervals, features of extraordinary drawing power as added stimulus to the prestige and profit of the exhibitors handling the company's regular run of releases, there is announced for the next few months an unusual number of such pictures.

With "The Battle Cry of Peace" still playing to crowded houses all over the country, and "The Ne'er-Do-Well" creating a monumental success, the new additions will give exhibitors a tremendous lever with which to boost summer business.

"Salvation Joan," a seven part production which marks the return of Edna May, the famous heroine of "The Belle of New York" to public life as an entertainer, although only released a week ago, has already established box office records, while the success of the Essanay-Chaplin burlesque on "Carmen," is so sensational, that to dwell on its magnetic powers would be superfluous.

This week marks another big eight reel feature—"God's Country and the Woman," presented by the Vitagraph Company. It has been running at the Fulton Theatre, where leading critics of the New York papers were most commendatory in their endorsement of it.

The next big special production is the Essanay film version of "Sherlock Holmes," in seven reels, with William Gillette in the part which he has invested with world-wide success on the stage. It is scheduled for release, May 15th.

Work on "The Crisis," an adaptation of Winston Churchill's best known novel, is proceeding rapidly at the Selig studios. The same cast which appears in "The Ne'er-Do-Well" will be seen in "The Crisis," and critics who have watched the filming of the feature are unanimous in predicting that Selig will outdo all its previous successes.

A powerful and original drama entitled "The Combat" is fast assuming shape under the hands of Director Ralph Ince. This picture is scheduled for nine reels, and is expected to prove a greater sensation than any of the other big Vitagraph productions yet exploited. The settings are of the most elaborate nature, and a thoroughly unique and thrilling plot maintains its interest from start to finish.

The Lubin Company is rounding out its extensive preparations for the filming of the three Rex Beach novels, "The Barrier," "The Iron Trail," and "The Silver Horde." All of Mr. Beach's stories are noted for their rapid action and wealth of stirring incidents, and those mentioned above are particularly well suited for camera purposes.

These notable additions to the V-L-S-E program are "special" only in their exceptional drawing qualities. They all will be offered in strict accordance with the Big Four's popular policy of basing the rental price of every picture on its box office value.

"Saints and Sinners" for Peggy Hyland

Famous Players Select Henry Arthur Jones Play with Which to Introduce British Star to American Public.

"SAINTS AND SINNERS," the celebrated drama by Henry Arthur Jones, which has scored big stage successes both here and abroad, has been selected by the Famous Players Film Co. as the vehicle in which to introduce Peggy Hyland, the noted British star, to the American public. Miss Hyland will make her initial appearance in American photoplay theatres on the Paramount Program in May.

It is a powerful story which has exquisite country settings and delightful homelike atmosphere in the scenes which transpire in and around the parsonage. Letty is a mischievous little soul, whose whole life is wrapped up in her father and her lover. She is a dainty and sympathetic girl in whose career we cannot but become interested. She is the sort of heroine who makes us "hate the villain" in true healthy fashion. It is a peculiar coincidence that Miss Hyland plays the daughter of a clergyman in the photoplay and that she is, in real life, the niece of two well-known English vicars with whom she has spent a great deal of her time.

In "Saints and Sinners," Miss Hyland plays the role of a clergyman's daughter whose innocence very nearly proves her downfall. It is only the faith and determination of her lover and her aged father which save her after she has been taken to the city and lodged at a hotel by a man in whose honor she has every faith.

Another Producing Company

Popular Pictures Corporation with a Million and a Half in Capital Throws Its Hat in the Ring.

THE formation of The Popular Pictures Corporation, capitalized at one and a half million dollars, signals the entrance into the film industry of another big company, prepared to manufacture and market feature productions on a lavish scale. Already a country-wide system of exchanges is being organized, producing companies are being formed and the general machinery of operation being set in motion. So far have matters progressed that it is stated that the first production of the new company will be placed upon the market some time next month, and that by the first of next September a regular program consisting of one high-grade feature production released each week will be manufactured and handled.

The men behind the organization of the new concern represent a strong combination of experienced film men and strong business interests. Milton M. Goldsmith, formerly president of The Playgoers' Film Company, has been elected to serve a like capacity for the new company. Mr. Goldsmith is generally looked upon as one of the pioneers of the system of program marketing now in vogue. The vice-president of the corporation is A. C. Langan, formerly president of The Sun Photoplay Company. Mr. Langan will, among other activities, attend to the work of the organization of foreign branches, a task for which he is eminently fitted by past experience. A. J. Bimberg, capitalist, is treasurer of the corporation.

The new company has taken over the entire building, known as the Candler Annex, at 218 West 42d street, renaming it The Popular Pictures Building. The general offices of both the marketing and producing organizations, the New York exchange and a large projection room, have been installed in this building.

Announcements of the personnel of the producing companies will soon be made. Negotiations are now in progress with stars of international celebrity, while the directors selected are well and favorably known throughout the picture world.

NEW BLUEBIRDS COMING.

The Bluebird program adds another Tyrone Power production to its list early in June carrying the title of "The Eye of God." The Smalleys, who have so successfully produced numerous Bluebirds, have the entire credit for "The Eye of God." Lois Weber wrote the scenario and with her husband, Phillips Smalley, introduces a number of unusual procedures in the matter of direction.

Lois Weber plays the lead in support of Mr. Power and Ethel Weber and Chas. Gunn are the other principals. The story is told by a murderer condemned to death and pictures in logical sequence the events that led up to his predicament. The assertion is made by the Bluebird people that they have in "The Eye of God" a "crime" film equal in interest and mysterious details to "John Needham's Double," the feature in which Tyrone Power was first introduced to the program.

Another picture, equipped with unusual public interest, will be "Naked Hearts," a five-reeler based on Lord Alfred Tennyson's "Maud." In this beautifully contrived and executed picture, vouched for by the Bluebird management, Francella Billington makes her first appearance as a Bluebird star with Rupert Julian as her leading man. Olga Printzlau provided the scenario and the story derived from the poem, is credited to Rupert Julian, who also directs the production.

THE LUBIN-REX BEACH PICTURES.

"The Barrier" will probably be chosen by the Lubin Company for the first of the Rex Beach photoplay features with "The Silver Horde" and "The Iron Trail" following in the order named. Definite decision on this selection will be made within the next fortnight. Meanwhile preparations are progressing in an effort to make each production represent a new epoch in elaborate photoplay achievement.

The Rex Beach novels abound in thrilling episodes and big scenes and it is likely that nine or ten reels will be required for each story. The companies will be located in the regions described by Mr. Beach in his novels and when the final selection of principals has been announced it will be apparent that the Lubin Company has planned for the most important undertaking in modern history.

Brady Returns from T

World Film Head Reports Keen Interest in World Film Productions in West.

WILLIAM A. BRADY, now head of all the World Film Corporation, returned from a hurried trip to Chicago Wednesday morning, April 19, during which trip he visited Cleveland, Buffalo and Chicago, and since the wide-spread announcement of his forthcoming activities and the announced display of the first three "Brady-Made" World pictures, was besieged in every town by important exhibitors.

The Colonial theater, Chicago, for the past few months the headquarters of Triangle pictures, begins Sunday, April 23, running World Film pictures exclusively, starting with Clara Kimball Young in "The Feast of Life," being followed by Kitty Gordon in "Her Maternal Right" and then each of the World Film releases in turn.

The Colonial theater occupies the same important position in theatricals as the Strand theater occupies in New York. It is the most important motion picture theater in the west, and is of necessity the pet of the Jones, Linick & Schaefer enterprises. The subjects are as carefully selected there as it is possible.

Mr. Brady's trip to Chicago had a two-fold purpose. Arrangements are going forward for the opening there of Grace George in her repertoire of "Shavian" dramas and it was while Mr. Brady was there in the interests of this attaraction that he was besieged by various first-run exhibitors, with the result that the Colonial became the permanent World Film headquarters.

On his return from Chicago he spent a few hours in Cleveland and at Buffalo the same condition prevailed as in Chicago and Cleveland. The Palace theater of Buffalo, one of the finest houses in northern New York, secured World pictures for first run. The Boston theater, Marcus Loew's Orpheum theater and the new magnificent Fenway theater, in the fashionable Back Bay section of the Hub, have assumed World Film contracts.

This remarkable leap has been accomplished by the faith of the exhibitors in the continuance of the Brady policy which is so noticeable in the forthcoming three World releases. Clara Kimball Young in "The Feast of Life," Kitty Gordon in "Her Maternal Right" and House Peters in "The Closed Road" and those to follow, including Holbrook Blinn in "The Way of the World," Alice Brady in "La Boheme," Robert Warwick in "Friday the 13th" and Gail Kane in "The Other Sister." These pictures have been produced under the direct supervision of Mr. Brady with his censorship and physical efforts obtaining from the day the scenario was procured to the last dip in the finishing vats.

Early reports from throughout the United States of the nation-wide trades display held last Monday in the various states throughout the United States, in which World Film exchanges are located and to which the exhibitors were invited to view the forthcoming "Brady-Made" pictures, show a great interest on the part of the exhibitors in the new World productions and the fourteen offices already heard from show an exceptional number of new accounts and extensions and continuances of contracts already had. Almost every Metropolitan center throughout the country is responding with extreme rapidity to Mr. Brady's announcement, which was sent out through the mails and by the large insert which appeared in this paper in last week's issue, and which will appear in the May 6 issue of the Saturday Evening Post.

V-L-S-E FORCE GETS SUBSTANTIAL BONUS.

During the past week, there was distributed by the Board of Directors of the V-L-S-E to its employees, twenty per cent. of the net profits of that organization, in accordance with the plan established almost at the inception of the Big Four, for the purpose of stimulating the maximum interest in the company's service to its exhibitors. This is the third time within a period of nine months that such a division has been made.

This profit sharing idea, which makes each employee a partner in the corporation, has worked to such advantage for all concerned, that it has attracted widespread attention from companies in other lines. Recently the United States Department of Commerce made an investigation of the plan for the purpose of advising business enterprises generally of the cooperation between a sales force and its customers which the policy engenders.

Among the organizations which have adopted the V-L-S-E plan may be mentioned the company operating the Strand Theater of this city, whose employees were recently notified that they would be placed upon a profit sharing basis. The efficiency developed by the Big Four sales and office forces in their labors for the company's customers, has more than proven the wisdom of the plan, the V-L-S-E directors believe.

Paramount Program

Supplementary Subjects Comprise a Number of Single Reel Novelties.

SINGLE reel features completing the Paramount program for the week of May 8th will include additional screen propaganda in the "Preparedness" and "Better Babies" campaigns of the Paramount Pictograph; a jaunt with Burton Holmes and the Igorots "hiking" from Baguio to Bontoc of the Philippines in the Paramount-Burton Holmes Travel-Pictures and another Paramount-Bray Animated Cartoon.

In continuation of the forceful arguments which are converting a nation to "Preparedness" doctrines, Henry Reuterdahl, greatest of naval experts, has prepared a picturization of his great story "Arm or Surrender" for the fourteenth release of the Pictograph. If every jinx in the world followed at the heels of members of the Thirteen Club, no one in that organization would have a single worry. Every known superstition is defied and proved unfounded in the Pictograph pictures in this release of the recent dinner given by this famous club in New York City where the guests walked under ladders, sat thirteen at table, carried skulls home in their pockets and laughed in the face of hoodoos in general. In other departments of the Pictograph will appear the picturized arguments in favor of the new ABC for infants—that of etiquette—warranted to create "Better Babies" even out of good ones; "Miss Nomination," a political cartoon by J. R. Bray, and "Happifat and Flossie Fisher Take An Unexpected Buggy Ride" in the Trickids.

The fourteenth release of the Paramount-Burton Holmes Travel-Pictures takes the audience with Burton Holmes as he "Hikes With the Igorots from Baguio to Bontoc." Governor-General Cameron Forbes and other men in the administration of Uncle Sam's insular possessions entertained Mr. Holmes in the summer capitol at Baguio. On the screen they are seen at their functions, ceremonies, and recreations. Of these latter, polo is a great favorite, both with players and spectators, and Cameron Forbes, himself, is a most proficient polo player. After leaving Baguio the travellers have no comforts except those which can be carried on the backs of Cargadores, or carriers, three of whom are women on the screen, who can carry thirty pounds of luggage thirty miles a day over trails as steep and winding as those of Switzerland. Many quaint sights greet the eye in this release—Grandmother smoking her pipe as she digs her native potatoes or "camotes," the native constabulary giving a little exhibition drill; Bontoc, the Igorot capitol; natives who shun clothes as immodest and others who thrive in raiment of their own particular type.

"Miss Nanny-Goat on a Rampage," the frolicsome adventures of a goat, will be the subject of the nineteenth release of the Paramount-Bray Animated Cartoons. It is the work of Clarence Rigby of the Bray Studio.

WALTHALL TAKES VACATION.

Seeking a rest after completing nearly forty reels of film since the first of the year, Henry B. Walthall, Essanay star, is now in California. He intends to spend several weeks in complete recuperation, visiting film-world friends and scenes of past work, before returning to Chicago to appear in several new pieces which have been arranged for him.

His greatest work since the first of the year was thirty reels of "The Strange Case of Mary Page," long since completed. "The Misleading Lady," and other films also took up his time. After appearing in scenes all day and reading scripts most of the night, he has had nothing to do until the next morning. That he may greater enjoy his trip to the coast he has shipped a new motor car there and most of his travels while there will be overland.

VITAGRAPH PLAYERS CONTRIBUTE TO ACTORS' FUND.

The motion picture campaign for the Actors' Fund of America was given a decided impetus last week when several members of the Vitagraph Company contributed between them $500. Anita Stewart, Edith Storey, Dorothy Kelly and several others separated themselves from enough of their weekly stipend to total that amount.

"The Common Law" for Clara Kimball Young

Novel That Created a Furore Throughout the World Will Be the Initial Feature for the Popular Star.

A TRANSACTION of interest to every exhibitor in the country, as well as to the motion picture public at large, was the purchase this week of the world's picture rights to Robert W. Chambers' famous novel, "The Common Law," by the Clara Kimball Young Film Corporation. Since Lewis J. Selznick first announced the formation of this new producing company there has been widespread speculation as to the character and quality of the pictures in which the beautiful and widely-popular star would be presented when the new organization should begin operations in July. This novel, "The Common Law," has been read and discussed by more people than any book published in ten years. It is safe to say that there is not a fiction reader in the United States who has not read and revelled in the story and the public demand for its presentation on the screen has been insistent.

A number of big producers have considered purchasing the novel from Mr. Chambers, but all are said to have weakened when the famous novelist set his price. There have been some big prices paid for the rights to picturize plays and novels, but in the purchase of "The Common Law," Mr. Selznick believes he has set a new record. The actual figures are not being announced, but the fact that Mr. Chambers recently scorned an offer of $12,000 for the rights to screen his book may be taken as some indication of the amount finally agreed upon.

Aside from the tremendous advertising value of the title and author's name, the story of "The Common Law" is magnificently adapted to screen presentation. It is just the sort of a narrative in which the films excel, clean-cut, swiftly cumulative in action, dramatic and fairly reeking with "local color" and "atmosphere." The central character, Valerie, the artist's model, could not be better suited to Miss Young's personality and dramatic gifts had it been written for her.

The purchase of the story was made through Mr. Chambers, Joseph Farnham, Al Woods and Selwyn and Company. At the conclusion of the negotiations, Mr. Chambers sent Miss Young a note in which he congratulates himself on the fact that his novel would be screened "by so beautiful and talented an artist."

Booking Billie Burke Pictures

George Kleine Reports That All Records Are Being Smashed by Demand for "Gloria's Romance."

ALL the amazing booking records of the past on serial feature film have been smashed already by "Gloria's Romance," the George Kleine motion picture novel from the pen of Mr. and Mrs. Rupert Hughes, in which Billie Burke is the featured star, and the work of signing up exhibitors still goes on. From all over the country reports indicate that prices hitherto undreamed of are being cheerfully paid by the exhibitors who are anxious to place Billie Burke on their screens.

As a special favor to a few large theaters in the larger cities of the country, contracts are being made which permit the screening of the film two weeks ahead of its general release date on May 22nd, and the surprising sum of $40,000 has been paid in one city for such a service. The owner of a large circuit of neighborhood houses has contracted for "Gloria's Romance" in all of his chain of theaters, and is paying $16,000 for the film beginning Monday, May 22.

Any number of houses scattered all over the country, which have never in the past held any picture on their screens for more than two days, and this includes such gigantic attractions as "Cabiria" and "The Battle Cry of Peace" are contracting to run the Billie Burke picture for a full week—the drawing power of this star having been so emphatically established that the management broke all precedents and booked the subject for a solid week.

Just as samples of the class of theaters that are contracting for the Hughes film novel one might mention the Studebaker in Chicago, under the management of Jones, Linick & Schaefer; the Arcadia in Philadelphia, which is operated by the Stanley Company; the Mary Anderson at Louisville, one of the Keith houses; and the Isis at Denver operated by Mr. Baxter. Ascher Brothers, owners of a whole circuit of neighborhood theaters in and about Chicago, have taken the production for their whole chain of houses, while in the East and the South, more than a dozen big chain theater owners are bidding against one another for the first showing of the picture.

All for Art's Sake

Marin Sais Dons Trousers for Double Role in Coming "Social Pirates" Episode.

MARIN SAIS dons trousers, a sticky little mustache, and a mannish wig—all in the cause of art—for "The Rogue's Nemesis," a coming episode of "The Social Pirates," scheduled for release on May 8.

"If the scenario calls for me to do it," declared Miss Sais when Director Horne suggested that male double might be secured for the particular scenes, "then I'll do it. There'll be no doubling in any of my parts, but believe me, the company pays for the outfit of male clothing that I must get, for when will I ever be able to use it again?"

In "The Rogue's Nemesis," George Bronson Howard has written another novel story, which shows the girls called in to aid in dealing justice to an unscrupulous hypocrite who is beyond the reach of the law. A carefully-laid plan succeeds in making him become interested in Mary, played by Ollie Kirkby.

It is then that Marin Sais is called upon to contribute her delightful performance in the male role, for she must pose as an eccentric musical genius, the husband of Mary. With this basis the story that follows may be expected to be rife with thrills and suspense.

May releases in "The Social Pirates" series will bring the episodes numbered from six to ten. The company at the Glendale studio is putting the finishing touches on the tenth episode. When weather conditions become suitable, Director Horne and the company are going to make another trip to Seattle, securing marine scenes on the boat trip and making extended stop-overs in San Francisco and Seattle for new locations.

Ivy Close Coming Here

English Stage Beauty Will Probably Make Screen Bow with American Company.

WITH the stated object of aiding in the work of collecting funds for the British Red Cross and British Stage Relief Fund, Ivy Close, the famous English star, is making preparations to come to the United States this Spring. Since the announcement comes so close on the published rumors that the international beauty might soon enter the motion picture field, it seems certain that Miss Close is to make her appearance with an American company.

So far no definite announcement concerning the film organization which she has joined has been made by Miss Close. She has, however, confirmed the statements that she would become a screen star. "I have long been tempted to take up picture work," she declares, "and the present seems a favorable moment, since war conditions must necessarily cancel my contracts for appearances on the Continent this year. I had planned to make an appearance in London this spring, but the motion picture inducements have been strong."

This trip will mark Miss Close's first journey to America. The star is silent as to the prospects of her appearing on the speaking stage while in this country. Three or four seasons ago Charles Frohman announced in London that he was bringing Miss Close to America for a season, but the plan fell through, owing to the fact that she could not make satisfactory arrangements for the cancellation of contracts for appearances that season on the Continent.

FRED SCHAEFER WITH VITAGRAPH.

Among the new faces at the Vitagraph headquarters in Brooklyn is that of Fred Schaefer, who is a newcomer in New York, but is far from a stranger to it. Mr. Schaefer is in the news service department recently organized by Harold Bolster, assistant to Commodore J. Stuart Blackton, and is just from the Pacific coast where he spent five years under contract with the Newspaper Enterprise Association as editor of their syndicated humor, which until recently was handled altogether from San Francisco. While on the coast Mr. Schaefer made a thorough study of motion picture production and activities and is well known among some of the western studios. He is even better known in newspaper circles all over the country and after arriving here has met hosts of his former associates in Louisville, Cincinnati, Cleveland and San Francisco located here in various lines of business. He is generally known as the author of "Oscar and Adolph," the dialect comedy cartoon stunt that was syndicated for many years and which was shown as a musical comedy two seasons.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

IT is now in order for all producers in the legitimate field of motion picture work, as well as all supervising boards (including official censors) to take a stand regarding fight pictures. Such film productions are neither a part nor parcel of the legitimate motion picture business. Under the existing laws they are prohibited from inter-state transportation. They figure in no way as a part of artistic presentation, but form only a part of financial revenue for the "dubs" who fight and the gamblers who back them. Everything tending to sustain the legitimate end of the motion picture business should be sustained by all who are its serious advocates. The first step is to sustain the laws. If they are unjust or oppressive there are courts in which they may be tested. There is also a remedy in repeal. Pending final adjudication in either quarter the legitimate producer will wisely bow to the inevitable. There must not be any attempt at evasion of the law. A cause founded upon such a principle savors not to the good.

* * *

This thought is the outcome of reflection on the acts of some people who claim to be law-abiding. When the negro, Jackson, won the championship from Jefferies, a few years ago, pictures of the fight were barred by the Inter-State Commerce Act. Some of the very people who were responsible for that enactment are new trying to "beat" their own work. The negro champion was defeated in Havana, Cuba, by a white man, and now some people cannot understand why pictures of the fight should be barred. The importation of pictures showing the latter fight has been fought unsuccessfully through two United States Courts and the sponsors for the importation declared they would take the case up for final adjudication by the United States Supreme Court. From the best information at hand that appeal has not been advanced. The people behind it, with the air of sharp legal wits, have attempted to ridicule both the law and the two court decisions. They went to the Canadian border line and secured a reproduction of the Willard-Johnson fight pictures by an ingenious arrangement of a camera on the United States side and the fight pictures on the foreign side. There is still a question as to whether an actual boundry line existed during the transmission. But a part of the reproduction was given private exhibition in this city recently as a test and many people are waiting the next move of the daring promoters. Careful observers are inclined to the belief that the scheme will not prevail. Expert legal opinion has been given to the effect that while a fine question is raised as to whether the pictures were brought into this country in violation of the law, there is no question as to a deliberate conspiracy to evade the Internal Revenue regulations, so that it is not likely that the fight pictures taken at Havana will become what the shrewd manipulators anticipate. If the Canadian scheme were allowed to go unchallenged then it would be an easy matter to thwart the Inter-State Commerce Act within the States. While the pictures taken by trickery at the Canadian border line could not, under the Inter-State Act, be transported from one State to another, nothing would stand in the way of having reproductions made over each State dividing line, so that the law fathered by the then disgruntled "sports" would be, in turn, defeated by their own recanting and trickery.

* * *

The legitimate motion picture people have never even attempted to evade the laws, and in order to not give the censorship agitators an undue advantage by saddling the trickery of a prize fight picture tricksters' doings upon the industry as a whole it would be wise for the Board of Trade of that industry to put its stamp of disapproval upon the prize fight picture evasion. Prize fight pictures do not belong to the industry. They are a speculative creation of fighters and backers.

* * *

Somebody has asked why a preponderance of foreign born directors are employed in making or trying to make films portraying every-day American life, while a startling number of native born directors, with all qualifications as to sobriety, reliability and industry, are unable to find jobs. To answer this question satisfactorily it would be necessary to first have the party raising it produce an enumeration of directors. On an off-hand glance the claim that foreign-born directors are predominant is not sustained. I am inclined to the belief that, through self interest, the one who has precipitated the discussion has so far over-reached himself that he is guilty of an aspersion upon the very people for whom he has made himself spokesman. To bring the issue to a head and give the home rights man a chance to back up his statements with facts, I will name a list of directors known to me and ask him to designate the foreign-born among them. Here is the list: Cecil B. De Mille, Fred. Thompson, Wilfred North, W. S. Davis, Jay Williams, Tom Ince, George Baker, John Ince, Sydney Drew, Wally Vannostrand, Burton George, Ralph Ince, James Young, Paul Scardon, George Fitzmaurice, Van Dyke Brooke, J. P. McGowan, Frank Currier, D. W. Griffith, T. M. Morsten, Otis Turner, Tefet Johnson, Paul Scardon, George Melford, Rankin Drew, Colin Campbell, Harry Davenport, Jack Halloway, E. H. Calvert, W. P. I. Earle, G. A. Smith, William Humphrey, John O'Brien, Donald Crisp. I have listed these names without regard to seniority or standing, simply to induce contra enumeration and settle the question as to whether there is a preponderance of foreign-born directors in the producing field in this country. The question itself does not amount to a hill of beans, but it is one of those provoking problems that help furnish ammunition for the enemies of the moving picture industry and give them an excuse to appeal to national prejudice. If a picture is a good one what difference does it make where the director was born? If his foreign birth is such a handicap to a director that he cannot intelligently produce a subject built along American lines it is an assured fact that no sane producing company will force him to continue along that line of work. It is to be regretted that a startling number of United States born men who are directors of standing with long lists of successes to their credit should be walking about looking for jobs, but why appeal to national prejudice to adjust the matter, especially when facts do not seem to bear out the contention that their condition is due to the employment of a preponderance of foreign directors? The complaint has not got a good sound. It seems to come from a source that lacks the spirit of confidence and ability. If the members of the theatrical profession were to take the same stand against the foreign-born members who are in the theaters of this country today, and have appeared in them for years, the press would charge them with know nothingism. The moving picture people already have sufficient home troubles to meet without dabbling with international questions. Their worst enemies are American-born hypocrites and grafters, who have blinded themselves to the teachings of the rock upon which the country stands—the Constitution of the United States. Whatever failing a foreign-born director may have in his work as a director in trying to portray every-day American life is of minute importance when compared with the ravages that are being made upon the moving picture industry by the censorship agitators, whose main idea of American citizenship seems to be a license to hold public office and get all they can out of it.

* * *

One of the clergymen who took an active part in the unsuccessful fight to establish official censorship at Rochester, N. Y., declared that "moving pictures cost the nation $500,000,000 a year." What the clergyman meant, but put in misleading form, was that the people of the country spend that amount of money in patronizing moving picture shows. It takes an enormous number of people to roll up that amount of money at the box offices of moving picture theaters. A powerful voting element is also reflected by the figures, so let the censorship timbers stop and reflect, especially the tools that champion the measures of the grafters and bleeders in the legislative halls.

WARDROBE FOR "GLORIA" INSURED.

Insurance to the amount of $40,000 has been taken out by George Kleine on the wardrobe of Henrie Bendel, Lucile, Balcom frocks that Billie Burke is to wear while playing the leading role, that of Gloria Stafford, in the new Rupert Hughes motion picture novel "Gloria's Romance," which is scheduled for release through the Kleine exchanges on Monday, May 22. Mr. Kleine was not inspired to insure these lavish gowns for such a sum merely on account of their cost, but largely because of the time, trouble and expense that would ensue should any of them be destroyed before the completion of the picture.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Decency.

EVIDENTLY photoplay lovers have the interest of the business closer to their hearts than some photoplay managers, for two outsiders are moved to protest at the manner in which current attractions are advertised. One of these sends a marked copy of the program of the Broad theater, South Bethlehem, Pa., which advertises the appearance of

> Marguerite Leslie, England's Loveliest Leading Woman, in
> The Question.
>
> The story of the efforts of women of culture and refinement to avoid becoming mothers.

At least the house does not appear to have made any effort to profit by the undue featuring of this film. It is announced in the same manner as the remainder of the program. This is to their credit, and the only objectionable part is the crudity with which the subject of birth regulation is announced. It is a vital question; one that is attracting attention everywhere, and *outside of the films* it passes without bar, but it is coaxing the fanatical Pennsylvania censors to advertise the subject thus crudely.

The other objection comes from Colorado and is offered by a man who covers many towns in the course of his business, which is in no way connected with motion pictures. He sends in copies of the Cripple Creek "Times" and "Victor Daily Record," which is all one paper covering the two mining towns. Our correspondent writes in part:

> As a regular patron of the motion picture theaters and a fairly "constant reader" of the "World," I have been much interested and pleased with the contents of your department of the magazine, especially with your vigorous stand for clean and consistent advertising.
>
> In my work I visit numerous small towns in this vicinity and, having been in the advertising game, it is natural that I should take a more or less critical view of the various efforts at publicity put forth by the exhibitors.
>
> I am sending you, under separate cover, two copies of the "Times and Record," the daily paper of the Cripple Creek District which, besides Cripple Creek and Victor, includes several other small towns making up an aggregate population of about 15,000 people.
>
> Several of the better features show in Cripple Creek one night and Victor the following night. The former town has two houses, and the latter has three.
>
> You will note generous use of newspaper space is the order, and most of the ads are fairly attractive, but the way the beautiful Bluebird Masterpiece, Undine, is advertised amounts almost to a desecration of art. I leave it to you.

The objectionable advertisement reads:

> UNDINE
> Should be for
> LADIES ONLY
> But Men will be Admitted.

This is a double-column, five-inch advertisement, set in very black type so that the "Ladies only" is prominently displayed. The press notice reads:

> "Undine," an adaption of the famous fairy tale, will be shown this evening at the Victor Opera House. The class in German at the Victor High School just recently finished their reading of this extraordinary book. It makes a spectacular picture, showing some 30 or 40 mermaids and nymphs, and the producer has made his characters appear in the attire that is usually thought to be worn by a nymph, which is almost nothing.
>
> Mr. Zeigfeld in his happiest moment never costumed a "Follies" with less expense than did the director of "Undine," for if the truth were known the total expense of costuming the girls in "Undine" probably did not exceed the ordinary cost price of a hair ribbon. There are scores of girls in the picture who are calculated to make the late lamented Anthony Comstock turn over in his grave.
>
> Is this photo-play "art" or "undress?" That probably is a matter of personally opinion. Anyway, the picture lives up to its boast that it is more daring than Annette Kellerman in the picture in which she disported herself in her flowing locks and was a water nymph beautiful to behold.
>
> "Undine" is an unusual picture. The Board of Censors would probably balk at passing its kind six days a week, but once in awhile it is all right.
>
> Anyway, what's the use of being prduish? The majority of mankind will enjoy it and call it good.

Undine has been produced two or three times, and it would be absurd to argue that the producers were unaware of the spectacular possibilities of the subject. That is one reason why it has been made repeatedly, but the story is a German classic known to every civilized tongue, and it is presented as a story and NOT as an exhibition of nudity. The making of the story requires the showing of Undine's companions, and that producer would be clumsy indeed who would present a screen version with the water maidens carefully cut out. It is a part of the story and not an interpolation. It belongs and it is necessary to the telling of the story. Undoubtedly there are many who will attend the showing of the film merely because it portrays semi-nudity, but there is no reason why we should be denied the showing of a classic merely because water nymphs are not cased in gunnysacking, and to say that the censors would balk at passing such subjects six days a week is to throw the story into the same class with a certain type of film that is kept for private showings. There should be some way of choking off persons who deliberately prostitute the classics to make a few dimes. Such a man would profane Faust by advertising "Come and see Marguerite seduced," and make the loose morals of Camille rise superior to the greatness of her sacrifice, which is what makes the story immortal.

If you want to make money out of the animal instincts, change your business. Do not drag the classics down to the mental level of the baser element, particularly when more and cleaner money could be made with the same film by appealing as well to those who can appreciate the story and its pictorial value, for it has pictorial value greatly in excess of its photographic aspects.

Look at it from the purely business side. This picture has but recently been studied by the High School class. Is it to be supposed that mothers would permit their daughters to attend the showing of a picture suitable for women only, but to which men were admitted? Suppose the class in English Literature numbered but thirty and that only twenty attended this performance. All would not come alone. Perhaps fifteen would come with one or more other persons. More than this, they would have been pleased with the picture as a work of art. They would have had a new and greater respect for the picture literature. They would come again and again. The pictures would have been given a greater value in the eyes of the better class of persons AND *the men would have come, anyway.* Just as a plain business proposition it pays to be clean and decent and have a proper respect for one's business.

Here's Another.

A correspondent in Cincinnati sends in another vicious advertisement. It cuts both ways, for it misbrands two different titles, the one shown and the one referred to. It is a pity that there cannot be some way of preventing the misrepresentation of subjects. This is the edvertisement:

> MOTION PICTURE SQUARE.
>
> **COLONIAL** | FIFTH ST., BET. RACE & ELM ST.
> Now Showing for the Second Week.
> CONTINUOUS FROM 9 A. M. TO 11 P. M.
> **"FORBIDDEN FRUIT"**
> The Sensation of the Age, More Daring and Bolder Than "DAMAGED GOODS."
> ALL SEATS 15 CENTS.

If this sort of thing merely reacted against the offender, no one would care, but it affects the business as a whole. And it's tough when picture fans are more jealous of the good name of photoplay than are the men who gain their living through their exhibition.

Nothing Doing.

If you merely print your house name on a herald or a Paramount or Metro magazine, it doesn't count. Do more than that.

Sergel Has Switched.

W. J. Sergel, who used to send in a lot of good dope from Buhl, Idaho, seems to have been jumping since then. He was with a house that went on the rocks through the desire of the owner to play vaudeville, too, and now he is with the Orpheum, Burley, Idaho, where he has started in. Here is one stunt he used:

> Recently advertised the Paramount subject "Snobs" by stacking a dozen or more milk cans in front of the lobby with cards attached reading "Is Your Milk Man a Duke?"—"4,000 Feet of Milk for Ten Cents"—"Has Your Milk Man Got 20 Million Dollars?" The cans were the large ones used for shipping milk and the unusual appearance of milk cans in front of a theater attracted much attention—and also patronage.

He sends in some programs from his "last job." Also he wants to know what we think of them. He liked them because he can change the color weekly. These are manila strips, about twelve by four. The

colors are not as bad as they might be, though manila will not give a brilliant color, at best. Also we never did hug up close to the idea that it should be necessary to change the color each week to let the reader see that it was a new one. The better way is to make it readable and then it will be read and the date noted, if the days are dated. Mr. Sergel dates his days, but the strip program does not permit much to be done in the way of chat. We like better his current house program if he will fill it up. The first issue carries too much blank space because he sent the job over to the printer and trusted to luck. We know he can write the proper sort of stuff, and if he will get out a gossipy program he will do better pulling with talk than with color. He sends in some pretty newspaper advertising. Space was cheap and so he could use a lot and does much with six point rule boxes held together with bits of similar rule dropping from one to the other, like post cards threaded on ribbon in the home made calendar style.

An Ad. Squad.

The Borough Hall theater, Roselle, N. J., uses an inserted page in the Paramount Picture Progress for its program. This does nicely. The edge of the page is glued and slipped in between the cover and the first page. This holds down the cover a little, but not enough to matter, and gives a house organ that is better than a loose insert. Here is a good idea from a recent issue:

> The manager is thinking of organizing an "Advertising Squad" of six boys over 12 years of age to take care of the distribution of all our advertising matter. The organization will be something like this: The manager will appoint one boy to act as captain of the squad, then he and the manager together will appoint a second boy, and so on until six boys are selected who are willing to work together for our "Movies." Selections will be made from boys who personally apply to the manager for the job. Members of the squad will receive a regular "pass" signed by the manager admitting them to all shows. In addition to this, there will be one trip to New York to the theater during the winter and a boat trip sometime during the summer. The extent of these two trips will depend on the gross profits of the shows for six months preceding the trip. These profits will be governed largely by the way the boys do their work.
>
> Think it over, boys, and if it thinks well, let Mr. Gardiner know you're a thinker!

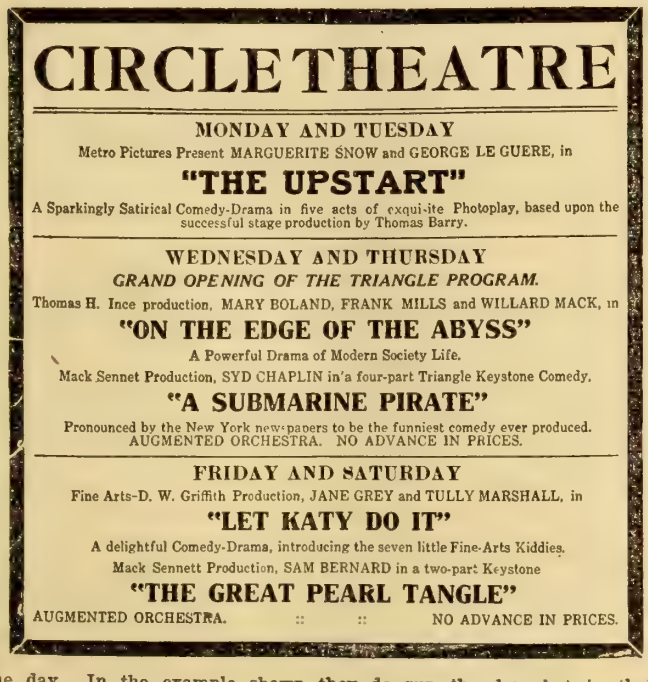
The house tried to get fifteen cents for Paramount but failed to make it stick and so came back to ten cents. We think that even in the Jersey suburbs they'll stand for fifteen cents if properly educated.

Getting It Right.

George Editor Carpenter announces that the E stands for Eustace.

Nicely Laid.

The Circle theater, Easton, Pa., gets out a program that is good but not striking, but it does better with its newspaper advertising. The copy shown is three eights and would be very good if they dated



CIRCLE THEATRE

MONDAY AND TUESDAY

Metro Pictures Present MARGUERITE SNOW and GEORGE LE GUERE, in

"THE UPSTART"

A Sparkingly Satirical Comedy-Drama in five acts of exqui-ite Photoplay, based upon the successful stage production by Thomas Barry.

WEDNESDAY AND THURSDAY

GRAND OPENING OF THE TRIANGLE PROGRAM.

Thomas H. Ince production, MARY BOLAND, FRANK MILLS and WILLARD MACK, in

"ON THE EDGE OF THE ABYSS"

A Powerful Drama of Modern Society Life.

Mack Sennet Production, SYD CHAPLIN in'a four-part Triangle Keystone Comedy.

"A SUBMARINE PIRATE"

Pronounced by the New York newspapers to be the funniest comedy ever produced. AUGMENTED ORCHESTRA. NO ADVANCE IN PRICES.

FRIDAY AND SATURDAY

Fine Arts-D. W. Griffith Production, JANE GREY and TULLY MARSHALL, in

"LET KATY DO IT"

A delightful Comedy-Drama, introducing the seven little Fine-Arts Kiddies.

Mack Sennett Production, SAM BERNARD in a two-part Keystone

"THE GREAT PEARL TANGLE"

AUGMENTED ORCHESTRA. :: :: NO ADVANCE IN PRICES.

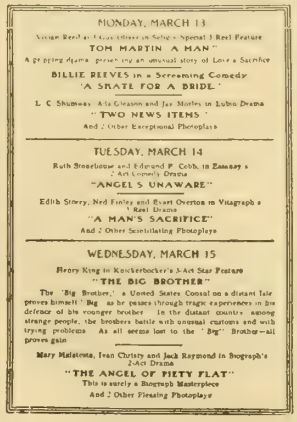
the day. In the example shown they do run the day, but in their daily work they say "today" and "tomorrow" instead of Saturday, April 1st. It costs no more and then it works even should the newspaper become so torn that the advertisement cannot be connected with the date line of the sheet. You cannot be too definite. Most of the advertisements are set with two heavy and two light rules, to give a box effect.

With an Index.

L. J. Scott, who does the publicity for the V-L-S-E Kansas City branch, issues a press sheet with the subjects carefully indexed in a line that shows what the story is about better than the catchline can. One item, for instance, announced "Noted Actress Plays for Charity." The index tells that "Edna May will donate $100,000 to charity," which is more what the editor wants to know, though the former makes the better newspaper headline. It is a good idea and passed along to the rest of the clip-sheet editors.

Gets the Idea.

The Berkeley, Brooklyn, sends in a house program for comment, and Joseph O'Brien wants to know if he is telling too much. He is telling a lot, but not too much, for by playing up the titles in small but odd type and holding the rest down, he makes it possible to skin over the program for titles or to read the announcement as the reader elects. He gets the sheet pretty full of type, but the cut should show that



MONDAY, MARCH 13

TOM MARTIN A MAN"

BILLIE REEVES in a Screaming Comedy

"A SKATE FOR A BRIDE."

"TWO NEWS ITEMS"

TUESDAY, MARCH 14

"ANGEL'S UNAWARE"

"A MAN'S SACRIFICE"

WEDNESDAY, MARCH 15

"THE BIG BROTHER"

"THE ANGEL OF PIETY FLAT"

THURSDAY, MARCH 16

"PIQUE"

LATEST "SELIG TRIBUNE" BEST

BURNS and STULL in a Fun Comedy

FRENZIED FINANCE

FRIDAY, MARCH 17 (ST. PATRICK'S DAY)

LA PALOMA

HIS WIFE KNEW ABOUT IT

WHEN LIN CAME HOME

"THE MISER'S HEART

Our Show on Friday Evening Starts at 6.45

SATURDAY, MARCH 18th

THE UPSTART

THE GUIDING HAND

the titles stand up. The sheet is small and some of that bold face is only twelve points high, but it is more prominent than the rest, and so it shows, which is the real idea. Part of the back page should be taken for house talk, but otherwise the program works nicely.

Stunt Stuff.

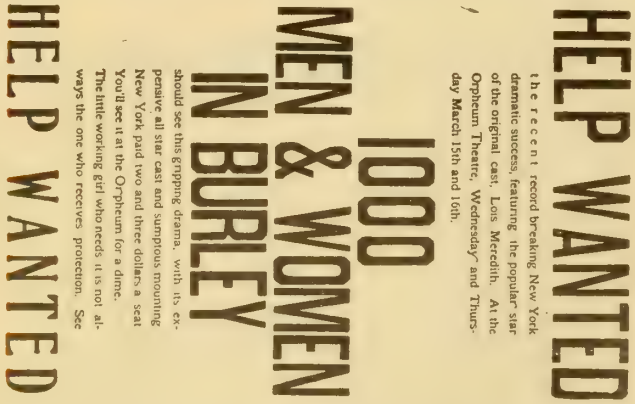
Charles E. Couche, of the Sunset, Portland, Oregon, is doing stunts and making them pay. He writes:

> Kalem's "Black Crook" was a welcome surprise. I advertised it with little "coming" cuts with skull and cross bones, for several weeks in advance. Then I built hell in the main lobby during the showing. It was a realistic scene built of papier mache with a dummy, dressed as the Devil, holding the Sinner's Roll Call on his knee, on which advertising matter was written. Skulls, bats and an owl formed the minor accessories and the title in big red cut-out letters was suspended from above. Saturday's business alone exceeded $250, which isn't bad for a house that on Christmas day, less than six weeks before, and with equally favorable weather, showed about one-fifth of that sum. The lobby cost $25 complete. One factor was the music. I advertised that the enlarged orchestra would play the original music and put the music in a case in the lobby before the reels came, to show that it was the real thing.
>
> For St. Valentine's I had Bushman, and two huge red hearts were used to frame his photographs with pictures of Miss Bayne in smaller heart-shaped openings in this larger frame. I also announced that Bushman's record of 2,973 valentines one year was an unbeatable record, and that got into the papers. Business was fine.
>
> For Breese I used the book sale and a Yukon lobby that cost $25 and brought people from a' over the city to see it. The Magic Skin was tacked on a board and outlined in white with the legend "Watch it shrink." I used a calf skin, not getting in touch with any wild ass skins here, and the shrinkage was accomplished by means of a pen knife each night, a new outline being drawn. It drew a lot of attention. Dimples suggested a mossy cell that cost $30. The floor was covered with moss, held down by wire netting and the walls and ceiling were a mass of maple and willow, the frames being maple poles. Business is building and people come around to see what I have.

Mr. Couche sends in some excellent newspaper advertising, but it is the stunt stuff that seems to be pulling the house into prosperity, which no doubt greatly pleases Tom North, who suggested him for the job. Stunts pull when they are clever, timely and are not run too long. Get people expecting you to have something new and they will go out of their way to pass the house and see what you have. Some years ago when the National Cash Register was doing a lot of stunt stuff in its window displays a prominent theatrical advertiser in New York told us that he spent two car fares and valuable time getting down below the theater line to see what they had. It was not stuff he could use for his own shows, but it was for the greater part genuinely clever and it interested him.

Want Some Help.

If you will turn the paper sideways you will note that this is an advertisement for "Help Wanted." It works particularly well with this title, but the type arrangement and general idea can be worked over for other film if you have not "Help Wanted" booked. It comes from the Orpheum, Burley, Idaho, and W. J. Sergel writes that George Editor Carpenter told him to send it in. We wish that George Editor would round up some of the others. Mr. Sergel is an old contributor. We knew him for a live one before G. E. did.


HELP WANTED
1000 MEN & WOMEN IN BURLEY
should see this gripping drama, with its expensive all star cast and sumptious mounting
New York paid two and three dollars a seat
You'll see it at the Orpheum for a dime.
The little working girl who needs it is not always the one who receives protection. See
HELP WANTED
the recent record breaking New York dramatic success, featuring the popular star of the original cast, Lois Meredith. At the Orpheum Theatre, Wednesday and Thursday March 15th and 16th.

Anyhow, it's good paper and generally useful. Mr. Sergel writes that he has "stolen" some ideas from the department including the Bleichisms. That is not correct. The stuff is sent in to be used by others and it is only borrowed when payment is made in kind, and Mr. Sergel is one who pays his debts with other good ideas. There is not another business in the country in which there are so many big men (even though they may have small houses) who are so ready to help others. Help yourself to what you like. Then when *you* do something good, pass it along for the others who have helped you. Mr. Sergel's programs are brief, but snappy and convincing. Here is a pick-up for program filler from a recent issue:

> Our red-headed—pardon!—auburn-haired operator, J. M. Bell, has some head for figures. He has doped out that since January 1 he has run through the machine 216 miles, 3 rods, 2 yards, 1 foot and 9½ inches of film. We have not verified his figures.

Another Exchange Organ.

The Kansas City Feature Film Company, distributors of Paramount, comes into the field with an eight-page semi-monthly well edited by Lee D. Balsey. It is printed on cream paper in black and it is typical of the service it represents, and gives an adequate impression of that service. They call it "Picture Pep," and "pep" is the text of all the articles, which urges snappy advertising and tells how to do it and what others have done. It was born with hair and teeth and will stand watching. The exchange organ is just as useful as the theater organ, and these various sheets throughout the country are doing valuable work in backing up the campaign for good advertising started by this department four and a half years ago.

That Rotten.

J. W. Llewllyn started something when he trained his patrons to say that a film did not appeal to them instead of pronouncing it rotten. R. B. Wilby, of the Strand, Montgomery, Alabama, is writing in his old happy vein in the Stramco "Post," and he has this to say:

> A film is bad simply because the story does not happen to appeal to you no more than French Dressing or Grand Opera or white hose is all wrong because you don't like 'em. It's all right to be a critic if you wish, but use a critic's gauge of excellence; the acting, the story, the fidelity to conditions existing at the time the action is supposed to take place, the clearness of the story as told by the players, the photography, the production, the consistency and the logic of the development, the humanness of the characters; but, please, not the appeal of the type of story to you. For that last is but a statement of whether you liked the picture or not, and does not necessarily have anything whatever to do with its being good, indifferent or "rotten."

Another good point in the Stramco "Post" is the italic line over each feature story that tells when the film will be seen at the house. It is not enough to give the program and suppose that the interested reader will turn to the program for information. Tell him every chance you get. We are glad to see that Mr. Wilby now has time to get busy. He is one of the soundest writers in the game and he is writing in his old Academian vein. You wil probably best remember him as the man who started the comparison between a sliding scale of admission and the varying prices for phonograph records.

Full But Good.

The Rex theater, San Francisco, gets out a weekly program on colored manila stock, 4½x10 inches. They fill it rather full of type, but the composition is good. It is used as a post card for mailing, and so serves a double purpose, since it can also be given door to door or lobby distribution. Colored manila is never very bright, but they have a better stock than usual for its kind, and it is not the color of a sick sage cheese.

Dates Needed.

The Victoria, Philadelphia, gets out some neat programs, but forgets to date the days and trusts to a single cover line. If it is worth telling at all, it should be told at every chance. They use a four-page sheet, 4x6, with the program on the inside pages, set as a whole.

Took the Hint.

George A. Bleich, of Owensboro, Ky., has taken our advice and is using a little talk on the front page of his eight-page folder. He comes straight out when he talks, but he backs talks with deeds. Here is a late one:

"TIPS" ON THE BEST PICTURES.

> Take in the whole "smash" from one end of the week to the other is my advice, as there isn't any one day that you can well afford to let go by. This sounds like stretching things, but go through this folder and see for yourself—bearing in mind that the absolute truth is adhered to in describing the merit of each program.
>
> Figuratively speaking, I have taken off my coat and rolled up my sleeves in a determined effort that you shall see the most interesting photoplays that can be secured, not for this one week, but for the weeks that follow as well. It's a task, but "by hooky" I don't mean to book any picture that "smells" in the slightest. They must be prime. Cut this out and frame it—see if there isn't some Washington in me as well as some George. *Bleich.*

There is a whole lot of "Washington" in Mr. Bleich, though his middle initial is not W. And it is the Washington that has made him so singularly successful.

Handy Cards.

The Cahill-Igoe Company, of Chicago, is issuing a series of colored photoplayer post cards that are nicely gotten up and which sell for a price that enables their generous use as souvenirs and advertisements. The company's sheet shows several schemes for their use, the reverse of the card being left blank for local printing in various forms. Only black and red are used, but stipple gives the suggestion of several colors in the ornamental border that encloses the portrait and a brief history of the player.

Has a New One.

Fred M. Taylor, of the Academy of Music, Newburgh, N. Y., is getting out a house organ, "Stage and Screen," and wants some suggestions. It is an eight by eleven sheet, wood stock, calling for fine screen cuts instead of the coarse stuff used, which does not show up well. The page is a mixed make-up, the first page carrying one twenty-em column and two ten-em columns following. Inside the twenty em column is centered with the smaller ones on the sides, and the back page has four of the small columns. It would be better to set the entire sheet in the standard thirteen em or thirteen and a half em column, and change the ads accordingly. This will make it better for cut work, too, as these are sized to the thirteen em column and trying to use them with the irregular measurement makes trouble. The effort should be to suggest a regular magazine make-up, and this cannot be done with the ten em column. Three thirteens would work out well in the same space and look more like something. In this case the advertising should be pushed to a margin and not run in the center, which still further spoils the suggestion of a real publication at present. The first issue carries some good house talk, but bears down a little too heavy on the proposition they wish to please. One of these a week is plenty. It is better to speak of other features of the house as well. Too much protestation does not sound sincere but suggests that advertising capital is being made. Apart from this the issue starts out very well indeed and is a clean and nice looking sheet of handy size.

Green——But

Tom North brought out the V-L-S-E Pals in green for St. Patrick's Day and listed Sigmund O'Lubin among the good Irishmen in the company. North of Ireland would not fit so well on St. Patrick's Day, either, would it? Mr. North announces that he has almost enough bona-fide subscriptions to get second class entry for Pals. More power to him! He does the trade more good than the quarter he asks.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Criticism.

EVEN if it is a bit over-flattering, we are printing part of a letter from one of the German Money synopsis writers. She didn't like the crfiticism she got so she came back for more. That was not much more palatable, either, but good sense saved here, and now she writes:

> When I first got your short and snappy criticism, I went straight up in the air with the worst case of injured feelings you ever saw. I apologize for myself by explaining that success in my other lines of work came to me easily, and I expect I am a bit spoiled. Well, when I began to come down toward earth again, my common sense gave feeble indications of coming to life, and my thinking machinery began to revolve slowly. I reasoned with myself literally along this line:
>
> "Now, look here, young woman, cool off; anyone can get angry when their vanity is touched. In the first place, if what you wrote was ridiculous, you *want* to find it out, and in the second place, Mr. Sargent is a busy man, and has not time to waste being disagreeable. Furthermore, it will take you a few years to learn even half of what he knows about the photoplay business. So forget your injured feelings, and look for the reason of this criticism; it will be valuable to you."
>
> So I got busy, and I didn't have to look very hard, or very far for the reason, and it *was* valuable to me. My work has improved 100% since then. And then I thought of how many of us continually let our conceit stand in the way of our progress because we are not willing to learn from anyone else, and I learned a worth-while lesson right then, and wrote to thank you for it. And some time later, when you landed on me three times as hard, it didn't worry me a bit. But just think of the score or more people who put your criticism of their synopses down to professional jealousy! It doesn't take Charlie Chaplin to make *that* funny, either.
>
> I am working hard on my photoplay work, but am not trying very hard to sell anything, as I am working for a permanent success, and it would not do me any good to sell one play unless I could immediately follow it up with another as good, or better. Here is a point I have puzzled over lately: Am I not limited in my writing to a great extent by my lack of studio experience, and if I went after that experience, would the increased advantage compensate for the time spent in getting it?
>
> I am leaving for the South shortly to get some material about conditions in the cotton mill region for other work, but this should also afford good photoplay material, as we know very little about this side of life up here in the North. I notice every paragraph in this letter begins with "I," so I am going to stop before you are bored to death.

The best friend you can have is the person who tells you your faults; not in a spirit of malice, but that you may correct them. It is nice to be told that your work is good, but it is better still, later on, to get the checks that prove that strangers think so, as well as your friends. The check counts as a sign of success, but you cannot get checks and taffy at the same time. Get the checks and then you can believe the honeyed words. In the meantime the best friend you have is the one who yells at you.

A Contest.

Another contest is announced, this time by the Boston Traveler, in connection with the Atlas Film Company, of that city. The first prize is $250. Details of the contest may be obtained from the Boston Traveler. If you want the details, get the paper. This department does not supply the details of any contest, on general principles.

To Study Serials.

The best way to learn photoplay is to study photoplays, and those who would write serial stories will find it interesting to study Roy L. McCardell's "The Diamond from the Sky," now issued in book form by Dillingham. It affords an excellent example of how the suspense can be maintained in a story that must end its various instalments with a punch and offers a still better example as to how the vital first instalment may be made of unusual interest without spoiling what may follow. This is done, in the present instance, through the use of a prologue of vivid action which serves merely to pave the way for what follows. Most serials have been novelized, but this offers many advantages over most. Incidentally, it is a virile story that will hold interest without reference to the film.

Play vs. Story.

W. Grahame Jones, writing from the Lambs' Club, makes a nice distinction between "story" and "play." Perhaps he draws the distinction too fine, for every play *must* have a story and "story" was used in that sense in the paragraph to which the correspondent takes exception. He says:

> In the "Photoplaywright" columns of your April 1 number, under the heading, Questions of Price, it is stated that $10 a reel seems absurdly small pay to the author for a five-reel "story." It is not small pay. Similar successions of scenes in prose are turned out by magazine writers by the mile at 5 cents a word. Two hundred words will easily cover any of the average current releases. Any competent director can spread them over five thousand feet of otherwise valuable film.
>
> If the hitherto unattainable—a tense, orderly, sustained, progressively cumulative action can be realized on the screen, it will make a picture "play." If such a play is possible, and the demand for it is ever general among producers instead of for the "story," a higher rate of pay will result. The first symptom of such a radical change will be the dropping of the word "story" from the jargon of the studios.
>
> But this change will never take place generally until the studios demand and read Plot of Action instead of Synopsis. This is as obvious to those who know the mechanics of writing in action, as is the daily rising of old friend Sun.
>
> The call at present for anybody willing and capable of making the mental effort necessary to turn out a real photo "play" is like the noonday stillness of the Northwoods to the city dweller—a clamorous silence.
>
> The important question yet to be answered is whether the "traffic will bear" the charge of adequate payment for play craftmanship. Until this is settled, it is unfair to encourage writers unfamiliar with the business to chase the will o' the wisp, and your paragraph under the heading "Undervalued" is misleading in its implications. Hardened writers will forgive your reference to Sneak Thieves, especially as it is directly coupled with critics, and any who may have a glimmer of the far-off picture "play" will reason that because you said a "story" you are entitled to an alibi.

When a lot of conceited directors and editor get it through their concrete craniums that there are others besides themselves who have ideas, and may even be brought to admit that these ideas will be good, then there will be a demand for the continuity of action and photoplays will not possess the similarity they now show. But until that time comes, all ideas will be worked over by a handful of men in the same way they worked over ideas last week and the week before, and patrons will continue to drop out because they find no novelty in the offerings. If some manufacturers could only realize the damage done their interests by persons in their employ they would murder them. The trouble is that the manufacturers know even less about plays and trust to those who talk the loudest. And these men talk because they cannot think. They are striving to cover up their ignorance.

Be Neat.

Lately a woman sent in four stories with an offer to let us keep a third of the proceeds if we would sell them for her. We hated to handle the stuff even to the extent necessary to transfer them to a return envelope. They were positively filthy with dirt and grime. Even filthy does not fitly indicate their condition, and yet she kept on sending the stuff around to all sorts of places. A letter sent with the scripts indicated that she had sent them to the Photoplay Clearing House without fee or return envelope of any sort. Then she got a letter from a fakir and promptly accused the Clearing House of sending her scripts around, though they very evidently had done nothing of the sort. Some day she will send them to a place and they will go into the waste basket, and ever after she will feel that four of her nice stories were stolen.

The moment a script shows signs of wear and tear, recopy and offer the new manuscript. No editor wants to look over scripts that must be handled with gloves and disinfectant.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. Add ten cents if registration is desired.

Address all Orders to

THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Important Notice.

During the coming summer the editor will deliver a lecture on projection in the following cities, namely, Washington, D. C., Baltimore, Md., Philadelphia, Pa., Wilkes-Barre, Pa., Trenton, N. J., Newark, N. J., Atlantic City, N. J., Hoboken, N. J., New York City, New Haven, Conn., Springfield, Mass., Boston, Mass, New Bedford, Mass.; Albany, N. Y., Troy, N. Y., and such other cities in the New England States, Connecticut, Pennsylvania, New Jersey, Northern Virginia and Maryland, as may signify their desire to have him do so and their willingness to make proper arrangements to secure a full attendance of exhibitors and operators.

These visits are solely and entirely designed to awaken interest in the better projection of pictures—high class work on the screen. Enlarged photographs of light ray action, etc., are being prepared at heavy expense, and the lecture will be one which cannot fail to benefit the industry locally, and interest managers and operators.

It is expected that the local arrangements in the various cities will be taken care of either by the Exhibitors' League, or the Operators' Union, or, preferably by the joint action of both. There is no charge of any kind whatsoever in connection with this service, but the editor feels that it will be up to the organizations in the various cities to at least secure a full attendance at the meetings. I have things to say which will be of intense interest to every exhibitor, manager, exchange man and operator. Arrangements have already been made with organizations in some cities. Such unions and leagues in the cities named, and in such other cities in the territory outlined, as would like to have a visit, and are willing to make the necessary preparations are invited to communicate with the editor at once.

Next winter an extended trip covering the entire south, west and northwest is being planned.

Question No. 135.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of honor.

What arguments are there for any against glass in the lens and observation ports. What kind of glass would you suggest for the lens ports? What is a "shadow box," how would you apply one to the observation port, and what purpose would it serve?

Roll of Honor on Question No. 128.

The Roll of Honor on question 128 consists of Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, New York; Walter Collins, Tiffin, Ohio; Manuel Nosti, Tampa, Florida; O. J. Bean, New Bedford, Massachusetts; Walter E. Bryner, Springfield, Illinois; F. F. Bell, Palestine, Texas; W. B. Allen, Edmonton, Canada; Wilson Hays, Barton, Maryland; Charles S. Stuckey, Edmonton, Canada; Carl Schmidt, New Ulm, Minnesota; F. H. Marx, Ashland, Wisconsin; T. Richards, Blaine, Washington; B. C. Nye, Jr., Wolf Point, Montana; M. T. Suttles, San Marcos, Texas; C. E. Linstruth, Carthage, New York; George F. Cushing, Elizabeth, New Jersey, and one pencil written with no name attached.

I have selected the reply of Brother Hays as best suited for publication.

Reply to Question No. 128.

By Wilson Hays, Barton, Md.

The Question:

What are the evils commonly practiced in the re-winding room? Describe the effect of each. Is it advisable to employ ushers and other inexperienced help in re-winding films? Give full reasons for your opinion.

The Answer:

Some of the evils most commonly practiced in the rewinding room are as follows: "Pulling down" the film roll in order to get it all wound on the reel, or to prevent the loosely wound roll from "flopping." Pulling down is responsible for a very large percentage of the rain marks in film. One remedy for this would be the use of reels of larger diameter; another more tension on the rewind, thus causing the film to be wound tightly. Another evil is the hurried or careless making of splices. This is very bad at any time, but is particularly obnoxious when the film is on circuit. The next operator may not have time to look over and repair the reels before running them, so that any carelessness in splicing will mean that the "next man" and his audience will have to suffer.

Another evil is the use of poor film cement, or the applying of too little pressure in making splices, or failure to scrape the emulsion all off the stub end, or failure to scrape the back side of the celluloid of the other end, any or all of which tends to produce a weak and unsatisfactory splice. Another evil is failure to match the sprocket holes properly in making splices. Then, too, there is another fault, namely, failure to cut out pieces where the sprocket holes are gone on one side, with result that the holes on the other side are overstrained so that they soon become weakened, and that section of the film is a constant danger until it is removed, since under these conditions if the weakened sprocket holes give way at the intermittent sprocket the film will stop in front of the aperture and there may be a fire.

It is a custom of some operators to pin film together when it breaks on the machine. This is very bad, since it will spoil from two to eight pictures, though the worst harm is done to the rewind boy, who may let the film slip through his more or less tightly gripped fingers as he is rewinding at high speed in order to find the broken splice. If the pin happens to point the right way he will find it all right, all right, and find it good and plenty, too. A paper clip should be used instead of a pin. It is just as quickly put on, and can be seen from the side of the reel; also, if a little tension be applied to the reel in rewinding (and there always should be tension in rewinding), the paper clip splice will pull apart when the break is reached.

Another fault is failure to stop a high-speed motor-driven rewind when the film is rewound. This will work serious damage to the titles of the film, which will whip and slap around until the rewind is stopped.

Another fault is a dirty operating room floor, and bits of film strewn around. The first is bad if a few turns of the film happens to slip off the reel and down on the floor, and the second is dangerous from the fire hazard point of view. Another fault is the sending of circuit films to the next operator either not rewound, or in bad condition, and with no note attached calling attention to the need of rewinding or repairing. Another rewinding room fault is the practice of stealing leaders and tail pieces. Still another is the practice of sticking the leader in between the film roll and the side of the reel. A torn sprocket hole will often catch on the side of the reel and slice off perhaps five or six inches of the leader, which is, of course, never spliced back on again. This practice is partially responsible for short leaders. Another serious fault is rewinding at high speed, which often makes sufficient noise to disturb the audience. Rewinding at high speed is seldom or never necessary. If a motor is employed to pull the rewind, and if anything goes wrong when rewinding is being done at high speed considerable damage is likely to be done to the film. Another rewind room evil which is particularly obnoxious, especially when the rewinding room and the operating room are one and the same, is the leaving of reels lying about unprotected, instead of placing them in a fire-proof compartment, or box.

No, it is never advisable to employ ushers or other inexperienced help in the rewinding of film, for the very simply reason that, due either to ignorance or lack of interest, they are more inclined to practice the beforenamed evils than is an operator, or a person regularly employed as operator's helper.

There is no earthly question but that the two-machine-two-operator system is best where it can possibly be afforded. An usher is not an operator, and is not, therefore, a proper person to place in charge of the repairs on reels of film worth from $100 to $125 each.

[The reply of C. E. Linstruth was of such nature that it will be used in the department later on.—Ed.]

Projection Day.

About seven years ago, at a time when the term "projection" meant practically nothing, and the standing of the moving picture machine operator had no existence in fact, the editor of this department began to preach the doctrine of better results on the screen. For at least five years he stood practically alone in the advocacy of better operators, better operating rooms, better projection equipment, and better projection of the picture, but notwithstanding failure to arouse interest among the big men of the industry, he kept consistently, persistently and stubbornly hammering away on one thing, and one thing only, namely, better projection.

It was a long, long pull, and a hard one, but of late interest has become apparent in places where interest counts for something, namely, among the big producers. They seem at last to have come to an understanding of the fact that, after all, the manner of projection of their masterpieces really does count for considerable in the success of those masterpieces.

And now comes the Motion Picture Board of Trade of America and sets apart half a day, May 9th, during the big Motion Picture Exposition at Madison Square Garden, for the editor to address the producers, the exchange men, the exhibitors, and the operators on practical projection. The Motion Picture Board of Trade is going to call the day "Projection Day," and thus at long and last we have secured what amounts to an official recognition of the importance of projection.

The editor is having prepared enlarged light ray photographs and large drawings, and is getting together a thoroughly practical talk, or lecture on projection, dealing particularly with the fact that there is, in the United States and Canada alone, a loss of at least $40,000 a DAY in absolutely unnecessary film damage and loss of electric power, due directly to incompetency in the operating room and in the moving picture theater manager's office, and with the various things which operate to cause this loss.

This same lecture will be given in the various cities in the east and northeast during the coming summer, and in the south and west next winter.

It is indeed gratifying that the Motion Picture Board of Trade of America has seen fit to take this action. We firmly believe that great good will be accomplished through the opportunity presented to bring home to the big producers, and film exchange men the possibilities for improvement along the lines suggested. It has taken almost seven years of constant effort to reach this point and secure official recognition of the correctness of the position which the editor of this department has occupied during all that time.

Operating Room Dimensions.

The increasing size of projection machines calls for changes in operating room construction, and just what these changes ought to be is an extremely important matter. Space in theaters is valuable. Moreover, it very frequently happens that the operating room must perforce be situated directly in the auditorium, and under these conditions the manager is particularly anxious to reduce it to the least possible dimensions.

I WOULD LIKE TO HAVE THE OPINION OF OPERATORS AS TO WHAT THEY CONSIDER THE LEAST POSSIBLE DIMENSIONS CONSISTENT WITH REASONABLE CONVENIENCE AND GOOD WORK, AND WHAT THEY THINK THE DIMENSIONS SHOULD BE UNDER IDEAL CONDITIONS. Of course, it is understood that from the operator's point of view there might be no objection to an operating room 20 feet square and 30 feet high, but that is not what I mean. Personally, I am of the opinion that the legal 8 x 9 for two machines ought to be changed to 9 x 9, thus providing another foot in depth. However, I am not going to set forth my views at length just now. First, I would prefer to hear the ideas and views of operators. I would like to impress this point upon you: those who make the laws governing operating room construction have been guided in their actions by the projection department of the Moving Picture World more than you know, and answers to questions of this kind will be read by officials of many cities, who have directly to do with the enactment of laws covering things of this character.

In this connection I might add that this department will, I think, soon have something to announce with regard to the licensing of New York operators which will interest you all.

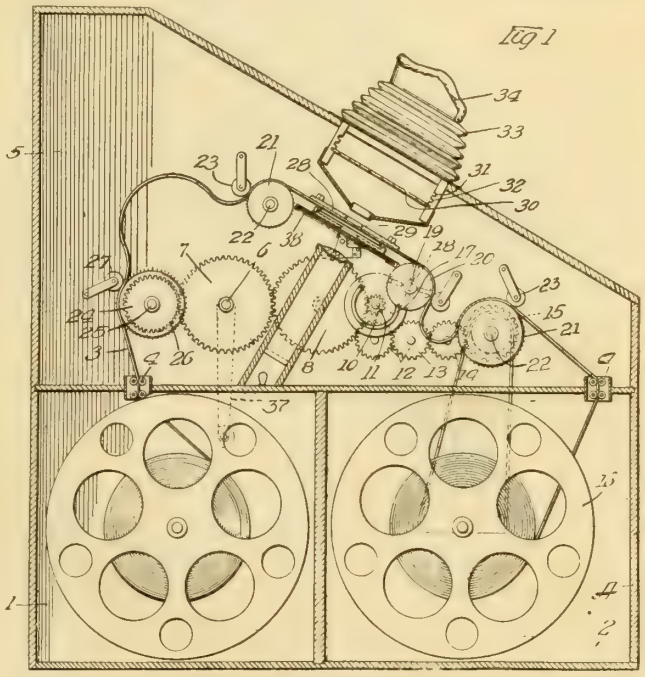
Stereoscopic Projection.

While in Chicago the firm of Davidson and Pritchard ran up the distress signal and sent an S. O. S. for the editor to call, which we, of course, immediately proceeded to do—that is, "immediately" as soon as we could dispose of the dozen other similar we-want-you orders.

Mr. Pritchard, by the way, is, and has for six years past, been a licensed (Chicago) operator who, until a year ago, was actively engaged in his profession. He is, however, a man of ideas, and has for eight years employed his spare moments in the perfection of an apparatus for projecting stereoscopic pictures, both in miniature and in regular theatrical practice.

After an examination of drawings of the apparatus I am free to say that his miniature stereoscopic machine cannot be otherwise than practical. It consists primarily of a special camera, the lenses of which are spaced approximately three inches apart; in other words, the approximate distance between the normal pair of human eyes. The negative is made in the usual way, except that an exposure is made by each lens, each lens making its exposure on a separate one-and-three-eighths-inch-wide negative film. These negatives are developed, fixed and dried in the usual way, and then they are placed side by side in a special printing machine, which prints both films on a special film approximately three and one-quarter inches in width.

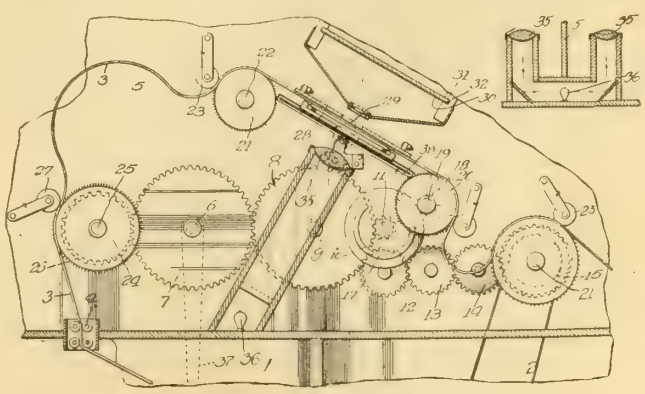
This special postive is then placed in the machine illustrated in Figure 1, in which 34 is in effect a stereoscope, precisely like the stereoscope you find reposing on the parlor table of many houses. 30 is a ground glass screen upon which the view is projected, in enlarged form, by condensing lens 35, Figure 2. 29, Figure 2 is the aperture through which the picture is projected and 38 is the revolving shutter. It will thus be seen that the actual film image is magnified to the size of screen 30, which is the ordinary stereoscope picture size and gives to the observer a lifelike effect. The two pictures are projected to the screen simultaneously, and are illuminated by lamp 36, Figure 2, the mirrors set in the corners reflecting the light from the incandescent light through



the condenser, which has the effect of securing absolutely even illumination for both pictures.

The other details of the mechanism can be, I think, understood by means of the two drawings. As I said in the first place, there seems to be no reason in the world why this machine should not deliver perfect results, and this department wishes Brothers Davidson and Pritchard complete success in its introduction to the public.

The other proposition, which involves the projection of life size pictures to the screen in regular theatrical practice is, however, very muchly "something else again." I hardly think that, at this stage of the game, it would be worth while to publish illustrations of this machine, because the proof of the pudding is in the eating, and the "eating" hasn't come off yet. In the first instance, drawings were entirely convincing. In the second instance, I would have to see the thing in actual operation before I could believe it, though it looks reasonable when viewed on paper. The modus operandi is approximately as follows: A double camera is constructed with two lenses, spaced about three inches apart. Two ordinary negative films is placed therein, one for each lens, but the exposure of the object, moving or otherwise, are made alternately, the camera being so constructed that instead of moving the film down three-fourths of an inch it moves it one and one-half inches, although the film picture is the regulation three-fourth inch high by one inch wide. So much for the negative. These negatives are then printed on a regular one and three-eighth inch wide film stock in such way that the images from the two negatives



alternate in the picture spaces. The film is then projected at double speed, or 120 feet a minute. Mr. Pritchard firmly believes there will be a perfect stereoscopic effect. Well, I am not at all prepared to dispute that proposition, on the other hand I am not going in yet because I am afraid the water is too cold, though possibly it may be just the right temperature. However, I'll wait and stick one finger in first. The "sticking my finger in" consisting of looking at a picture after the machine has been constructed. I hope it will work, and work perfectly. However, that is a matter which is in the future. More than that I don't feel justified in saying, so far as the life size stereoscopic theatrical projection be concerned.

110-Volt Resistance on 65 Volts.

North Dakota propounds the following:

> I am on the road and have one of your Handbooks, which has come in mighty handy many times. But I now have a little trouble that I don't seem able to master. We have a 65 volt, 31 ampere, D. C. generator; 1,800 R. P. M., using a No. 6 Powers machine and Powers adjustable rheostat, 52 to 220 volts. My trouble is that I cannot get more than 22 amperes through the rheostat. I connected in multiple, as shown in B, Fig. 60, of the second edition of the Handbook, and the ammeter only shows 22. Use about 100 feet of No. 6 wire between the generator and the arc lamp. I would like to use the whole generator capacity of 31 amperes. How can I do it?

The trouble is, my dear sir, that when you connect the Powers 52 to 220 volt adjustable rheostat in multiple, as shown in Fig. 60 of the second edition of the Handbook, you are opposing resistance calculated to withstand 110 volts against a 65 volt line. You should proceed as follows: Make your connection as per A, Fig. 60, first having placed the adjustment lever on contact 8, then move the adjustment lever to 9, 10, etc., until you get your 31 amperes. You could, of course, get the same thing with connection B, Fig. 60, by moving the adjustment lever around about to contact 3 or possibly 4, but connection A is the proper one. You may have to bring the lever around to contact 12; in fact I guess you will.

Amusing, or ??

There was an incident transpired here in Gotham a short while since that was in a way amusing, although I felt sorry for the brother, who was the victim of his own mistaken ideas.

A member of Chicago Local Union 110 who had, according to his own story, been running machines for several years, came to New York and applied for license. He took the examination and fell down so hard it nearly loosened his teeth. He had not believed in projection departments and handbooks. He had followed the leadership of the Right Honorable Jack Miller, who also does not believe in handbooks and projection departments—in other words, in education in the technical side of the operating. This man's ideas, however, underwent a sudden and very violent change. He said to me: "Frankly, old man, I was ashamed of myself." And so he should have been. He thought a transformer worked just the same as did a rheostat. Had not even the faintest idea of electrical induction, or anything else in connection with a transformer, except how to hook the thing up. He was absolutely and entirely lacking in knowledge of the action of the three-wire system. He could not answer even the simplest questions with regard to it, except that he knew that you used one rheostat between the neutral and the outside wires, and two between the two outside wires, but he did *not* know why that was done. Also, he was equally densely ignorant on all other matters of similar nature.

The question arises: *How did this man get past the Examining Board in Chicago?* For he held a Chicago license. The question also arises, how did he get into the Chicago Operators' Union? What kind of examination does that body conduct in determining the fitness of an applicant for membership if a man possessed of absolutely no knowledge of the technical side of his profession can pass it?

This particular man now is a firm believer in the advisability of studying handbooks and projection departments. He is no longer a disciple of down-with-knowledge advocates.

It would perhaps be well for others to take warning, because I think you will discover that in the very near future the New York City Examining Board is going to extend its scope, and examine applicants not only in the electrical end, but also in optics and practical projection, and when that happens it is going to take a well posted man to "get by." The man who secures a New York license under those conditions will certainly be in possession of the necessary knowledge to project a perfect picture, or as nearly perfect as modern equipment will admit of.

From New Zealand.

J. H. Berryman, Grand Picture Theater, Invercargill, New Zealand, says:

> I want one of the new Handbooks just as soon as they are off the press—at your very earliest convenience, please. Enclosed find £1 in payment therefor. Am not yet informed as to what the price will be, but want it as soon as it is out. If this is not enough I will remit the balance immediately. Am a constant reader of the projection department, and enjoy it very much. It contains much which interests and is of value. The light ray experiments were particularly valuable, and I would like them in book form when published.

The light ray experiments, illustrations and all, are contained in the new Handbook. It is pleasing to know that our work is appreciated in far off New Zealand. I sincerely trust the Handbook will meet with your approval, and that you will continue to enjoy the department.

Taking Care of Film.

F. P. Ray, Columbus, Ohio, says:

> I would like to know what, in your opinion, is the best recipe for cleaning films and keeping them in good condition. Is there any film cleaning fluid which I can purchase already put up?

I only know of two film cleaning fluids on the market, and I do not know whether they are still being sold. However, I will send you, by mail, the addresses of the two firms who did deal in this sort of article.

As to keeping film in good condition, so far as I know there is nothing but just plain water that will have any appreciable effect in keeping them soft and pliable. Glycerine is added to the emulsion because glycerine has the property of absorbing water. On page 204 of the new Handbook, a copy of which you ought by all means to have, you will find explicit directions for giving film a water and glycerine bath; also, quoting from the Handbook, same page: "Traveling exhibitors often find that a reel of film which has been a long time in use has become dry and brittle. It may be remoistened and rendered pliable by unwinding into a large metal can, in the bottom of which water has been placed, with a wire screen over it to keep the film from contact therewith. Cover tightly, and set in a moderately warm place until the film is soft and pliable. Watch closely, however, since if made too moist the emulsion will stick to the back of the film when rewound."

So far as I know the only effective method of keeping film in condition while in use is to keep water in the compartment in which the film is contained. I would like to hear from exhibitors and operators as to their views with regard to keeping films soft and pliable, or, in other words, in good condition. Letters from operators and traveling exhibitors who have had experience along these lines will be particularly welcome.

Absurd, Isn't It?

Milwaukee, Wisconsin, says:

> I can only move my lamphouse back far enough to get 16 inches between the apex of the front condenser and the film by reason of the fact that my operating room is so small that when the usher comes through to turn on the fan he would bump into the adjusting handles of the lamp. The distance from the film to the back factor of the objective is 4⅛ inches, and the opening in the objective is 2½ inches. What ought my lens system to be?

Referring to Table 1 on page 141 of the third edition of the Handbook, selecting 16 in the horizontal row of figures at the top, we follow that column down vertically until we encounter 4.096, which is as near as the table comes to 4⅛ inches. Opposite this, in the left hand column, we find that, under this condition, using two 6½ condensers, there will be no light loss if the objective lens is 2⅛ inches in diameter. It therefore follows that you will be able to "get by" without light loss, but if you could get 22 inches between the apex of the front condensing lens and the film you could then use two 7½-inch condensers with an objective lens opening 1¾ inches.

But, after all, this is an absurd proposition. Here is a theater manager who builds an "operating room"(?) of such economical dimensions that there actually is not room enough to pull the lamphouse back where it belongs, and where it must be in order to get the best optical effect. It seems to me it is high time theater managers (a goodly percentage of them, I am sorry to say, would be better designated by the term theater mis-managers) came to a very thorough understanding of the fact that it is no longer considered good form to line the inside of a soap box with sheet iron, and call it an operating room. Operating rooms should be not less than 9 feet deep, or, for two machines, 9 feet square; 8 feet front and back is no longer sufficient to meet the requirements of all cases. Projection machines are constantly increasing in size and this, of course, calls for larger operating rooms.

American Projection Society.

The year 1915 gave birth to a new and promising organization known as the American Projection Society, which has for many months had its headquarters and club rooms at 1777 Broadway, New York City.

The society, of which the editor has been a member practically since its inception, has no intention of in any way usurping the field of the union, or in any way interfering with its functions. The body is designed to be wholly and purely educational and social. *It will admit into membership only experienced operators who are known to be men of good character, and who have a reputation for high class work on the screen.* As a matter of fact membership is a difficult thing to obtain, nor can a man who does not meet the foregoing requirements become enrolled.

The intention is to make this body somewhat similar to the engineers' club, and to have branches in various cities, thus banding together in social and educational solidity those men who are recognized as high class operators, and who respect both themselves and their profession. The editor is heartily in accord with this sort of movement. He believes there is a very distinct and legitimate field for such a body, without in any way interfering with the union, or impinging in any way upon its legitimate field of endeavor.

The particular objects for which this corporation is formed are, to promote social intercourse and friendly relations among the operators of motion picture projection machines, and individuals of allied industrial interests throughout the United States and the Dominion of Canada; to unite the efforts of the motion picture machine operators and their associates as individuals or branch organizations in the promotion of their common interests; to maintain club houses in New York City and such cities as may be favorable for branch organizations for the use and benefit of its members; to disseminate by discussions, lectures and publications, useful information and knowledge regarding the advancement of the industry; to bring before legislatures and municipal councils matters needful of legislation and regulation, and to generally promote as a vocational society the interests of the vocation.

Utica, New York.

In the issues of March 11th and 18th I spoke of a new house in Utica, N. Y., and of the excellence of its projection, but failed to name the man responsible for the said results.

Charles H. Skinner is chief operator in this house, and the result on the screen is ample proof that Brother Skinner is a student of projection and a man who not only "knows," but applies his knowledge to good purpose.

The Smoky City.

A Remnant from the Late Trip.

Really in thinking of Pittsburgh I don't know whether to laugh or feel insulted, so I guess we will call it a laugh and let it go at that. Pittsburgh had been notified of our intended visit weeks in advance, and the Local Union had, under its seal, said: "We will be glad to have you with us, and will do all in our power to make your visit pleasant; also we will try to get the exhibitors, or as many of them as possible, out."

I found Brother Joseph Dean, secretary, waiting at the depot. He was seated in the waiting room with his I. A. button displayed, eyeing the stream of incoming passengers with a hope-he-don't-come gaze, for which I don't in the least blame him. Joseph, old boy, is all right. He really regretted the situation. It seems that the union, beyond approving of our visit, had done absolutely not one single thing in the way of preparation.

At union headquarters I found half a dozen operators engaged in that profitable and exciting pastime called "penny ante." So engrossed were they that the entrance of a visitor did not serve to in the least distract their attention, therefore an introduction was omitted. Surely it would have been a shame to disturb so earnest a gathering. Two of three of the men were not, however, thus absorbed, and we did have the pleasure of a hand clasp and a pleasant word of greeting with them.

Brother Dean then piloted me around to the Theater Equipment Company (I think that was the name of the concern), where I was introduced to a very busy gentleman, who shook hands heartily, said: "I'm *very* glad to meet you; I've read lots of your stuff," and—went right on working, so I backed gracefully out and visited the office of Ludwig Hommel, where at last my wrinkled, ruffled, mussed-up dignity was smoothed out by a reception which showed that at least one Pittsburg man was really, truly glad to see me.

Brother Hommel, and two of his men, J. R. Newman and Charles A. Swartz, and the editor had dinner together, and enjoyed a long, most pleasant chat. These gentlemen remained with me until, at ten-thirty, Brother Dean reporting a "possibility" of being able to get at least a dozen and perhaps twenty-five (out of a hundred members) of the men, and maybe one or two exhibitors up to the union hall at midnight, I decided that the bed looked better than that kind of proposition, and concluded to call all bets off and turn in.

During the evening we visited the "Temple" theater, where Brother R. O. Freemand, president Pittsburg Local Union No. 171, M. P. M. O., works, and met that gentleman. Freemand frankly told us that he could not come to the meeting because he had stayed up all the two previous nights contemplating various combinations of pasteboards with which he sought to bring about the financial downfall of certain opponents who also held various and varying combinations of pasteboards covered with spots and interesting colored pictures. President Freemand did, however, finally agree that, provided some one notified him when the meeting was to be (at 9 P. M. that item was not yet decided), he would try to be there. This was indeed kind of Brother Freemand, as anyone could see with half an eye that his exertions of the two previous nights had put him to what we commonly term "the cleaners," and anyhow the opportunity to listen to a talk on projection is not of any great interest to a union president—why should it be?

The picture at the Temple theater is, under the conditions, absurdly large. When I entered in the afternoon (Freemand not on duty) there was a charming collection of what appeared to be paving bricks, brickbats and brickbatlets around the picture. In the evening those decorations were absent. The definition of the picture was none the best. Its illumination was good, considering its huge size, and the speed was O. K. At the side of the screen was a clock, with an incandescent lamp, illuminating its face—and most of the surrounding wall. Also on either side was an exit sign, the letters E X I T showing very faintly, but the light glaring in the audience's eyes balefully.

It was also our pleasure, and a very genuine one, too, to meet Brother C. W. Shepherd, of the Weiland Films Exchange. Shepherd is a live-wire. I like to meet such men. The industry needs them, and perhaps just a few more Shepherds scattered around in a certain city noted for its smoke might serve good purpose. Brother Dean undoubtedly meant well. But he was very plainly discouraged by the indifferent attitude of the men, who, after inviting a stranger to their city, treated him with what amounted to rank discourtesy.

I am told that the Pittsburg managers swear by The Moving Picture World, and that few of the operators read it. From what I saw and experienced I can believe this to be the exact fact. It is the live, progressive operator who reads and studies the department. The non-progressive, can't spare time from more important and absorbing pursuits—such as, for instance, penny ante.

In this article I have sought to be lenient. A statement of facts cannot, of course, offend anyone. I assume the Pittsburg boys did just what they wanted to do, and don't care two whoops who knows it—why should they?

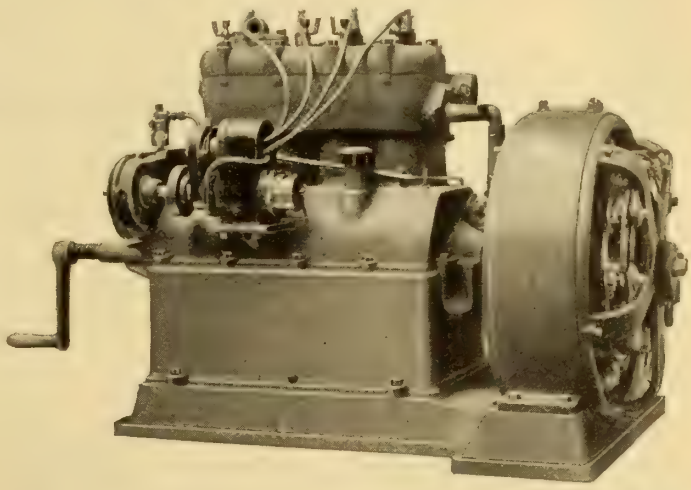
I expect to visit Pittsburg again, but suppose it will be up to me to make arrangements with the Exhibitors' League next time, as it would be presumption on my part to again seek to disarrange the Poker Club's schedule.

New Motor Generator Set.

The Universal Motor Company, Oshkosh, Wisconsin, is offering to the moving picture trade a motor generator set which possesses features of distinct value. I have personally examined the set, though I have not seen one running; also I have had reports from users of the machine which are quite satisfactory.

The engine is nothing more or less than a well constructed 4 cylinder, 4 cycle automobile engine, modified for stationary use, having the manifolds cast in, the cylinders of which have a 2.625 inch bore, and a 4 inch stroke. The engine speed varies from 700 to 1,100, according to voltage. The crank pins are 1.50 inches in diameter and 11.75 inches long. The crank bearings, two of them, are 1.75 inches in length. The connecting rods are of drop-forged steel. All parts of the engine are interchangeable. Ignition is by means of a magneto. The engine is water-cooled.

Below we have a general view of the engine and generator, the two



being direct connected, showing the crank for starting the carburetor and magneto. The engine stands 26 inches high, and occupies a floor space of 18 x 42, but added floor space is required for the water tank which is an integral part of the outfit, though not shown in the illustration.

Reliable figures as to the efficiency of this machine are not yet available, but we are told by users that current is produced at a low figure, even with gasoline at its present high price.

This outfit certainly is at least worth the careful investigation of those who propose to purchase a motor generator set for their theater.

Automatic Take-Up.

Joseph Miller, Utica, New York, says:

> For some time past I have been working on an automatic take-up device, which is now perfected. It will automatically supply even tension to the take-up throughout the projection of a 1,000-2,000-foot reel, or for that matter a reel of any size. It works perfectly, is very simple, and can, I think, be adapted to any machine. Would you kindly advise me as to whether or not there would be any market for it?

I am afraid not, Brother Miller. During the past two years this department has had a number of very excellent tension equalizers presented to it, and several of these devices have been presented to the manufacturers, but without result. Except in one or two instances I am still of the opinion that the take-up of our standard projection machines can be very materially improved, but getting the manufacturers to do that little thing is something else again.

A Foolish Blunder.

Owners of the new Handbook will please turn to Figure 92, Page 236, and switch the names, placing voltmeter where ammeter is and ammeter where voltmeter is. How such an utterly absurd blunder occurred is beyond my comprehension. The draftsman is the goat, but nevertheless I should have seen the mistake myself in reading the proof, but I didn't. It will, of course, be corrected in all books sent out from now on, but present owners will have to make their own correction in pencil.

Richardson's

Motion Picture Handbook for Managers and Operators

IS READY!

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances,

MOVING PICTURE WORLD,

17 Madison Avenue, New York.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Toning Motion Picture Films—(Continued).

Green Tones by Vanadium and Iron.

Positives for this bath should be a full shade or even two shades lighter than normal and should be developed in metol-hydroquinon developer as a plain hydroquinon formula does not give good results with this bath.

	Avoirdupois.
A. Potassium Ferricyanide	4 lbs. 4½ ozs.
Ammonia .880	13 ozs.
Water to	10 gals.

Bleach for two to ten minutes, then wash for ten or fifteen minutes, tone in the following.

	Avoirdupois.
B. Ferric alum (Crystal) (Ferric ammonium sulphate)	13 oz. 2 drams
Vanadium chloride (stock sol.)	25 fl. oz.
Potassium bromide	6 oz. 5 drams
Hydrochloric acid (concentrated)	2½ oz.
Water to	10 gals.

Refer to green tones by Vanadium and Iron for composition of vanadium stock solution.

Temperature of toning should be around 70 degrees F and the time of toning ten to fifteen minutes.

Wash for ten minutes after toning.

Providing Bath A is screened from the light and kept covered in order to prevent the undue escape of ammonia, the bath keeps fairly well, but should the same show any signs of weakening it should be revived by the addition of a further quantity of ammonia equal in amount to that originally used. If so revived at intervals, 10 gallons will bleach 8,000 feet of film before exhaustion.

Ten gallons of solution B will tone 6,000 feet of film without further addition of acid, after which it should be thrown away.

Olive Green tones with iron (two solutions).

This tone is almost indistinguishable from those obtained with vanadium. Use a thin metol-hydroquinon developed positive with this formula, plain hydroquinon does not give very satisfactory results.

Bleach in solution A as for green tones by vanadium and iron, and after washing for ten to fifteen minutes tone in:

	Avoirdupois.
Ferric alum	13 oz. 2 drams
Potassium bromide	6 oz. 5 drams
Hydrochloric acid (concentrated)	2½ oz.
Water to	10 gals.

The time of toning, washing, life of bath, etc., are the same as for green tone by Vanadium and Iron. Should the highlights of the toned image be stained blue, this is due to insufficient washing after bleaching.

Iron Blue Tone. Use normal or slightly thin positive. Tone in the following:

	Avoirdupois.
Potassium bichromate	15 grains
Ferric alum	1 oz. 250 grs.
Oxalic acid	4 oz.
Potassium ferricyanide	1 oz. 146 grs.
Ammonium alum	6 oz. 5 drams
Hydrochloric acid 10%	1 oz. 2 drams
Water to	10 gals.

The method of compounding this bath is very important. Each of the solid chemicals should be dissolved separately in a small quantity of warm water and the solutions allowed to cool. The latter should be then filtered into the tank strictly in the order given, and the whole diluted to the required volume. If these instructions are adhered to, the bath will be free from any sign of precipitate and will remain so for a considerable period.

Tone for ten to fifteen minutes and wash ten to fifteen minutes until the highlights are clear. A very slight permanent yellow coloration of the clear gelatine will usually occur, but should be only just perceptible, when it is of no moment in projection. Should any sign of blue stain occur, this would be an indication of a stale bath or incorrect mixing of the same. These remarks regarding stains apply in all cases where single toning solutions are employed.

*Copyright, 1916, by the Chalmers Publishing Co.

If the acid is renewed to the extent of the original amount after toning each 1,000 feet, the bath will on the whole tone 3,000 feet per ten gallons of solution.

If even after revival, the tone remains flat, the bath is exhausted and should be thrown away. As the bath becomes exhausted, the time of toning should be extended a little longer than ten minutes in order to obtain the necessary contrast.

After continued use, a slight bluish sludge will collect in the bath, but this is of no moment. Should this form, however to an appreciable extent, it is due either to incorrect mixing, the action of light, or to contact with metallic surfaces.

Two solution iron blue toning bath. Starting with a light normal positive, this is toned according to instructions given for olive green tones with iron.

The tone image is then immersed in the following fixing bath for three minutes:

	Avoirdupois.
Hypo (crystal)	8 lbs. 5 ozs.
Sodium bisulphite (EKCo.)	2 lbs. 1¼ ozs.
Water to	10 gals.

After fixing the film is washed for ten to fifteen minutes. Should the resultant image be too thin, the toning solution should be allowed to act for fifteen minutes, or positive film of greater contrast should be employed.

Violet Tone with iron and ammonia. The iron blue tones may be converted to violet or dark blue by immersion for one to two minutes in the following bath.

	Avoirdupois.
Ammonia Pure .880	3-5 ozs.
Water to	10 gals.

Wash for one or two minutes and dry.

After some time the film will turn blue again but the violet tone can be restored by treatment with ammonia.

In many cases pleasing effects may be obtained by tinting film which has already been toned, the result being that the clear portions of highlights assume the color of the dye, whilst the shadows and half-tones project a tint intermediate between that of the dye and the toned deposit.

Considerable judgment is necessary, however, in choosing suitable tints to blend with any given tone.

The most successful combination of toning with tinting is in the production of sunset and moonlight effects over water, by first toning blue and subsequently tinting "orange" or "red."

The following combinations will cover most cases required:

Yellow Brown tone with pink tint.

Green and Blue tones with light yellow tint.

Blue and Violet with almost any delicate shade.

It is considered unnecessary to illustrate every combination of tone and tint above, so that only typical examples have been given. It must be noted that toned film, except copper and sulphide toned, dyes more quickly than untoned film in any given dyebath, so that in order to obtain the exact tints above the dyebaths should be diluted with about an equal quantity of water.

Dye for five to ten minutes, according to shade desired.

The equipment necessary for systematic toning and tinting is essentially the same as that required for development, consisting of the usual tanks and racks or small drums, only it is highly desirable that the same should be used for this purpose exclusively and, if possible, occupy a separate room in order to exclude any possibility of contamination of developing solutions either by the copper or sulphiding bath, which would cause development fog immediately.

The "drum" system, on account of the great expense involved in apparatus and the larger space required for manipulation, is not to be recommended for toning and tinting operations, though for the worker on a small scale, who only desires to produce short lengths of film at intervals, a small wooden drum revolving in a shallow wooden tank is most efficient and economical. The tanks employed should be of slate or other resistive materials, and have an outlet at the bottom in the form of a hard-rubber stopcock or a plain wooden plug.

Wooden tanks may be used but when once used for one color, cannot be used for any color that is complementary to the one previously used.

(To be continued)

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the one paper you need.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "The Closed Road."

Released April 24 by the World Film Corporation.
Suggestions prepared by S. M. Berg.
(By special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirements of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 11¼ T "Two days later" is a sub-title and is printed reading matter on the screen. But 2½ D "Grocer's bill" is a description of action.

Frank Sergeant, believing his heart is affected and that he has only six months to live, is about to commit suicide when he is stopped by Julia Annersley, whose brother is unjustly convicted of a murder. Sergeant agrees to confess to the crime and takes her brother's place. Later the brother learns of the sacrifice and at the 11th hour the murderer is discovered. Sergeant learns he is perfectly normal and when released from prison is united to Julia.

The whole character of the story is dramatic.

Note particularly: 34¾ Knocking on door, 46¾ Telephone bell, 70 Shots, and 71½ Telephone bell.

The theme selected is "Little Song"—d'Ambrosio.

Time schedule: 75 minutes, five reels (about 5,000 feet).

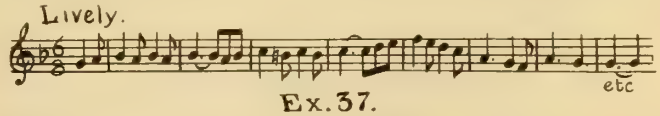
Time.		Subtitles or descriptive cues.	Music.
0	D	Opening.	Little Song.....d'Ambrosio (Allegretto moderato) (Theme)
1	T	Dr. Hugh Annersley.	
2½	D	Grocer's bill.	Morning Glory Valse....Thayne
4¼	T	Griswold has his nerve.	
5	T	"So that is why he wouldn't."	Longing ..... Floridia (Andantino grazioso)
6½	T	Frank Sergeant, a man of leisure.	
8½	T	"The little lady is not strong."	The Flatterer.....Chaminade (Molto capriccioso)
11	T	"At times I see spots."	
11¼	T	Two days later.	Arabian Night.....Mildenberg (Andante sostenuto)
14½	T	"I arrest you for the murder."	Idilio ..... Lack (Allegretto grazioso)
15¾	T	Julia makes every effort.	
17¼	T	"Your heart is in a terrible."	Auf Wiedersehn Waltzes Romberg
19½	T	A choice of bitter alternatives.	Repeat: Little Song (Theme)
21½	T	The quicker way.	Sereanta .....Cajani (Allegretto mosso)
25	T	"My dear little sister." (Telegram)	Repeat: Little Song (Theme)
27	T	"If you hadn't stopped me."	Passepied .....Delibes (Allegro)
29½	T	The baited hook.	
30½	T	To excite suspicion.	Scarf Dance.....Chaminade (Allegro grazioso)
32	T	"I thought she was a blue stocking."	
33½	T	The closing of the law's net.	*Agitato No. 2.
34¾	D	Knocking on door.	
36	T	The Tombs.	Yester-Love ..... Borch (Adantino)
38¼	T	Annersley is released.	
38¾	T	The happy home-coming.	Repeat: Little Song (Theme)
41½	T	The trial.	Recollections ..... Williams (Allegretto)
43	T	The majority of the jurors.	
45¼	T	Sergeant convicted of murder.	Lullaby ..... Wiliams (Andante con espressione)
46¾	D	Telephone bell.	
48	T	When Julia comes to Frank.	Repeat: Little Song (Theme)
49¼	D	Newspaper headline.	
50¼	T	"You are right, your sister."	Meditation .....Williams (Andante affettuoso)
51¾	T	"He is innocent but sacrificed."	
53½	T	Sing Sing prison.	Norwegian Folk Song.....Borch (Antdantino)
56	T	"Find no trace." (Telegram)	
57¾	T	Keep your allusions alive.	Repeat: Little Song (Theme)
60¼	T	In his nightmare.	*Agitato No. 3.
63	D	When keeper stands in cell-door.	Russian Romance.....Friml (Andante moderato)
67½	T	Weary suppliants present their.	
67¾	T	"He is innocent."	*Hurry No. 1.
70	D	Shots.	*Hurry No. 2.
71½	D	When governor telephones. (Telephone bell)	*Agitato No. 4.
73¼	T	Laugh and the world laughs.	Repeat: Little Song. (Theme)
75	T	The End.	

NOTE.—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on Page 1045.

Improvising.
Article IX.

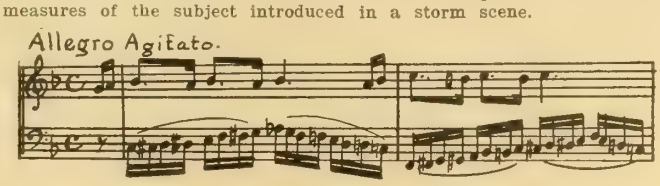
Before I interrupted the drift of these articles to answer some queries regarding major and minor keys, we were about to take up the question of musical themes in their relation to characters and dramatic situations. As set forth in Article II, (page 1823, issue December 4, 1915, Moving Picture World), we can give a separate musical theme to each of our characters, or we can choose a theme supposed to be appropriate to the *story*. In either case we will play other music for the purpose of "filling in" and revert to our theme whenever we wish to emphasize some point in the story. A good improvisor will make his theme express many emotions in addition to that shown in the original form. He does this by change of tempo and expression as well as by alterations of the melody. Examples of alteration of melodies have been shown in previous articles. Change of expression and change of tempo (speed) are too well understood to need more than mention. But simple changes of expression must be the first thought of the picture accompanist when molding his music to fit the play. This is accompaniment. It is when he finds it expedient to give other forms to his melody—to alter its shape—that *improvisation* begins. Article III. (page 2178, issue of December 18, 1915) gives some of the more practical forms of alteration.

Say your hero is a sailor and you therefore choose some well-known sea song for his theme. An old-timer which is not too hackneyed is the song: "They All Love Jack," a portion of which is given in Example 37. As a lively 6-8 movement this will be appropriate to the



Ex. 37.

lighter scenes in which "Jack" predominates. It would be used to introduce him—unless his first scene should be at utter variance with the lively character of the music. In that case you could still use this theme and alter its character by playing it slower. A slow 6-8, it can be given a sentimental or a plaintive character. Changed to 4-4 and played with a heavy marked accent will give it a bold, heroic swing. Sometimes you will find it effective to introduce a few measures of one of your themes in some other number—just to recall the person to the minds of your hearers. A storm, for example, in which a few measures of "Jack's" music might be given occasionally—just enough to be recognized as his music. In such cases you will not interrupt the tempo nor rhythm of the piece you happen to be playing, but make the theme conform to it. Example 38 shows a few measures of the subject introduced in a storm scene.



Ex. 38.

It is not always necessary to play "Jack's" music when he appears, nor to limit to such times as he is in the scene. Sometimes a char-

acter may influence a scene and not appear in it. Your heroine may be thinking of him; she may be in danger or in some trouble and needs his help. Or the audience knows he is on the way to her. In this case if his music were played softly before he comes into the picture, swells at his entrance and—if there be a big dramatic climax—rise up *fortissimo* to a big musical climax at the same time, you can easily understand how it would add to the value of your accompaniment.

At your character's first appearance in the picture you will play the musical theme you have chosen for that character; and make the nature of your theme conform to the nature of the character. Afterwards you will play that theme (in some form or other) whenever that particular character *dominates* the scene, whether he or she happens to be in the picture at the time or not. Usually, of course, the character is in the picture, but there are times when the character is not actually on the screen, but present in the mind of a prominent character who *is on the screen* at the time, and this has a bearing on that part of the story. You will readily see that at such moments the music of the absent character will be as appropriate as if he or she were in the scene because at that particular moment he or she dominates the scene. But as you are now suggesting a *thought* instead of describing an *action,* your music will be subdued.

If the story centers around one particular character, then the music of that character will predominate in your accompaniment. But this does not debar you from giving a theme to other characters. Usually the man and woman share the main incidents of the story, the more emotional music falling to her scenes and the heroic to his. Though not always.

The simpler your themes the easier they are to handle. Which is only another way of saying: "The easier they are to change into something a little different." To choose a couple of pieces—call them themes—and play them throughout the picture, would be monotonous. To play a number of pieces, one after anotner, until the picture is done is not good improvising even if you do "make them up." You are not improvising to the picture. You are only killing time.

Now you can play your themes for their several characters at such times as seem effective, and "fill-in" between with any non-commital music. In this yay you avoid the monotony of playing a few themes throughout. Or you can alter your themes at times to something a little different—just enough to make a pleasing variety and still be recognizable. And you can often find something in your theme which will suggest something else a great ueal different, and yet not so far away as to lose its relationship entirely. Much of this is mechanical and can be practiced with a pencil and paper. In fact it is recommended that the reader practice largely in this way. By combining this sort of practice with that at the keyboard one soon gets the "hang of it."

At Leading Picture Theaters

Programs for the Week of April 23 at New York's Best Motion Picture Houses.

Marie Doro at the Strand.

DURING the week beginning Sunday, April 23, the Strand theater presented Marie Doro in "The Heart of Nora Flynn." This screen drama was written especially for Miss Doro by Hector Turnbull and Jeanie MacPherson, authors of "The Cheat." The production was made under the personal direction of Cecil B. De Mille, director-in-chief for the Jesse L. Lasky Feature Play Company, and it is released on the Paramount program. In "The Heart of Nora Flynn," Miss Doro takes the role of a nurse maid in a family of wealth, where her endeavors to bring order into a quarreling household places her under an unjust suspicion. The Paramount Pictograph, a short comedy, a cartoon comedy, news pictures of current events and excellent musical numbers complete the program.

Triangle Program at the Knickerbocker.

H. B. Warner in "The Beggar of Cawnpore," a Triangle picture based on the Sepoy Rebellion of 1857 in India, was the feature of the week's program at the Knickerbocker theater. In "The Beggar of Cawnpore," Warner appears as an English physician assigned to an isolated post in India. His sole white companion, an engineer, dies from fever, and the natives spread a report that he has been a victim of plague. They flee, leaving the physician practically alone. In the long months that follow he becomes a slave to drugs. The Sepoy revolt breaks out and the meagre garrison is forced to surrender. Realizing vaguely the peril of the few English, the physician throws off his habit, rescues his sweetheart and carries her away to safety. There are many thrilling situations in "The Beggar of Cawnpore," some realistic desert scenes, and a well balanced cast, which includes Lola May and Wyndham Standing.

"His Bread and Butter" presents Hank Mann, Peggy Pierce and other favorite Keystone funmakers. It is a typical Sennett combination of laughs and thrills. The usual variety to the program was given by an elaborate musical arrangement and educational, travel and news films.

John Barrymore at the Broadway.

"The Red Widow," a photo-adaptation of the comedy by Channing Pollock and Rennold Wolf, in which John Barrymore is starred as Cicero Hannibal Butts, was the main feature at the Broadway theater last week. The comic predicaments in which the distinguished corset salesman finds himself involve the Russian secret police and innumerable Nihilists, with a marked penchant for bomb-throwing. Chased aloft into the crow's nest of a steamer by visions of Siberia, and elected to kill the Czar by a company of Nihilists to whom he is introduced as the greatest living king killer, Butts dies about three imaginary deaths a minute in his agony of apprehension.

In addition to the star there are three notable figures in the cast—Flora Zabella, co-star of the original comedy production; George E. Mack and John Hendricks, who also appear in the film in the roles which they made famous on the stage.

New week events, colored scenics, comedies and cartoons round out the program.

Opening Bill at the Rialto.

Douglas Fairbanks in "The Good Bad-Man," a Triangle-Fine Arts picture, was the leading feature of the program for the opening week at the new Rialto theater. Mr. Fairbanks is the author of the scenario, and is assisted by Bessie Love, Sam de Grasse, Doc Cannon and Fred Burns in the acting of the photoplay. Roscoe Arbuckle in a Triangle-Keystone, "The Other Man," was another feature. Rialto Topical Digest, scenes on the Rialto, Venice, and excellent musical numbers completed the program.

JACK NELSON WITH HORSLEY.

An important addition to the David Horsley forces at Los Angeles is that of Jack Nelson, who for more than five years has been prominent in the film world in the capacity of actor and director, and was engaged recently for an important part in the forthcoming two-reel animal drama, supporting the co-stars, Margaret Gibson and William Clifford.

Nelson has a very fine reputation as a portrayer of juvenile characters and much of his fame came with the production of "The Alien," a New York Motion Picture Corporation subject, in which George Beban was starred. In that photoplay, Mr. Nelson played the juvenile lead and was highly complimented by the critics.

Five years ago he started his motion picture career with the American Company at Chicago and played leads for almost a year. He then joined the Eastern Selig Company and remained with that concern for twenty-seven months, after which he went with the New York Motion Picture Corportation in the capacity of juvenile lead and part of the time he was a director and put on the "Shorty" series.

In the forthcoming release, he will be seen in the character of "Jacques," a young fisherman, a part which allows him great scope to display his talents, both on the stage and in the water.

P. A. CHASE APPOINTED CONTROLLER OF UNICORN.

A valuable addition has been made to the executive staff of the newly-formed Unicorn Film Service by the appointment of P. A. Chase as controller. This announcement is particularly interesting, as it indicates that the Unicorn Company is taking a step in the right direction to carry out its policy of having every department of its organization manned by people of known ability.

Mr. Chase has an enviable reputation as an expert on efficiency, system and accounting. His experience in work of this kind has been long and varied, and his ability to handle the intricate details connected with the systematizing and accounting of film exchanges and other departments of the film business is now well established.

Some time ago Mr. Chase was the auditor of Warner's Features, Inc., and only recently occupied a similar position with the World-Equitable Company. He resigned from that organization to take up his new post as controller of the Unicorn. Mr. Chase will have as his assistant Frank L. Drumm, who also recently resigned from the World-Equitable Company.

KALEM SIGNS VICTOR ROTTMAN.

Victor Rottman is the latest addition to the roster of Kalem comedy players. Well known in the picture field as a juvenile, the new Kalemite also boasts a stage career that includes appearances with Florence Reed, Henry Kolker, Olga Nethersole and other prominent stars. He will appear in the popular Ethel Teare comedies, giving that organization a strong quartette in Ethel Teare, Jack MacDermott, Gus Leonard and Victor Rottman.

Spokes from the Hub

By Marion Howard.

WITH one exception, all the officers of the Film Club were re-elected at its annual meeting. Leon J. Dadmun, director-photographer, and opponent to censorship, was made first vice-president. Miss Frances Mittenthal was placed on the executive board. The club was recently entertained at the studio of Mr. Dadmun, who gave an informal talk on picture-making. The next affair is the first banquet, with guests, at the Brunswick, Friday, May 5, when Professor Hugo Muensterberg (who declares that the photoplay is an art in itself, and a high one at that) is to be the chief speaker. Invitations have gone to New York producers and to some players here that week in the spoken play, like "Bob" Edeson, Forrest Robinson and others. The club has joined the state federation and will make itself felt when motion pictures are under discussion. The president and other members go to New York May 23 for the biennial session of women's clubs as delegates from other clubs. Miss Brazier, the president, goes from the Professional Women's Club, which she founded nine years ago, and which is full of lovers of the photoplay.

* * *

It remained for John Craig, the actor-manager, to find a line in a play of the Immortal Bard predicting popularity of the motion pictures. This is what he quotes: "Marvel not then that things in motion sooner catch the eye than what not stirs." I pass this along to show that William was "wise in his day and generation." Mr. Craig is a friend of the motion pictures, attends them when time permits and has put quite a few on at the Castle Square, now running a series of Shakespearean plays.

* * *

"Ramona" is to be shown at the Colonial theater next month by W. H. Clune and will certainly draw, for we hear that the story has been well followed. Helen Hunt Jackson, the author of the book, was well known here, and literary Boston has a warm place in its heart for such careful productions like "Vanity Fair," for instance. Then, too, those of us who have made pilgrimages to the haunts of Ramona and Alessandro in California feel that with God's country pictured as in this play there will be nothing further to be desired.

* * *

"England's Menace," for a Sunday release at the Exeter theater, is intensely interesting and valuable, showing as it does the English way of dealing with spies. It is a London film, admirably done, and takes us into the heart of the city to Trafalgar Square, to the Houses of Parliament, to the Thames Embankment. It shows us not only the monument of Nelson, but the admiral's flagship anchored as a shrine, like our own "Constitution" at the Boston Navy Yard. Then, too, we are introduced to two children at work with their amateur wireless, used secretly by the spy who is a servant in the household. The picture is highly commended to theaters desiring to show the young people something that teaches patriotism and bravery. The motorcycle figures with the two kiddies defying speed laws in order to serve their country at a critical time. The plot is well worked out, with no inconsistency.

* * *

Someone in New York advised me to see "The Salamander," and so I took it in last week. In the cast were several familiar faces. One was John Sainpolis, formerly in stock here, and last seen in the films in "The Yellow Passport." Edgar L. Davenport was a good foil. It is a play to appeal to women, for here we see the villain repentant in giving the woman he had wronged a clear title to wifehood. Then there was another case of regeneracy in the "angel" of the show, listed on the title as an unscrupulous chap. To the gentle influence of a young girl he became a real man. It is a wholesome play on the whole and takes one inside the lines of the other side of life, where temptation reigns.

* * *

A compliment has been paid Stanley Sumner, of the Fenway theater, in being asked by the City Club (made up of leading men in business, civic and professional life) to show a photoplay there, and to the credit of his judgment he is to give them "Kennedy Square," which Hub fans would like repeated. Another Vitagraph offering which should be seen everywhere is "The Making Over of Geoffrey Manning," directed with much care. Every father should take his son or sons to see this working out of a vital problem concerning the idle rich young man. Harry Morey has ever pleased us here, but in this he shows more flexibility and power, and he emphasizes the cultivation of a determination to make good.

Along similar lines we find the same spirit in "A Man and His Soul," admirably done by Francis Bushman, who has made many new friends through this interpretation. I liked him tremendously in this, for he runs the gamut of emotions in the portrayal of conscience, the temporary destruction of his faith in humanity, and then the reawakening of his soul. These two plays preach a pretty good sort of sermon and with no cant—just facts illustrated.

* * *

The other day I made a round of calls on the exchanges in my neighborhood, which is becoming the storm center of activity among the film men. The General Film is getting into its new building; the Frohman Amusement Company has completed its fine new home, and other structures are going up. I found genial Frank H. Grady ensconced in the World Film office and rightly placed. An acquisition there is Miss Lily Izen, both going from the V-L-S-E. round the corner, where George Balsdon always has a welcome for your spokeswoman. In the next street I found Manager Clark of the Kleine-Edison talking enthusiastically about Billie Burke and the big serial, "Gloria's Romance." Next door was Frank Ferguson, former treasurer of the Boston theater, now a producer on his own hook. The Famous Players place showed much activity, it being "run-off" day. Its manager, W. A. Barry, is a new member of the Film Club. The Beech street office is a vast studio most attractively fitted up. Frank W. Vine has transferred his affections to the new Hearst organization and has a cosy office on Carver street, but goes later to one of the new buildings on Piedmont street.

* * *

Well, I went to see Charlie (pardon me, Charles) Chaplin at the Boston yesterday, and rather liked it in spots. The big house was packed and it is on for another week. The Hub has had "Carmen" served up in variety of late. You all know how "Jerry" Farrar used her film version gymnastics in the operatic version to the horror of one Caruso, and now we have a jolly burlesque. I hold no brief for Chaplin, but it struck many here that he was right in wanting it cut to two reels. On the same bill we had "The Half-Million Bribe," with Revelle and a fine company. The plot worked out well in the regeneration, and as it holds interest to the end ought to be a "good seller." In my opinion the work of Carl Brickert stands out clearest of all.

* * *

"The Sowers," put on by Mrs. Ayer at her theater, gave us a good taste of Russia at her worst and was not especially cheerful. The Laskys have given something convincing if only they would give us a strong leading woman to play opposite to such big players as Meighan Joy and Roberts. Miss Sweet looked more like a lass from Northern Scotland and bore no resemblance to the Russian type, and then, too, she affects a vacant expression, maddening to those in front who want "touch and go," and change of expression. This is a general view and not my sole opinion. On the same bill we had "Peggy," and such a contrast in the heroines, for Billy Burke is all action, and what a jolly picture this is until the ending. "The idea," said a young thing behind me, "to have her marry that narrow prig. She ought to have headed him for New York first." Her companion said: "I wonder if she will take him out in her car on Sunday." We liked "Peggy" and look forward to seeing her in the serial.

* * *

In "The Eternal City" one of two things stand out and will remain in memory, the wonderful make-up of Fuller Mellish as the Pope done so reverently and looking so much like the late Pope Leo. My attention was called to this by a priest who happened to be sitting beside me and who said—having seen the Pope—that he would like to know the actor, whose work he declared was the best he had ever seen in that form of impersonation. Then in a Roman house I saw a large picture of Abraham Lincoln, and wondered why it was there. Pauline Frederic is one of our own and so the house was crowded all the week.

* * *

"Let us have a few more such pictures as this and we would all stand for preparedness," said a straight-laced citizen at the Fenway the other day, on seeing "The Hero of Submarine D2." There was a big lesson in discipline, loyalty and manhood in this picture for all young men. It was mighty fine to have the co-operation of our navy in all the details of the story, and therefore it is of educational value to any audience.

* * *

"Hell's Hinges," despite its doubtful title, drew well here and is a credit to the Triangle. The "wild and wooly" at-

mosphere took with the men and boys present, but the one thing to impress the more thinking ones was the gradual development of the soul of the man who for the first time looked upon the face of a good woman. "Heart of the Plains," rightly named with its inscrutable face, hard manner, no gestures or change of expression, through three reels, was able to show clearly the softening influence of the woman. It typified the highest form of art in that the soul of the man thus awakened was discerned clearly to all in front through no apparent effort.

* * *

We congratulate the Moroscos on "The Code of Marcia Gray," seen here at three houses. Liking it so well I took a party along to see the work of Constance Collier and the male support, rarely excelled here. We are anticipating seeing Miss Collier in the star production of "Macbeth" with Sir Beerbohm Tree and Wilfred Lucas whom we recall in other plays like "The Lily and the Rose," and "The Wood Nymph," with little Doro. The Triangles have had some stirring pictures here of late at the Fenway, Exter and at four downtown theaters. I am trying to have the managers show "The Green Swamp," with dear Bessie Barriscale, for it has such a good lesson in it for women aspecially, and it is a natural play with domesticity preeminent.

* * *

Space forbids more than mere mention of the many pictures seen of late like "Molly Make-Believe," with Marguerite Clark, that wonderfully trained dog and the whole lesson all through, just the play for kiddies to see as it is understandable, while of equal interest to adults. Then we had Edith Storey in "The Two-Edged Sword," a play of emotions admirably done and striking a new note somehow in the working out of the theme. Evart Overton is always dependable, but we rarely see him in a character where he does not win out. "For a Woman's Fair Name," featuring Robert Edeson, and Harry Morey, went well here, as did that masterpiece, "A Supreme Temptation," with Antonio Moreno, Charles Kent, Mary Maurice and Dorothy Kelly. It had some gruesome features, but was intensely dramatic as a whole. "The Devil's Toy," showed Adele Blood for the first time here, but we did not care much for the play itself. It does not linger in the mind. "The Wild Olive," was well received, for we all like Forrest Stanley and Myrtle Stedman, who did such good work with Cyril Maude in "Peer Gynt." The Saleslady" went over well and caught the house as it was so well done in every detail, and Hazel Dawn had some work cut out for her. The opening scene was hideous with a casket placed across the screen, the heroine weeping over it. Why caskets and gruesome deathbed scenes anyhow? They are ghastly and could be left out with profit as to props and our feelings in front.

New Censorship Bill in Congress

Would Assess License Fee of $2.00 a Thousand Feet and 25 Cents a Thousand for Duplicates.

A NEW motion picture censorship bill has been introduced into Congress by Senator Hoke Smith of Georgia. The bill is largely the same as others introduced in Congress during this session. It provides for a commission of five members, to be appointed by the President, to serve for a period of six years each, at a salary of $8,000 per annum for the chairman and $7,500 each for the other members. Ninety thousand dollars is to be appropriated for the establishment of the work. A license fee of $2 per thousand feet of film and 25 cents per thousand feet for duplicates is to be assessed, although it is provided that this sum is to be reduced in the event that the commission finds there remains a surplus above the cost of conducting the work.

Films already in existence are not to be subject to the law under conditions named, and the commission is granted the right to issue permits without film examinations. The principal offices of the commission are to be in Washington, although offices may be located in other cities and be under the supervision of one of the commissioners or a deputy commissioner, for the commission is given the right to appoint such deputy commissioners and other employees as it may deem necessary.

"MYSTERIES OF MYRA" HIGHLY PRAISED.

The first showing of the International Film Service's serial, "The Mysteries of Myra," on the roof of the New York theater, April 19, drew an audience of nearly 1,500. William Randolph Hearst was present to see the initial episodes of the Whartons' unusual production, made from a story by Hereward Carrington and Charles W. Goddard. The picture was received with considerable enthusiasm, as were the war scenes and the animated cartoons, following the running of the feature production.

At the close of the showing, Lee Ochs stated that he considered "The Mysteries of Myra" the most revolutionary step ever made in serial or series productions. He predicted its great success. Samuel H. Trigger was no less lavish in his praise, as were other experienced exhibitors included in the representative audience.

MARTINDELL MAKES METRO DEBUT.

Edward Martindell, a widely-known and popular leading man, will make his debut on the Metro program in "The Scarlet Woman," in which Mme. Petrova, the gifted emotional actress, is starred. He has had considerable experience on both the speaking stage and in the silent drama. But the part he has in "The Scarlet Woman," that of the husband of the woman of the name part, played by Mme. Petrova, is easily the best thing he had done during his long professional career. Mr. Martindell is a distinctive leading man of the strong, heroic type and he makes an excellent foil for Mme. Petrova.

Jimmy Morrison, Versatile Vitagrapher

JAMES W. MORRISON is Vitagraph's versatile juvenile lead and character man. He has taken parts from youthful fourteen to superannuated seventy-five. He was born in Mattoon, Illinois, in November, 1888, and graduated at the Mattoon High School and the University of Chicago and received his theatrical training at the American Academy of Dramatic Arts of New York.

James W. Morrison.

It is something quite out of the ordinary when a man can portray parts from a school boy of fourteen to a venerable old man of seventy-five — and carry off the honors. In "Silas Leveredge" he grew up from a young man of twenty-five to an old gentleman of seventy-five who was the father of a charming daughter, impersonated by Dorothy Kelly.

In "The Battle Cry of Peace" as the youngest son he made a courageous and natural soldier. In "Out of the Beaten Snows" he was a hardy, determined, typical iron-fibered adventurer. In the "Submarine D-2" he went through all the processes of enlisting and training at Annapolis and then serving on a submarine. In this picture he did what no one had ever done before when he was shot from a torpedo gun from beneath the water. It was a risky part that required courage and fortitude. Reserved and gentlemanly, you would expect him to choose safer and more conservative roles; but the blood of the hero flows through his veins and he is at the height of his joy in performing daring and dangerous feats.

Morrison's greatest success was probably attained in "He Never Knew," a play which is likely to be revived in response to popular request. Other famous pictures in which he added to his laurels are: "The Seventh Son," "The Modern Prodigal," "The Christian," "Mother's Roses," "The Wheels of Justice," "In the Days of Famine" and "Mortmain."

FRANCINE LARRIMORE WITH EDISON.

Francine Larrimore, who appeared so successfully in the leading role in "Fair and Warmer" for a period of two months during which Madge Kennedy, the star of the play, was ill, has been engaged to appear in a forthcoming Edison release to be known as "The Princess of the Poorhouse." Miss Larrimore is a talented actress as well as a young woman of great charm and beauty and it is believed that she will be heralded as a new screen star following her appearance in the picture that is now being made at the Edison studios in the Bronx.

BRITISH NOTES

BY AN order in Council, issued by the Government, the export of moving picture films from Great Britain to foreign countries is to be considerably restricted and no exporter not licensed by the Government will be allowed to carry on his business. Beyond a little inconvenience to the London trading houses in the form of delay upon current orders in the Customs Houses, the announcement was received quietly by the trade, for it was simultaneously explained that licenses to export would be granted expeditiously to bona fide traders. A rumor is in circulation that films to be exported will first have to be examined, sealed and recorded by the British Board of Film Censors, but this statement up-to-date (March 26) lacks confirmation. "Why prohibit exports?" is the question generally asked. It may be sufficient to reply that celluloid contains the makings of gun cotton.

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Contrary to general expectations the Fox Film Company has decided to handle its own output in Britain. Director Sheehan arrived in London last week to consult with the company's European manager, Joseph R. Darling, whose six months' stay has furnished the new undertaking with a thorough grounding in local conditions. The joint stock company, the Fox Film Company, Ltd., has already been incorporated and next week I hope to be able to announce the address of the London office. Immediately this is settled Mr. Darling will establish Fox exchanges for the provinces in Birmingham, Manchester, Leeds and Newcastle, for Wales in Cardiff, for Ireland in Dublin, and for the other side of the border in Glasgow. The first trade shows in London of "Samson," and "A Fool There Was," are already announced, and the policy of the company will for the present time, at any rate, be one big feature a week.

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Which is the first State-owned moving picture exhibition? is a question suggested by the opening in a munition making area in Ayrshire of a cinema controlled by the Minister of Munitions. This newly grown settlement had no moving picture entertainment or in fact any facilities for the mental recreation of its army of war workers until the authorities handled the difficulty with the above very practical result. We have any number of moving picture enterprises belonging to temperance, friendly and co-operative societies and even municipal ventures, but this is the first Government departure into the exhibiting side of the business.

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Amongst present visitors to London is Henry Winik, who was last in activity on this side three years ago with the Carnegie nature pictures and other famous features of that day. Mr. Winik has now the disposing of the British output of the World Film Corporation and in addition is identified with the Mutual forces.

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Last Wednesday morning King George accepted on behalf of the nation the convoy of motor ambulances publicly subscribed for by the members of the trade during the past few months. The presentation took place at Buckingham Palace, the trade deputation presented to the King and Queen, consisting of Dr. Jupp of Provincial Cinematograph Theaters, Ltd., (President of the Fund); Will F. Jury, of Jury's Imperial Pictures, Ltd., (Treasurer of the Fund), and J. Frank Brockliss of J. F. Brockliss, Ltd., (Chairman of Committee). Lord Montague of Beaulieu, introduced the party to His Majesty, who made a careful inspection of the twenty-two cars, constituting the first detachment to be received from the makers. The complete convoy will be ready within a few days and has been assigned to service with the Red Cross Society in Mesopotamia.

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"The Goddess," the serial production of the Vitagraph Company, has had a mixed reception at the several trade shows in this country. Not that its status as a production has in any way been criticised, but the basic theme of the story has been alternatively commended for its strength and originality and condemned as a mockery of religion. Even on the latter ground if such could be substantiated, there seems to be no reason for restraining its exhibition, yet I have been informed that the London office of the company has received notice that the film must not be exhibited until peace is declared. The inconvenience this has occasioned to Mr. Smith and his assistants can be gauged from the fact that over twelve trade shows have been held in different parts of the country, a large number of bookings accepted, and extensive arrangements made with newspapers to publish the story in literary form.

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The first picture of the Ocean Film Corporation to be seen in England is, I hear, "Driftwood," which has been purchased by a newly launched renting establishment, Kino Exclusives, Ltd.

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The week has seen the arrival of quite a number of "Big Four" productions particularly from the Lubin and Selig studios. "The Ne'er-Do-Well" has already been disposed of along with "Thy Neighbor's Wife," to International Exclusives, Ltd. A separately incorporated company, named the United Kinematograph Exclusive Film Co., Ltd., with offices in Wardow street, has been created to handle the "big" productions of the Lubin Co., and is leading off immediately with "The Great Divide," followed next week with trade shows of "The Gods of Fate." The first release date is July 3.

J. B. SUTCLIFFE.

Welsh Writes a Book

Not Only a Book, But an Authoritative One—As Might Have Been Expected.

By Epes Winthrop Sargent.

USUALLY when a haughty publisher wants a book on the motion picture business, he calls a trusty hireling, gives him a pound and a half of press clippings and expects an eighteen ounce manuscript in return. Therefore praises be to Harper and Brothers—if there are such brothers. They took the trouble to look up a man who knew what he was to talk about. They picked out Robert E. Welsh, who ought to know something, because of his connection with the Dramatic Mirror as its Motion Picture Editor, and from other angles. The only trouble is that they seem to have told him the number of pages and the size of the type. In a word, Mr. Welsh does not get a chance to explain fully the business of making pictures, but he tells, for the most part, most intelligently **and** intelligibly, what he does know and is permitted to say. It is to be hoped that some day he is given greater scope.

Mr. Welsh is positively the first neutral writer on pictures who has had the good fortune to be published. He is the first man to get into print between cloth covers who knows Edison, Lumiere, Paul and others and their proper positions. He is the first to realize—publicly—that two Americans, an Englishman, a Frenchman and some others all saw the subject from various angles that concentrated on the focus of pictures in motion. This is equivalent to saying that Mr. Welsh is the first writer to give a general and not a specific credit. He overlooks Jenkins, Armant and others, but in his introduction he does deal broadly with the inception of pictures.

From there he takes the reader through the various processes of picture making, treating simply and clearly of the various steps. Not always does he give a full survey of the field, as, for example, when he tells of the pin-frame development and not of the rack and deep tank, and now and then he falters slightly as when he has the condenser lens pick up all of the light in the lamp house, instead of the rays from the spot, but from a popular point of view—and this is the point from which he writes—he tells in simple language what he knows of making and projection in a way that the uninformed may follow and he tells it more clearly and more definitely than any book writer who has gone before him. He has made the first start toward a more ample and complete history of the business and he has produced an informative book that may not be damned with faint praise. His few errors are those of omission rather than those of commission, as treating of but one of the many processes toward the same end instead of them all.

His final chapter sounds a brand new note, that of the amateur producer of pictures. In this Mr. Welsh is a little ahead of his day, but not far, and this chapter will prove invaluable in the nearby days to many who will seek in vain for this advice from other quarters.

Mr. Welsh has not written an impeccable book. He has written the most practicable book up to date. To him all credit belongs. It will interest all who are interested in pictures. To a majority it will be invaluable. (Harper and Brothers A-B-C series—121 pages, fifty cents.)

Reviews of Current Productions

Exclusively by Our Own Staff

"The Iron Claw"

Chapter Eight Has Spectacular Moments Due to the Contrivance of Legar, with the Laughing Mask Holding the Winning Stakes.

Reviewed by Margaret I. MacDonald.

THE newest arrival in the game is the Count Lugi Da Espares, a confederate of Legar's, who cleverly causes Margery to fall in love with him. Davy, Golden's secretary, in love with Margery, airs his suspicions of De Espares to his own undoing, but finally wins out upon the discovery that Da Espares is really the questionable character that he has guessed him to be. Before Margery and her father are finally

Scene from "The Iron Claw" (Pathe).

convinced of the man's character, however, Margery is lured away for the purpose of capture, and rescued by the efforts of Davy. And at a later date when the betrothal dinner is under way, Legar, supposed to be dead, looms up in disguise and manages to place a bomb under the safe in the Golden home. The Laughing Mask appears on the scene, orders all guests out of the dining room except Legar and Da Espares, whom he holds at the point of a revolver. The spectacle of the blowing out of the safe and the damage done to people and things thereby has been splendidly depicted. This is an excellent episode.

"Woman Against Woman"

Biograph Picture in Which an Appealing Story Is Capably Acted—Released in Three Reels.

Reviewed by Lynde Denig.

THE betrayal of innocence is safe material for the producer of heart-interest photoplays, such as Biograph's "Woman Against Woman." Two poor, pretty, but honest little girls weeping pitifully because they were not clever enough to avoid a trap laid by a designing woman, cannot fail to stir a sympathetic response to their grief. And the poorer they are, the prettier they are; and the harder they weep, the better the chances of the picture. Betty Gray, perfectly demure and sweet, in a poke bonnet and a made-over dress, and no less so in penitent black, makes an ideal exponent of guileless virtue pitted against designing vice, personified in Vivian Prescott's interpretation of a totally dissimilar woman. The second of the two sisters is convincingly drawn by Millicent Evans.

Wholesome simplicity and innocence being commonly attributed to life in a village, it is here that we meet the Misses Barton in the freshness of youth. But trouble comes; their father is killed in an accident and off they go to find work in the city. A little supper party, a private dining room, wine, and the villainness has effected the ruination of the prettier of the girls. There is little need for novelty in a tale of this description, where so much depends upon the ability of the actors to make the characters ring true. Situations either score or fail according to the acting, and in the present instance they score emphatically, because the playing is natural and sincere.

The plot is logical and meets the demands of social convention by bringing about the marriage of the wronged girl and the man who betrayed her, thus giving the child a name. Fortunately, the father dies and there is nothing to prevent a more congenial match. Lionel Barrymore, Miss Prescott and Alan

Scene from "Woman Against Woman" (Biograph).

Hale are valuable members of a cast notable for its excellence. "Woman Against Woman" is tastefully mounted, profiting by the flawless photography to be expected in Biograph productions.

World Film Offerings

"The Closed Road" Is Exceptionally Strong Story Produced by Maurice Tourneur—"The Chain Invisible" an Equitable Picture.

Reviewed by Lynde Denig.

"The Closed Road."

WITHOUT introducing a difficult theme, or aiming at anything out of the ordinary in characterization, Maurice Tourneur, author and director of "The Closed Road," a Paragon-World production, made an extraordinarily good pic-

Scene from "The Closed Road" (Paragon-World).

ture. The story is not burdened with a moral lesson; it is not designed to improve or instruct, but amply serves its purpose when it thrills and entertains through five of the most engrossing reels offered on the World Film program for some time. The art of the story-teller and that of the director are finely

combined in a smooth, harmonious photoplay, admirably acted in the chief roles by House Peters and Barbara Tennant.

The superiority of the picture is largely due to the avoidance of hackneyed situations and the novelty displayed in the choice of settings. There is a trial in "The Closed Road," but not the conventionl trial; even the argument of the jurymen is shown in a fresh light, and it is doubtful if the screen ever offered such an impressively real depiction of events in the death house at Sing Sing prior to an electrocution. Artistic discretion was used to prevent scenes of this kind from becoming unpleasantly gruesome. Under Director Tourneur's treatment they are vivid and strong and calculated to excite a horror of capital punishment, but they are not morbid. As a dramatic climax to the story it would be difficult to devise anything more effective than the moments during which the audience awaits the electrocution of Sargeant while the brother and sister, for whom he offered his life, try to stay the execution.

The complex situation out of which this climax arises reveals the ingenuity of Director Tourneur as a story writer. Annersley, a young doctor, on the verge of discovering a cure for cancer is held for murder on circumstantial evidence. Sargeant, told that he will live only six months, is about to commit suicide when the young physician's sister persuades him to make his death useful by accepting the guilt for the murder. Sargeant builds up an elaborate case against himself, difficult to break down after he learns that his health is entirely sound and that life is desirable. At once plausible, human in its appeal and filled with suspense, "The Closed Road" is a photoplay of excellent quality. Mr. Peters acts with strength and feeling, and for the rest we find a capable company.

"The Chain Invisible."

Being a poet and not a photoplaywright, Richard LeGallienne entrusted the adaptation of his story, "The Chain Invisible," to Roy L. McCardell, who has learned all the tricks of motion picture construction. Having completed the scenario, Mr. McCardell turned it over to Director Frank E. Powell, who, with Bruce McRae and Gerda Holmes as the leading characters, produced a drama of uneven merit. Certain parts of it are dramatic, picturesque and interesting; but the total effect is somewhat disappointing.

Scene from "The Chain Invisible" (Equitable-World).

Clear photography is especially essential in a photoplay utilizing sea scenes and the wild beauty of a tropical country; yet, if we may judge by the print shown for review, either the cameraman was at fault, or the laboratory work was defective, for too many of the scenes lack sharpness and a few are out of focus. On the other hand, the director and his photographer caught some charming effects, showing odd cloud formations and a glorious stretch of rocky coast lashed by the surf.

In story material of a romantic flavor the picture is not lacking. A lumberman, having made a fortune, goes to New York with the avowed intention of enjoying all that money can buy. He falls in love with Anne Dalton, the first pretty society girl he sees, and henceforth, author and director are careful to note each happening that strengthens the invisible chain drawing the two together—Anne's instinctive liking for the man, despite a premeditated aloofness, and Wadsworth's aggressive method of wooing. But even granting an impulsive nature and cave-man manners, one is startled at seeing Wadsworth throw his lady-love over the side of a steamer, preparatory to an uninterrupted companionship on an uninhabited island.

Up to this point, Anne, as presented by Gerda Holmes, has not smiled once, but time and propinquity have the usual effect of uniting the pair in an acknowledged love. The prolonged honeymoon terminates with the rescue of the bride and her child, whereas the man is accounted dead as the result of a fall over a cliff. Needless to say, he, too, is restored, and the last, rather hurried and artificial reel, brings a reunion. Easily the most impressive emotional scenes, forcefully played by Mr. McRae and Miss Holmes, transpire on the lonely island. Mr. McRae, in particular, is to be commended for the alteration he effects in appearance and manner when the veneer of civilization is rubbed off.

"The Law Decides"

Seven-Part Vitagraph Which Serves as a Remarkable Illustration of What "Treatment" Means to the Picture Play.

Reviewed by Margaret I. MacDonald.

MOVING picture productions of the quality of the one under review are hard to find. It presents a plain domestic theme whose treatment in the present instance would bear consideration by other producers. Marguerite Bertsch and Wm. P. S. Earle, respectively writer and director, are to be complimented on the wonderfully effective manner in which the psychological developments have been made. They have taken us to the innermost recesses of the homes and hearts of the characters of the play, and have done so in the most delicate manner, revealing every phase in the lives of individuals, and enabling us to read their very thoughts. Not once in the course of the play do we get as much as a glimpse of grossness, and only once does a question of consistency arise.

Scene from "The Law Decides" (Vitagraph).

The cast chosen to interpret this domestic drama are Donald Hall, Dorothy Kelly, Louise Beaudet, Harry Morey, Bobby Connelly, Adele Kelly and Bonnie Taylor. Of these no one individual can be pointed at as having done better than another, so well suited is each one to his or her part. Louise Beaudet as Mrs. Wharton, who with her daughter Beatrice occupies a portion of the home of her step-son who lives with his pretty wife and little boy in the other half of the house, does a marvelous piece of work. She it is who stirs the cauldron of misery which finally reacts against herself. To her is due the separation of man and wife, the suicide of the man who became her tool with a promise of individual benefit, the wrecking of her own daughter's happiness, and the final overthrowing of her own hopes for the achievement of a selfish desire.

It would not be fair to pass the production over without a word of special praise for Bobby Connelly, who has the most remarkably obedient fountain of tears that the screen exhibits. Bobby as an adjunct to this play could neither be omitted nor duplicated.

The point of inconsistency before mentioned occurs when Lorenz eloping with Beatrice on the eve of her marriage to the divorcee, Wharton, is telephoned to by his wife without evidence of her having any definite knowledge of his whereabouts.

This splendid production was released on the program of the V-L-S-E on April 24th.

"A Modern Thelma"

Latest Fox Picture a Highly Romantic Melodrama with Much to Commend It.

Reviewed by Hanford C. Judson.

PRETTY is the word that one will be apt to say first in speaking of this offering, a five-reel Fox picture directed by John Adolphi. Many of its backgrounds and set seenes, and especially the change that one will notice in it from mid-summer to snowy winter over the same hillsides and forest trees, are most attractive. There are many fine things in the way of well-acted moments in it—the best of them being the pleading of a mother for the love of a son whom she thought she had drowned in babyhood.

Vivian Martin plays Thelma delightfully for the most part; but she is wholly incapable when it comes to tragedy. We can't expect too much from one so young, and her grace and charm are ample. There are plenty in the cast who can act well. Most of the picture is ably presented and the story cer-

tainly holds well. The photography is wonderful and the backgrounds are worthy of it.

The plot is artificial; one can see the machinery moving all through; but it runs so smoothly that our very discontent with the unreason of the situations seems to translate itself into natural displeasure at what the villains and villainesses are doing to hinder the course of true love.

An English aristocrat visiting Norway falls in love with Thelma, daughter of a Viking-like Norse landowner, and this first part is an idyllic story. He marries her and takes her to England. Society women, one of whom has been infatuated with the young man, are disappointed, because Thelma is not only beautiful but has pretty manners and is popular. There is a very melodramatic conspiracy to break her heart by making her suspect her husband. It works and she runs away back to her Norway home. Her husband follows and the happy ending unites the two in the old Norse homestead.

It is a big, expensive picture in which good qualities much outweigh the defects, although the latter are there. It is so pretty and so full of grace that people will surely like it, and the story is interesting enough to hold.

"At Piney Ridge"

The Famous Higgins' Melodrama Filmed by Selig With a Strong Cast—Adapted by Gilson Willetts, Directed by Wm. R. Daly.

Reviewed by James S. McQuade.

THE popular melodrama, "At Piney Ridge," has lost none of its compelling interest in film form. Indeed, it has gained much by the Selig visualization, both in the quality of the acting and in the settings. The scenes of Piney Ridge, in the Tennessee mountains, have an atmosphere that no stage craft could convey, and the character types are diversified and well drawn.

Fritzi Brunette as the Cindy Lane of the story succeeds in investing the character with an interest that never wanes, although one is never convinced by the stubborness with which Cindy hides the name of the man who has betrayed her, especially so when her silence endangers the life of an innocent man on several occasions. But that is the fault of old melodramatic construction, which never halted at stretching a point to gain its end. I really commiserated Miss Brunette in the trying role, and could not help admiring the talent displayed in carrying it to a successful end.

The fine character work of Al. W. Filson in the part of Zele Lane, father of Cindy, cannot fail to win the commendation of everyone who views this production. The stern old mountaineer is shown in varying moods with natural touches that faithfully reflect the workings of his heart and mind. Death is ever in his eye and hand for the man who has wronged his child, and in the end the bullet from his rifle finds its mark; but the softer side of the man is also revealed in the pity and sorrow shown for his erring daughter.

Leo Pierson's Jack Rose is so well sustained that we shall look for his future appearance with more than ordinary interest. He photographs well and shows fine aptitude for heroic roles. The Mark Brierson of Ed. J. Piel is another well-drawn character. Brierson is the villain of the story, and Mr. Piel takes no half-way measures to paint him realistically.

The General Deering of Frank Clark is a typical Southern gentleman, both in manner and bearing, and Major Partree,

Scene from "At Piney Ridge" (Selig).

his partner in the bank, finds an able representative in James Bradbury. It is quite a surprise to see this well-known comedian in a straight character part.

Miss Vivian Reed's Azalia is a winsome creature, and the Dagmar of Lillian Hayward is a strong characterization of a wily octoroon.

Wm. Scott as Rube Hollar, who loves Cindy and sticks to her through all her shame, is a fine type of a young Tennessee mountaineer. Indeed the acting throughout the entire production is excellent and worthy of all praise.

The release date is Monday, May 1, through V-L-S-E, Inc.

"The Red Widow"

John Barrymore in Melodramatic Comedy Makes Fun in Famous Players' Four-Part Comedy.

Reviewed by George Blaisdell.

IN "The Red Widow," the Famous Players' four-part release of April 24, John Barrymore upholds his reputation as an all-around comedian—he may be or can be as polite as the circumstances may require or he may with perfect abandon fall backward out of a moving automobile without apparent damage to his anatomy. Mr. Barrymore plays the role of Cicero Hannibal Butts, corset salesman, young man about town turned bridegroom, in characteristically breezy, melodramatic

Scene from "The Red Widow" (Famous Players).

fashion. The script is from the comedy of Channing Pollock and Rennold Wolf.

The story is of the salesman who takes his bride with him on a business trip to Russia. The honeymoon is interrupted in London, when the bride is recalled to New York by reason of illness in her family. Before she learns the message is a mistake Butts is on his way to Russia—chaperoning or protecting a young Russian woman most anxious to return to her home, but debarred therefrom by the police of her country. There are many complications in which figure ambassadors, police, nihilists and bombs.

Mr. Barrymore is well supported, especially by Flora Zabelle, in the role of the charming Red Widow, and Lillian Tucker as the bride. Miss Zabelle sustains the part of Anna Varvara, the dancer with nihilistic affiliations, a role, by the way, she played on the stage. John Hendricks and George E. Mack, too, re-enact on the screen their former parts of the Baron and Popova.

There are amusing scenes at the wedding, one of these being due to the action of the bridegroom in his nervousness supplying the organist with "Good-bye Girls, I'm Through," instead of a wedding march. The later situations in Russia, in one of which the salesman is forced to draw lots for a killing, make comedy of seemingly stern moments. The picture is adequately staged and will be liked.

Columbia-Metro Pictures

"The Kiss of Hate," Starring Ethel Barrymore—Hamilton Revelle in "The Half Million Bribe."

Reviewed by Lynde Denig.

"The Kiss of Hate."

IF AMERICANS do not realize the misfortune of being a Jew in Russia it is not through any oversight on the part of photoplay producers. Official corruption, police persecution and the long, snowy road to Siberia have figured in not a few screen dramas preceding this Columbia Pictures Corporation's production starring Ethel Barrymore, but there is no indication of an over-cultivation of a particularly fertile dramatic soil.

"The Kiss of Hate" may be classed as an emotionally stirring story, giving as convincing a depiction of Russain life as is to be expected in a picture made in the neighborhood of New York. Director William Nigh profited by the heavy snows of the past winter in making "road to Siberia" exteriors, whereas interiors—official quarters, homes of the persecuted Jews and secret places of meeting—offered no serious difficulty. The atmosphere of the picture is satisfactory.

For the real strength of this photoplay, however, one may look to the skillfully prepared story, having for its central characters, the governor of a Russian province, who sympathizes with the ill-treated Jews, the governor's daughter, Nadia,

Orzoff, a despicable prefect of police, and the prefect's son, a man of a different stamp. Having seen her father assassinated by the prefects' supporters, Nadia, to save her brother, gives herself to Orzoff, making it clear that her kiss is the kiss of implacable hate. All this transpires before the young woman meets the prefect's high-minded son, marked for death because of his unfortunate relationship. Placing her duty to the persecuted Jews above personal considerations, Nadia undertakes to kill Sergius herself. She kisses him and stabs him in the

Scene from "The Kiss of Hate" (Columbia-Metro).

back with equal sincerity; then they die together when the house is destroyed by flames.

Miss Barrymore suggests the emotional depth and spiritual quality of Nadia; H. Cooper Cliffe gives a remarkably impressive characterization as the prefect, whose son is adequately presented by Robert Elliot. Ilean Hume, Roy Applegate and William L. Abingdon are others in a large cast.

"The Half Million Bribe"

Action in ample quantity and a complex plot calculated to arouse curiosity are the conspicuous features of this five-part version of William Hamilton Osborne's novel and play, "The Red Mouse," directed for the Columbia Pictures Corporation by Edgar Jones, from a scenario by Harry O. Hoyt. Hamilton Revelle appears as Lawrence Challoner, accused of murder, while his devoted wife, who offers her entire fortune to the district attorney in return for his assurance that her husband will be acquitted, is played by Marguerite Snow. In characters of almost equal prominence, Carl Brickert, as the district attorney, and John Smiley, as Pemmican, the real culprit, give creditable performances.

But "The Half Million Bribe" is much more a picture of situations than of characterization, and there is no questioning the ingenuity displayed in the construction of the scenario to secure an unusual trial scene in which uncertainty as to the outcome is carefully preserved. Dispensing with the usual introduction, Director Jones opened the picture with the happening that is at once a climax in the lives of those concerned in the story, and the starting point for a long chain of dramatic incidents. A man in evening clothes is seen bending over a lifeless body. Then he steals guiltily through the dark streets and the story is fairly under way.

With the lengthy trial as the pivot, the author swings backwards and forwards. He shows what led up to the murder of Hargraves, follows the seemingly unimpeachable testimony against Challoner, and emphasizes the heroic efforts being made by the wife to save her husband. There is nothing especially unusual about this method of development; but for three thousand feet it is made quite effective. In the last two reels the tone of the picture changes, more stress being laid on the regeneration of Challoner after he has fallen to a discouragingly low level. Exhibitors requiring exciting melodrama should be satisfied with "The Half Million Bribe."

Paramount Single Reels

Burton Holmes Travel Series, Bray Cartoons and Pictographs Offer Interesting Variety.

Reviewed by Lynde Denig.

SHORT pictures of good quality, designed to instruct and to entertain, are being offered each week on the Paramount program, that includes the clever cartoons prepared at the Bray studios, the travel series of Burton Holmes and Pictographs, a novelty among screen offerings.

"Colonel Heeza Liar Wins the Penant," the Bray contribution for April 27th, is a highly amusing drawing showing how the irrepressible Heeza Liar assists the Allies in ending the European war. For a time he conducts an offensive from a private trench, and later, when the fortunes of war turn against him, he conceives the notion of playing baseball with the enemy. Standing on an embankment, with a cannon for a bat, he knocks the shells back into the gunners' trenches. His only error is in mistaking the Allies' fortifications for those of the Germans.

Some of the photography in Burton Holmes' "The Dog Eaters of Benguet," to be released May 1, lacks sharpness, otherwise this is a decidedly interesting travel picture, giving a fair idea of the customs of one of the least civilized of the Filipino tribes. Under American influence it appears that these primitive people are progressing rapidly. Many scenes showing the mountains, roads and rivers on a picturesque island add considerably to the value of the film.

Arguments for the enlargement of the United States navy until it is second among the sea powers, are presented with no little force in Paramount Pictographs, which includes the usual departmental features, modeled along the lines of a popular magazine. The dinner of the Thirteen Club and Bray's political cartoon, "Miss Nomination," are amusing numbers in a well edited picture.

Triangle Program

"The No-Good Guy" and "The Beggar of Cawnpore," Both Kay-Bee, and "A Bath House Blunder," Keystone.

Reviewed by Louis Reeves Harrison.

THE NO-GOOD GUY came in delightful response to critical suggestion that William Collier be given opportunity more in accord with his ability than is afforded in knockdown farce. He did so well when the opportunity was afforded that hardened press critics laughed through five reels. He plays the role of a young man who is very weak and foolish with his money, and most of us are so tickled to find out that some one else besides ourselves is idiotic in the matter of expenditure that we roar at his revelations, fondly imagining that our own extravagences are virtues in comparison with his prodigality. We not only feel pleased that we—at least some of us—did not get into jail as Willy did, but we warm to the exquisitely human quality in the portrayal, our laughter is free from scorn.

The characterization of a naive, good-natured, thoughtless spendthrift, a man with a boy's heart and practically no sense of responsibility, while it delights us through five reels of Gardner Sullivan cleverness, is one not to be entrusted to any but a true artist, such as Collier has proven himself to be from the point of view of screen interpretation. He has not made a hit in "The No-Good Guy" by accident, but through the use of high intelligence and fine sensibilities. He keeps us laughing by an almost constant revelation of his own mental state, by concentrating on his part instead of on himself, virtually creating a role which is one of psychology from the beginning of the story to its end. "The No-Good Guy" is an immediate success and will be popular for a long time to come.

"The Beggar of Cawnpore" offers the elaborate and beautiful treatment of an outworn story made to drag through six weary reels through attenuation and constant repeats of scenes far from cheering. The effect is to alienate sympathy rather than attract it. Not only has the story of the opium-eater's redemp-

Scene from "The Beggar of Cawnpore" (Ince).

tion been done to death from one reel up to five, but there is hardly a change rung on the action—the change is that of atmosphere. Even as told, there are obvious inconsistencies, most notable that of ignorance on the part of an active and capable practitioner when assured by a layman that the drug habit will do him no harm. The story should be cut to five reels, but not at the expense of the animated ensembles, the only impressive part of the release.

"A Bath House Blunder" contains plenty of material for amusement, but there is very little fun started in the first act—it is all crowded into the second, and it there consists largely of feats purely acrobatic. The slender thread of a story is followed, but there is lacking a central figure of interest, some one of individuality sufficiently striking to hold attention. It is that which dulls the first part, but the second will carry the other on its shoulders.

"The Mysteries of Myra"

First Episodes of International Film Service Production, Made by Wharton, Inc., Score an Emphatic Success.

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TWO episodes do not make a serial. "The Mysteries of Myra" may become less mysterious as they grow older, but if nothing so unfortunate happens; if they retain the flavor of the initial installments, the International Film Service, Inc., is going to have a great many friends among exhibitors before the close of 1916.

The introductory reels of Hereward Carrington's story of occult phenomena, done into scenario form by Charles W. Goddard and produced by the Wharton Brothers, were given a try-out recently before an invited audience on the New York theater roof. They scored so obviously, so decisively that to speak of their success is not expressing an opinion, but reporting a fact. "The Mysteries of Myra" dispels the fear that the possibilities of the motion picture serial have been attained. Here is a story, unusual and interesting, possessing a pseudo-intellectual twist that raises it above melodrama; but not too far above—trust William Randolph Hearst for that.

In preparing this photoplay the producers abandoned crass sensations in favor of more subtle appeals to a fear of the supernatural, which, it may be remarked, is nothing new. The difference lies in the method. It is one thing to announce in a sub-title, "this beautiful girl is doomed to die on her eighteenth birthday" and it is quite another to create an irresistibly convincing atmosphere of impending tragedy. Therein lies the art of "The Mysteries of Myra," an art not dependent upon credulity and a desire to be fooled.

As an expert fiction writer uses colorful words to create a setting for his characters, so the Whartons have used weird and strange effects in lighting and staging as a background for the Devil Worshippers, who exert such a baneful influence over the Maynard family. Every process known to modern photography, including some remarkable two-colored tinting, is utilized in making an audience feel the unspeakable horror of the Black Order. Then a strong element of human interest is developed with the introduction of a charmingly fresh, seemingly normal young girl, who unconsciously is falling under the spell of the occult powers.

By logical steps, advanced with care to give the picture the full benefit of delicate suggestiveness, we see how Myra is approaching a mysterious death, such as befell her two elder sisters, each on her eighteenth birthday. Alden, a young physican and a student of spirit phenomena, is the instrument of

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her salvation. At the climax of the first episode, when she is about to plunge a dagger into her heart, he interferes, and in the second episode he intercepts a night-blooming cereus laden with poison, released when the flowers open.

A detailed synopsis—printed elsewhere in the World—will give a fair idea of the ramifications of this admirable story, without indicating the finely calculated arrangement of the scenes. Numberless niceties of direction—all conducive to a balanced work of photoplay art, appealing to the eye and to the mind and through both to the emotions—call for attention. Blond, young, a perfect picture of sweet girlhood, Jean Sothern is an ideal Myra. Howard Estabrook, always a clean-cut, likeable actor, makes an excellent hero; Allen Murnane is forceful as Varno, a member of the Black Order, in love with Myra, whereas M. W. Rale is a suffciently awe-inspiring incarnation of evil. "The Mysteries of Myra" is original in concpetion and treatment and it is wonderfully well produced.

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Marie Doro found herself in an unusual part, but she did the fullest justice to it. She evidently had made a very sympathetic study of the role, for she embodies it to perfection with all the pathos and humor of her race. Perhaps the action does not develop as swiftly as we would like, but we are delayed by the most pleasing glimpses and the most delightful episodes. The picture of life in a typical American nursery will never be otherwise than acceptable, and thrilling episodes, though they may connect with the main story only by the slenderest thread, are ever welcome. The rise of interest is well placed in about the middle of the third reel, and from there to the climax and the sweet, happy ending the sequence of events is rapid.

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period are reproduced with rare fidelity. This fact adds very much to the play's undoubted merits.

The story, which of course is well known, has stood the test on the speaking stage and loses none of its essential merits on the screen.

" The Heart's Tribute "

Three-Reel Lubin Photoplay Written by Daniel Carson Goodman and Directed by Rene Plaissetty.

Reviewed by Edward Weitzel.

A STORY without a hero, Ralph Taylor, the central figu in this three-reel drama, wrecks the lives of two wom who trust him, and Daniel Carson Goodman, the auth of the scenario, has had the courage to cast aside expedienc and see that the young man meets his proper punishment when his wife learns that he has betrayed a young girl sh turns from him in loathing and befriends his victim. Such a ending does not conform to the rules of "the well-made play,

Scene from "The Heart's Tribute" (Lubin).

as set down by the school of Scribe; but it leaves a distinct impression that logic has not been sacrificed to the "happy ending," and that the author has chopped off his story in much the same way that fate deals with human lives.

The theme of "The Heart's Tribute" is familiar enough. A wealthy young chap, just home from college, meets a young girl at a dance hall, and ruins her. She is a stenographer in his father's office, but neither one is aware of the other's identity. When she can no longer hide her disgrace, the girl is driven out by her father. In the meantime, young Taylor marries a girl in his own station of life, although he had promised Dora to make her his wife. The deceived girl goes back to work at the Taylor office, after her child is born. One day she is sent by the elder Taylor to do some stenographic work for his daughter-in-law. Here she comes face to face with her betrayer. The wife learns the truth and the unusual ending already referred to, is introduced.

Honesty of purpose is the chief merit of this photoplay. The characters are real, their acts are consistent, and the author commands respect for having the courage of his convictions.

The picture has been ably directed by Rene Plaissetty, and is acted with earnestness and skill by E. K. Lincoln, June Daye, Helen Greene, Eleanor Barry, Bernard Seigel and Herbert Fortier.

"God's Country and the Woman."

Strong Drama of the Northwest is Given Picturesque Production by the Vitagraph Company—Released in Eight Reels.

Reviewed by Lynde Denig.

DIRECTOR ROLLIN S. STURGEON has produced many superb photoplays of the great outdoors, but it is doubtful if any of his earlier pictures have approached "God's Country and The Woman" in providing an ideal blending of dramatic story material, beautiful locations and impressive acting. The picture is extraordinarily fine in every element contributing to a screen drama; it is bound to impress audiences of all classes and lovers of nature in the wild are likely to name it as the most satisfying of photoplay productions. To close followers of the screen "God's Country and The Woman" carries an added interest in introducing Nell Shipman, writer of many scenarios, as an actress in a leading role. Miss Shipman is as good an actress as she is a writer, which is saying much. Her beauty is of a rarely expressive type and her playing is marked by intelligence and sincerity.

Although the story presented in this picture might be told in less than eight reels, the production would suffer rather than profit by a reduction to the conventional length, for the interest is sustained without a break and there is no danger of giving an over supply of scenes such as Director Sturgeon secured in the Great Bear Valley of the San Bernardino mountains of Southern California. Magnificent snow effects are varied with entrancing glimpses of lakes and rivers, mirror-like in their clearness and every now and again there comes a startling novelty in artistic photography, such as the scenes showing the canoists overtaken by a snow storm on the mountain lake. The call of the wild is echoed in every foot of this [illegible] the English bluebood, who is being entertained by Mrs. Bronson, a newly-rich western woman, with a view to arranging a match between him and her pretty

First Chapter of New Serial Produced by American Film Company Makes Pleasing Impression on Observers.

Reviewed by Robert C. McElravy.

THE theme of American defense has been treated in a live manner in this new serial, by Russell E. Smith. At any rate the opening instalment, in two reels, introduces the observer to some clear-cut, interesting characters, and closes with the sort of thrill that makes one wish to see more.

George Sargent, the director in charge of the production, has managed to work into the story some very comprehensive views of a submarine in action, giving both inside and outside scenes. As the story goes, the girl's father has invented a means by which a submarine may get its supply of air through

Scene from "The Secret of the Submarine" (American).

an appliance operating like the gills of a fish. No less an authority than Mr. Edison has suggested such a possibility. The initial test of the vessel is made, with the inventor, his daughter, her lover and others on board. A Japanese spy has also secreted himself in the submarine.

When the air is exhausted in the submerged vessel the new invention is set to work. The spy is overseen making a study of it and after an exciting effort to hold him he escapes through the conning tower, leaving the aperture open so water begins flooding the interior. The first chapter closes with the submarine sinking to the bed of the ocean.

The characters are clearly depicted. Thomas Chatterton appears as Lieut. Hope, U. S. N.; Juanita Hansen as the girl; Wm. Tedmarsh as the Japanese spy, and Lamar Johnstone, Hylda Hollis, George Clancy and Harry Edmundson in other roles. Chas. B. Hoadley and E. Alexander Powell have made the screen adaptation.

"A Bath House Blunder" contains plenty of material for amusement, but there is very little fun started in the first act—it is all crowded into the second, and it there consists largely of feats purely acrobatic. The slender thread of a story is followed, but there is lacking a central figure of interest, some one of individuality sufficiently striking to hold attention. It is that which dulls the first part, but the second will carry the other on its shoulders.

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Three-Reel Lubin Photoplay Written by Daniel Carson Goodman and Directed by Rene Plaissetty.

Reviewed by Edward Weitzel.

A STORY without a hero, Ralph Taylor, the central figu in this three-reel drama, wrecks the lives of two wom who trust him, and Daniel Carson Goodman, the auth of the scenario, has had the courage to cast aside expedienc and see that the young man meets his proper punishmen when his wife learns that he has betrayed a young girl sh turns from him in loathing and befriends his victim. Such a ending does not conform to the rules of "the well-made play,

Scene from "The Heart's Tribute" (Lubin).

as set down by the school of Scribe; but it leaves a distinct impression that logic has not been sacrificed to the "happy ending," and that the author has chopped off his story in much the same way that fate deals with human lives.

The theme of "The Heart's Tribute" is familiar enough. A wealthy young chap, just home from college, meets a young girl at a dance hall, and ruins her. She is a stenographer in his father's office, but neither one is aware of the other's identity. When she can no longer hide her disgrace, the girl is driven out by her father. In the meantime, young Taylor marries a girl in his own station of life, although he had promised Dora to make her his wife. The deceived girl goes back to work at the Taylor office, after her child is born. One day she is sent by the elder Taylor to do some stenographic work for his daughter-in-law. Here she comes face to face with her betrayer. The wife learns the truth and the unusual ending already referred to, is introduced.

Honesty of purpose is the chief merit of this photoplay. The characters are real, their acts are consistent, and the author commands respect for having the courage of his convictions.

The picture has been ably directed by Rene Plaissetty, and is acted with earnestness and skill by E. K. Lincoln, June Daye, Helen Greene, Eleanor Barry, Bernard Seigel and Herbert Fortier.

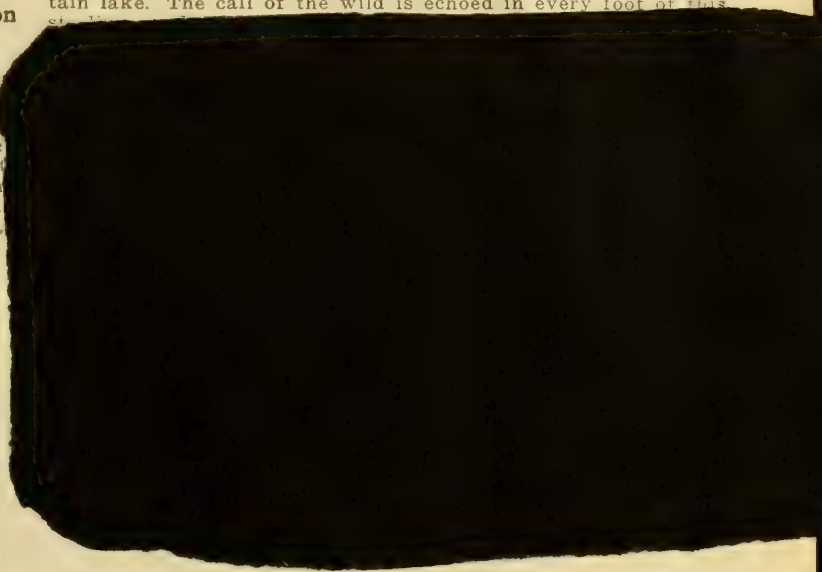
"God's Country and the Woman."

Strong Drama of the Northwest is Given Picturesque Production by the Vitagraph Company—Released in Eight Reels.

Reviewed by Lynde Denig.

DIRECTOR ROLLIN S. STURGEON has produced many superb photoplays of the great outdoors, but it is doubtful if any of his earlier pictures have approached "God's Country and The Woman" in providing an ideal blending of dramatic story material, beautiful locations and impressive acting. The picture is extraordinarily fine in every element contributing to a screen drama; it is bound to impress audiences of all classes and lovers of nature in the wild are likely to name it as the most satisfying of photoplay productions. To close followers of the screen "God's Country and The Woman" carries an added interest in introducing Nell Shipman, writer of many scenarios, as an actress in a leading role. Miss Shipman is as good an actress as she is a writer, which is saying much. Her beauty is of a rarely expressive type and her playing is marked by intelligence and sincerity.

Although the story presented in this picture might be told in less than eight reels, the production would suffer rather than profit by a reduction to the conventional length, for the interest is sustained without a break and there is no danger of giving an over supply of scenes such as Director Sturgeon secured in the Great Bear Valley of the San Bernardino mountains of Southern California. Magnificent snow effects are varied with entrancing glimpses of lakes and rivers, mirror-like in their clearness and every now and again there comes a startling novelty in artistic photography, such as the scenes showing the canoists overtaken by a snow storm on the mountain lake. The call of the wild is echoed in every foot of this



First Chapter of New Serial Produced by American Film Company Makes Pleasing Impression on Observers.

Reviewed by Robert C. McElravy.

THE theme of American defense has been treated in a live manner in this new serial, by Russell E. Smith. At any rate the opening instalment, in two reels, introduces the observer to some clear-cut, interesting characters, and closes with the sort of thrill that makes one wish to see more.

George Sargent, the director in charge of the production, has managed to work into the story some very comprehensive views of a submarine in action, giving both inside and outside scenes. As the story goes, the girl's father has invented a means by which a submarine may get its supply of air through

Scene from "The Secret of the Submarine" (American).

an appliance operating like the gills of a fish. No less an authority than Mr. Edison has suggested such a possibility. The initial test of the vessel is made, with the inventor, his daughter, her lover and others on board. A Japanese spy has also secreted himself in the submarine.

When the air is exhausted in the submerged vessel the new invention is set to work. The spy is overseen making a study of it and after an exciting effort to hold him he escapes through the conning tower, leaving the aperture open so water begins flooding the interior. The first chapter closes with the submarine sinking to the bed of the ocean.

The characters are clearly depicted. Thomas Chatterton appears as Lieut. Hope, U. S. N.; Juanita Hansen as the girl; Wm. Tedmarsh as the Japanese spy, and Lamar Johnstone, Hylda Hollis, George Clancy and Harry Edmundson in other roles. Chas. B. Hoadley and E. Alexander Powell have made the screen adaptation.

"The Gilded Spider"

Five-Part Bluebird, Featuring Louise Lovely and Lon Chaney, Treats of an Italian's Vengeance.

Reviewed by Margaret I. MacDonald.

IN MANY ways attractive, blessed with fine types and an excellent cast, "The Gilded Spider" brings criticism on itself by way of unprofessional construction. The story rambles

[redacted]

Louise Lovely, as charming as her name suggests, plays well the role of Leonita, wife of an Italian maker of statuettes, and afterward the role of the daughter of the pair. Lon Chaney also gives a good impersonation of the Italian.

As the story runs Cyrus Kirkham, a globe trotter, happens in town while the carnival is at its height, and sees Leonita, who is a dancer by profession, dancing on the village green. In a covetous mood he offers her money to dance for him and his friends at a certain inn, where her husband, who accompanies her, is given drugged wine to enable Cyrus Kirkham to kidnap the beautiful dancer. Aboard his yacht she jumps into the water and is drowned. We are then shown the wedding of Kirkman to a society woman, and following this Giovanni, the Italian, with his child arriving in America. The story then skips ahead several years when the child has grown to young womanhood. She is noticed by a young artist, who finds in her beauty inspiration for a picture which he paints. Kirkham sees the picture and requests that the girl be located and that a picture of her be painted especially for him. In due time Giovanni comes across Kirkham, and later discovers his daughter at a gala affair in his apartments. In a fury the Italian rushes in, tries to kill Kirkham, and then jumps from the roof to his death. The story ends happily with the betrothal of the artist and the girl.

"A Huntress of Men"

Five-Reel Red Feather Production Features Mary Fuller in Story of Society Life by J. Vere Tyler.

Reviewed by Robert C. McElravy.

THIS production, adapted by Catherine Carr from a story by J. Vere Tyler, provides Mary Fuller with an opportunity to wear a large assortment of expensive gowns. In the character of Phyllis Dupont she appears as an exotic

Scene from "A Huntress of Men" (Red Feather).

creature, adored by all the men who know her. She is imperious of will and has never met the man who could control her. The part is really the strongest feature of the picture, which is rather more of a social study than anything else.

It is, however, a very entertaining study, and will be delighted in by those who like to see sumptuous attire worn by screen favorites. Miss Fuller's wardrobe in this one production would almost equip a fashion show.

Joseph W. Gerard appears as Leslie Fleming, the man who elects to tame this orchid among women. He is a mining man, himself possessed of indomitable will. He declares that he will make himself her master and sets about the task in so courageous a way that he at once piques her interest. He gives her a necklace once worn by an Egyptian princess, and while she is overcome with delight, swears he intends to marry her. She accepts the challenge of destiny and they are wed.

Then follows the real work of subduing her unruly spirit. He takes her to the Western mining country and introduces her to the rough life. She flees from this, back to the old life, but finds the adoration of other men no longer holds her. Ashby, one of her former victims, swears to kill her and then himself, but the husband unexpectedly appears and prevents the tragedy. In the end the wife learns that she is really in love with Fleming.

The settings throughout this feature are attractive. It might have been told in briefer form, but at the same time there is much in it that will hold the interest through the entire five reels.

"The Other Woman"

Two-Reel Gold Seal Offering Presents Entertaining Little Study of Artistic Temperament.

Reviewed by Robert C. McElravy.

CERTAIN unusual features of plot and presentation render this an appealing two-reel number, not so much from any extravagance of setting but because the main situation is quite original. It is the story of a man who married two operatic stars.

The story begins at the time Dick, the son of Veroni, is twelve years old. The father, Richard Angus, has long since

Scene from "The Other Woman" (Gold Seal).

divorced Veroni and married Mina. The father's fortunes have declined and Mina is the sole support of the family, which includes the boy. Mina cannot get an engagement, while on the other hand Veroni is a popular favorite.

An offer is made by Veroni to permit Mina to sing the role of Carmen if she will give up Dick; if not she threatens to let the whole family starve. This brings up the main situation, in which the boy enters Veroni's dressing room, not knowing she is his mother. He comes in behalf of Mina, asking that she be allowed to sing the desired role. Veroni, touched by her love for the boy, kisses him and grants his request, allowing him to depart without revealing her identity.

Dorothy Davenport handles the part of Veroni in an appealing manner, obtaining considerable pathos in the latter scenes. Gordon Griffith appears as the boy, Alfred Allen as the father and Virginia Southern as Mina.

Director Cal Le Vinoss, of the American Mutual forces, has finished work on the two part drama, "The Counterfeit Earl," presenting George Periolet in a dual role. Vivian Rich, Louise Lester, Marie Van Tassel, Alfred Vosburgh and Al Fordyce appear in his support. The story is from the pen of William Barker.

* * *

"Frock and Frills," produced by the Lubin Company and released April 17, through the General Film Company, is a one-act comedy written and directed by Edwin McKim, in which Davy Don is featured.

"The Master Swindlers"

Sixth Instalment of George Bronson Howard's "Social Pirates" Proves That the Kalem Two-Reel Serial Is Keeping Up to the Mark.

Reviewed by Edward Weitzel.

THE fact that Mona has studied painting in Paris enables her to succesfully carry out a plan to defeat two clever swindlers, when they atempt to steal a valuable work of art and sell it to a wealthy gentleman who is willing to purchase it—and no questions asked. Mary also takes part

Scene from "The Master Swindlers" (Kalem).

in the scheme for turning the tables on the swindlers, and the operations of the two lady defeaters of trickery and wicked plots in this instalment of the Kalem serial, again end in the downfall of a new set of Social Pirates.

Harry, the Hun, an oil painting thief of international reputation and a talented artist besides, enters into an agreement with an art dealer named Melnotte, to steal from an art exhibition a celebrated painting known as the "Mona Vanna." The plot is an ingenious one, but Mona and Mary go it one better and earn a handsome reward for preventing the loss of the picture. When the "Mona Vanna" is cut from its frame and brought to the dealer, the girls substitute a copy for it, and the wealthy art patron pays over his money and then finds himself the laughing stock of the man he had hoped to astonish by the merit of his purchase.

George Bronson Howard, aided by Director James W. Horne, has made a screen drama of "The Master Swindlers" that is plentifully supplied with dramatic situations and spiced with touches of humor. The production is marked by a liberal and judicious expenditure of money and the display of skill and judgment on the part of the director. Marin Sais and Ollie Kirkby again vindicate the wisdom of their choice for the star roles, and Thomas Lingham, B. Furey, Edward Clisbee and Frank Jonasson have been intrusted with the remaining characters.

Balshofer Producing "The Night Rider."

Harold Lockwood and May Allison, who made their debut on the Metro program recently in "The Come-Back," have gone to the mountains of North Carolina, where they are now at work on "The Night Rider," a thrilling five-part screen production. The company is located in the picturesque locality near Bat Cave, Hickory Nut Gap, where the world-famous Vanderbilt estate, "Biltmore," is located. Fred J. Balshofer is directing "The Night Rider," and is assisted by Howard Truesdell. Mr. Truesdell is also playing an important role in the production. Lester Cuneo, the noted heavy leading man, is another prominent member of a strong supporting cast.

Lord Chief Justice a Director.

Spectacular scenes in an English court form a striking part of the narrative in "Spellbound," the five reel Knickerbocker Star Feature in which Lois Meredith is starred. Lord Chief Justice Howell of Canada, a friend of H. M. Horkheimer, under whose direction the picture was produced, was visiting the studios at the time these scenes were being set, and kindly consented to supervise the details of court procedure and the settings. The result of his labors is manifest in the film, comprising about 200 feet of trial scenes produced under the highest possible authority.

Southern Representatives for Menger & Ring.

Arnold Kornicker, representative of Menger & Ring's lobby display frames, has returned from a successful tour in the South. He has appointed The Southern Theater Equipment Co., Rhodes Bldg., Atlanta, Ga., sole representatives of Menger & Ring for the entire South.

"The Counterfeit Earl"

Two-Part American Comedy-Drama of Entertaining Quality Features George Periolat.

Reviewed by Margaret I. MacDonald.

THIS production might be termed a crook comedy drama. At any rate it is very amusing and affords George Periolat a fine opportunity for a display of versatility. As Lord Twombly, the English blueblood, who is being entertained by Mrs. Bronson, a newly-rich western woman, with a view to arranging a match between him and her pretty

Scene from "The Counterfeit Earl" (American).

daughter Lucy, he is dignified and haughty as becomes his station. As the "Banjo-eyed Kid," a notorious crook, he is merry as well as cunning, and for the sake of the story makes a mess of things at its close, when as he fills his pockets with the household jewels and is spied upon and trapped by the ranch woman whose gun is always handy. Should circumstances not have so arranged themselves the real Lord Twombly, whom the crook so splendidly impersonated, might have met with the inconvenience of spending some time in jail.

The picture will be found an enjoyable one. Louise Lester as the ranch woman, Mrs. Bronson, makes an excellent type and carries out the intention of the character in a very amusing way. Vivian Rich plays the role of Lucy, her daughter, and Alfred Vosburgh is the handsome lover who wins out in the end when Lord Twombly calmly informs the ambitious mother that he would be most happy to grant her request and make her daughter his wife but for the fact that he is already engaged to the daughter of Lord Cavendish. The mother wilts while the lovers rejoice.

Elaborate Knickerbocker Press Sheets.

Supplementary to the regular monthly bulletin issued to exhibitors by Knickerbocker Star Features is a new and elaborate series of press sheets designed as part of the big purlicity campaign for the five reel Knickerbocker features. The first of these press sheets will be issued this week in advance of the Lois Meredith feature "Spellbound," scheduled for release on May 17th.

Several novel ideas of arrangement and subject matter give distinction to the press sheet and enhance its value to the exhibitor. While no pains have been spared to cover the subject from all angles of trade and popular interest, brevity and conciseness have been borne in mind, with the result that all the necessary information is contained in four pages. The bulletin is printed in colors and makes a handsome appearance.

Novel forms of heralds have also been adopted for the five reel Knickerbocker Star Features, combining the utmost of artistic effect with the minimum of cost in a first edition of one million copies.

A Feather In Its Cap.

The Picture Theater Equipment Co. again proved that it is in a class by itself by its latest installation of projection machins, special screen, and its own special condensing and projection lense system that was installed in the new Rialto theater in New York. This theater is the finest picture theater in the world, and was erected and is directed by S. L. Rothapfel. The screen results obtained at the new Rialto Theatre is the finest in detail seen in many a day, and the Picture Theater Equipment Co. is to be complimented on their progressiveness in showing the moving picture trade that it can produce such fine results in the world's finest theatre.

Art Acord is the star, William Bertram the director, and Karl R. Koolidge the author of "A Life At Stake," a two-reel subject crowded with thrills and action, nearing completion at the Mustang-Mutual studios. Acord appears in the role of "Blinkey," a cow-puncher, is suported by Nita Davis.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

A CRY FOR HELP (Biograph), April 17.—A one-reel reissue in which Lillian and Dorothy Gish, Lionel Barrymore, Robert Harron, Harry Cary and Walter Miller are members of the cast. A good example of the photoplays that made the Biograph one-reelers famous.

FROCKS AND FRILLS (Lubin), April 17.—In this one-reel comedy D. L. Don repeats his clever impersonation of a member of the gentler sex. As a rich widow who is courted by a bogus count, the star succeeds in being funny without being vulgar and makes an amusing reel out of quite ordinary material. George Egan, Florence Williams and Patsey De Forest are members of the cast. The picture was written and directed by Edwin McKim..

THE SELIG-TRIBUNE NO. 31, 1916 (Selig), April 17.—Baptising colored brothers at St. Petersburg, Fla.; young girl cops, New York; opening of ball season, San Francisco; boat race, Seattle, Wash.; David R. Francis sails for Russia; French regiment sent to the front, Saloniki, Greece; Circus Day at Golden Gate Park, San Francisco; opening of baseball season, Chicago; Apache "War hop," Columbus, N. M.; enrolling for summer military camp, El Paso; Eva Lane, of Chicago, reducing; artillery drill, Nogales, Ariz.

LIFE AND TRAINING IN U. S. NAVY (Vitagraph), April 17.—This educational film, taken in co-operation with the United States Navy, gives a comprehensive idea of the method by which young men are trained as sailors. The making of officers at the Naval Academy is also shown. The picture was directed by Col. J. E. Brady.

HAM AND PREPAREDNESS (Kalem), April 18.—War is not always what Sherman claimed for it, if this one-reel comedy is to be believed. Ham himself does not have a very merry time during the progress of the action, but his efforts to dodge cannon balls will amuse the spectator. The stunt which Ham and Bud perform with a buoy, is both novel and diverting. Norma Nicholls and Juanita Sponsler are members of the cast.

CANIMATED NOOZ PICTORIAL NO. 9 (Essanay), April 19.—Gen. Runtobeat Debandski is the most famous person shown in this number of Wallace A. Carlson's exclusive news items. The General's adventures with a cannonball add a new terror to war. The other items are equally interesting. The latter half of the reel shows scenes in the Grand Canyon of the Colorado.

THEIR TAKING WAYS (Kalem), April 19.—Paul Arlington is the author of this one-reel comedy and Ethel Teare and Jack MacDermott have the leads. They appear as a pair of crooks, and prove, by robbing each other, that the old saw about "honor among thieves" does not always hold good. An amusing farce. Victor Rottman and Lillian Clark are in the cast.

THE SELIG-TRIBUNE NO. 32, 1916 (Selig), April 20.—Opening of baseball season at Polo Grounds, New York; dance festival, Berkeley, Cal.; cavalry drill Fort Bliss, Texas; officers of the 8th U. S. Cavalry; herd of seals on Ano Neuvo Islands; war scenes at Lake Dorian, Greece; market fete, San Francisco; new autochair, Chicago; Eva Lane taking second lesson in reducing, Chicago; with the U. S. troops in Mexico.

ALL FOR A GIRL (Vim), April 20.—Plump and Runt are rival suitors for the same young lady and Plump wins her, although he is obliged to press his suit while wearing the latest style in flour barrels. A good knockabout comedy.

A DOUBLE-BARRELED COURTSHIP (Kalem), April 21.—Sis Hopkins is the "loud noise" in this one-reel screen comedy. The offering follows the model that has been chosen for the series of motion pictures in which Miss Rose Melville is the star, and has the entertaining qualities of its predecessors.

HIS LUCKY DAY (Vitagraph), April 21.—Another of the one-act comedies with William Dangman as the happy-go-lucky Freddy, that young gentleman gets in and out of trouble at a rapid rate and winds up the day by sharing in a reward for the capture of an escaped lunatic. The reel is amusing, and William Lytell, Jr., George O'Donnell, Harry Mayo, Lucille Crane and Florence Natol are members of the cast. Produced by Frank Currier.

MILLIONAIRE BILLIE (Lubin), April 22.—Billie Reeves in a new tramp outfit is the novelty of this one-reel comedy, written and produced by Clay M. Greene. The plot hinges on a wager and Billie is mistaken for a millionaire, and is wined and dined and finally ends behind the bars. The picture supplies Mr. Reeves with a congenial role, and he is supported by Francis Joyner, Eleanor Blanchard, June Daye, Mary Rowland, Margaret Moore, Kempton Greene and Alice Mann.

TOO MANY CHEFS (Selig), April 22.—A French chef for a range outfit suggests comedy possibilities, and Tom Mix has succeeded in making the subject pan out considerable fun. The scenes of western life are the real thing, and Tom Mix, Victoria Forde and Joe Ryan give spirited performances of their respective roles.

General Film Company Specials.

THE THREE WISE MEN (Selig), April 17.—Anthony McGuire, the author of this three-reel photoplay, has conceived an excellent story and introduced many contrasting scenes of poverty and wealth, most of the action taking place on Christmas Eve. The vision of the birth of Christ is too long and would be much more effective if the manager scene was not shown so many times. The scene in itself has been handled reverently and with artistic feeling. Bessie Eyton is sympathetic and earnest as a Salvation Army lassie. Thomas Santschi, Guy Oliver and Edith Johnson also have important roles. Colin Campbell directed the picture.

A WAR OF WITS (No. 4 of the "Social Pirates") (Kalem), April 17.—This installment of the George Bronson Howard serial is quite as interesting as the other numbers, and has been produced in the same thorough manner. A review of the picture was printed in the issue of April 22, page 1916.

THE STRANGE CASE OF MARY PAGE, NO. 13 ("Dawning Hope") (Essanay), April 17.—The action of this installment of the Essanay serial shifts from the trial and shows Langdon on a still hunt after the gambler, Jim Bates. The lawyer locates him in a saloon and Bates tries to get away. Langdon follows the gambler to his lodgings, is made a prisoner, escapes, and chases Bates into a freight car as the gambler boards a western bound train. The two reels are highly dramatic.

ONE OF THE PACK (Lubin), April 18.—Tom Gibson is the author of this two-reel photoplay, which touches upon the same theme as "Damaged Goods." A review of the picture was printed in the issue of April 29, page 822.

THE ELDER BROTHER (Essanay), April 18.—Francis X. Bushman has the leading role in this two-reel reissue, and Bryant Washburn, John H. Cossar and Gerda Holmes are the other principals. The story deals with the love affair of two brothers with the same woman, a cabaret dancer, and is worked out along dramatic lines.

THE LARRIMORE CASE (Biograph), April 19.—Love and revenge, which leads to a murder, furnish the motive of this three-reel drama. The story is well put together and involves a trial scene that ends in a strongly dramatic climax. The acting of Vera Sisson, Chas. H. Mailes, Jose Ruben and Gretchen Hartman is of material assistance to the success of the photoplay.

THE HEART'S TRIBUTE (Lubin), April 20.—A review of this three-reel drama is printed on another page of this issue.

HER NAKED SOUL (Essanay), April 22.—The story of a woman who strays from the straight and narrow path and then finds a man whose love is great enough to forgive her transgression, H. Tipton Steck, the author, has built his three-reel drama with skill, and it has been given the benefit of a capable cast. Nell Craig is the woman and is always convincing. Darwin Kerr, Hugh Thompson and Edmund F. Cobb have the other important roles.

A CALIPH OF NEW BAGDAD (Vitagraph), April 22.—A Broadway Star Feature, this three-reel photoplay was written by William Addison Lathrop and directed by Van Dyke Brooke. The picture shows the author's familiarity with the every-day life of actor folk, and unwinds a story that leaves a pleasant recollection at the finish. A well-chosen cast includes Van Dyke Brooke, Leah Baird, Templer Saxe, Edward Elkas, E. A. Turner, Charles Edwards and Joe Tucker. The comedy is written in the whimsical, O. Henry vein, and its humor is of excellent quality.

Bluebird Photoplays, Inc.

THE GILDED SPIDER.—A five-part production featuring Louise Lovely and Lon Chaney. The story has not been well constructed, but in many ways the production is attractive. It treats of the vengeance of an Italian image maker whose wife has been kidnapped by a rich American. She jumps into the water and is drowned and the Italian afterward follows him up and tries in later years to kill him. Foiled in his attempt to do away with the man who wronged him, he ends his own life by jumping off a roof.

International Film Service.

THE MYSTERIES OF MYRA, April 24 (No. 1), May 1 (No. 2).—A review of the first two episodes of this new serial, written by Hereward Carrington and Charles W. Goddard and produced by Wharton, Inc., appears on another page. The picture is original in tone and of superior quality in story, production and acting. It bids fair to be one of the most popular serials on the market.

Metro Pictures Corporation.

THE KISS OF HATE (Columbia), April 3.—A story of the persecution of Jews in Russia, starring Ethel Barrymore as the daughter of

a Russian count. The picture was given a strongly dramatic production by William Nigh.

THE HALF MILLION BRIBE (Columbia-Metro), April 10.—Reviewed elsewhere in this issue, these five reels are classed as exciting melodrama introducing an ingeniously contrived trial scene. Hamilton Revelle and Marguerite Snow are the featured players. The picture was suggested by William Hamilton Osborne's "The Red Mouse."

Mutual Film Corporation.

MUTUAL WEEKLY, N. 68 (Gaumont), April 19.—This diversified number includes views of Lieut. Sanfley breaking the world's altitude record, college games and military drills, Paris fashions, war scenes from Mexico and glimpses of baseball openings.

THE CONQUERING HERO (Cub), April 21.—The opening of this one-reel comedy featuring George Ovey is not any different from other comedies we have seen from the same source, but the development of the plot certainly has some originality. The types will also be found pleasing. Ginger, impersonated by Louise Horning, is exceptionally well done. Jerry in trying to escape the police gets into a fashionable dressmaking establishment and placing himself under the skirts of a dressed up judy, walks out of the place under the very noses of the police. This is very amusing.

SLIPPING IT OVER ON FATHER (Vogue), April 23.—A comic number, by Robert A. Dillon, showing how a young man elopes with a girl from a seminary and marries her in spite of the father's opposition. The action is good, but the plot a familiar one. It makes a very fair subject of the conventional sort.

DAD'S DARLING DAUGHTERS (Falstaff), April 24.—Riley Chamberlain is featured in this as the father of five girls. He sets their lovers to sawing wood, while he sits on the porch. After they are married the various sons-in-law get even by making the old man work when he visits them. The plot is nonsensical, but contains a good idea of the quietly amusing sort.

SEE AMERICA FIRST, NO. 33 (Gaumont), April 26.—This gives some comprehensive views taken in and about Charleston, S. C. Many spots of historical interest are pictured.

NOSEY NED (Gaumont), April 26.—Some amusing animated drawings picturing the adventures of Nosey Ned. On same reel with above.

THE TRAITOR (Cub), April 28.—In this farce comedy, which features George Ovey, a Hindoo, who is wanted by the government for certain offensive actions takes advantage of the presence of Jerry in his haunts, puts him to sleep and changes clothes with him. Jerry is arrested and transported to India, from whence he later escapes and arrives in his own country in a stolen aeroplane.

WILLING WENDY TO WILLIE (Falstaff), April 29.—Rather an amusing comedy in which a rich man pretends that he is dead and leaves a will stating that the spinster next door, who has persecuted him on the matter of matrimony, and another enemy, who tricked him in a horse trade, shall inherit the money on condition that they marry. The ceremony is performed, the owner of the wealth appears on the scene, when the bride promptly fades away.

TWO BEDS AND NO SLEEP (Beauty), April 30.—Although this might be found intensely amusing by some, its appeal to the majority would not be as large as some others we have seen. Orral Humphrey plays the role of a dealer in snuff. On his way to make a delivery in a distant town he stops at the same hotel with an eloping couple. By accident, and being somewhat the worse of liquor, he gets into the lady's room, and lands in the second of the twin beds in which repose her cat and dog. Some of the scenes relative to this situation, although very funny, might well be eliminated.

THE DASHING DRUGGIST'S DILEMMA (Falstaff), May 1.—This is a genuine leap-year offering in which two sisters, one thin and the other fleshy, are promised by their rich uncle $10,000 each if they are married within the week. They both have an eye on a dashing young druggist, who is kidnapped in the night by the one who has had foresight enough to buy her license beforehand. The other tries to overcome the situation by stealing her sister's auto and arriving at the ministers with the man. In the time consumed in a return trip for the license the man's wife, who was not known to exist, appears on the scene.

Mutual Film Corporation Specials.

THE CONSCIENCE OF JOHN DAVID (Mutual Masterpicture de luxe), April 24.—A five-part production from the Centaur studios featuring Crane Wilbur. The production is clean and wholesome on the whole and gives material glimpses of John David's conscience appearing at his side as a raggedly dressed man always trying to dissuade him from wrong doing. The plot of the story concerns itself with the murder of a libertine. John David in the act of choking the man sees the body fall lifeless from his hands, and believes that he has killed him. The audience, however, is let into the real secret of the murder, which was committed by a Japanese who from his hiding place beneath the couch upon which the libertine was pinned by John David, pierces the neck of the man with a poison needle. The production will be found interesting; but it will be also discovered that the subject has not been worked to bed rock.

THE STAIN IN THE BLOOD (Mutual Masterpicture de luxe), April 27.—A five-part production made by the Signal Film Corporation featuring Norbert A. Myles and Edythe Sterling. The story treats of the fate of two orphans whose parents were killed on the plains by Indians. The boy, grown to manhood, becomes a bandit, serves a term in prison and later resumes his criminal ways in the city. The girl marries an inventor whose affections are stolen from her by a cabaret singer. The story is not particularly well-balanced, and there is nothing shown in the picture which points to prenatal influences.

THE CARRIAGE OF DEATH (Thanhouser), April 29.—A three-reel subject, by Clinton H. Stagg. The story concerns a Mexican girl, beloved by a young farmer, who helps her in the fields when her lazy father is drinking at the Inn. The settings and costuming are good, but the characterizations, while pleasing enough, are hardly of the Mexican type. The plot is well worth while, as it comes up to a strong climax. The father has given orders to shoot the daughter and Senorita if they try to escape in the carriage. Later he himself becomes the victim of his own assassins. The subject is stronger than the average offering, in spite of some faults of presentation.

THE RETURN (Mustang), April 21.—This two-part production is very slight of plot, but clean and wholesome withal. Art Acord and Nita Davis play the principal roles. The story treats of the loyalty of a son who believes his father to have appropriated some money entrusted to him. He leaves home in the night and, after riding a long distance, falls in with a friendly prospector who employs him to help him for a half interest in what gold they can clean up. The desired amount of money acquired, the young man returns to his home and his sweetheart to find that a dog has been the thief instead of his father.

Paramount Pictures Corporation.

THE RACE (Lasky), April 6.—Anita King, better known as the Paramount girl, and Victor Moore are presented in this thrilling production. The work of Victor Moore in this subject is most entertaining and productive of many laughs. The story, like most successful films, is quite simple and enables the comedian to fulfill his task, which he does in a capable manner. The scenes and lighting effects are well handled. For an extended review see page 639 of the April 22 issue.

THE LOVE MASK (Lasky), April 13.—The story of "The Love Mask," a western subject, is rather weak in plot and lacks adequate conviction. The stars, Cleo Ridgely and Wallace Reid, portray their characters in high-class order. Most picturesque and suitable to the story are the remarkable settings of western life; the photography as well is noticeably good. This film was reviewed on page 819 of the April 29th issue.

Pathe Exchange, Inc.

PATHE NEWS NO. 29, 1916 (Pathe), April 8.—Interesting items of this number are the annual tug of war at the Maryland State Agriculture College; review of troops at Fort Winfield, Cal.; new army searchlight tested at the War College, Washington, D. C.; a new type of water craft driven by an aerial propeller, built to overcome the difficulty of navigating Alaska's shallow streams, and colored troops of the 24th infantry in Mexico.

PATHE NEWS NO. 30, 1916 (Pathe), April 12.—Some of the interesting items of this number show the training of the pupils of the Institute of Technology at Boston in preparedness; David R. Francis, new ambassador to Russia, bidding adieu to friends as he sails to take up his duties abroad; a new 1,600 ton barge in the Mississippi River at Louisville, Ky., and some views from the European battlefields.

TEDDY AND THE ANGEL CAKE (Pathe), April 15.—The clever cartoon comedy is from the pen of Earl Hurd. A naughty little boy trying to hide the theft of an angel cake from his fat mamma is interfered with by a bulldog, a funny chase over a fence and up a ladder into a loft by all concerned takes place, and little Teddy finally collared by his mamma on the far side of a stream of water is thoroughly chastised. On the same reel with "Algeria New and Old."

ALGERIA NEW AND OLD (Pathe), April 15.—An interesting journey through this portion of Northern Africa, showing many beautiful scenes along its waterways. On the same reel with the above.

Pathe Exchange, Inc., Specials.

THE IRON CLAW, NO. 8 (Pathe), April 17.—"The Stroke of Twelve" proves to be a thrilling episode in which Margery Golden's well-being is twice jeopardized. Once she is rescued by Davy, and once by the laughing mask. Da Espares, a confederate of Legar's, carries his side of the scheme out so successfully that Margery is all but betrothed to him when the blowing up of the Golden safe causes his death. This episode will be enjoyed.

Universal Film Mfg. Co.

ANIMATED WEEKLY, NO. 16 (Universal), April 19.—Sousa's band on parade; American ambulances for Russia; baseball stars in action, and views from Mexico are included in this interesting number.

THEIR ANNIVERSARY (Rex), April 30.—A clever little domestic comedy, by Samuel Greiner, featuring Ben Wilson and Dorothy Phillips. The plot is slight, but prettily worked out, picturing the way in which each of the married couple held back the presents waiting for the other to make first advances. A quarrel ensues, followed by a reconciliation. Good domestic comedy.

HER HERO MAID (Nestor), May 1.—A comedy, by A. E. Franklin, featuring Lee Moran, Billie Rhodes and others. The young actor dresses as a woman and hires out as a maid at the girl's home. Some amusing situations result. Not very novel in plot, but pleasingly presented.

WHEN SLIM WAS HOME CURED (Imp), May 2.—An old comedy favorite revived, with Victor Potel in the cast. He smokes incessantly and, when his wife objects, pretends to have amnesia. She learns that a blow on the head will cure this trouble and brings him around speedily. This is amusing.

WON WITH A MAKEUP (Imp), May 4.—A comedy number, by

Elliot H. Robinson, featuring King Baggot and Edna Hunter. It shows a moving picture company invading a small town in the dead of winter. The deacon's daughter falls in love with the leading man and elopes under difficulties. This is simple in plot, but enjoyable and well presented.

JUST KITTY (Imp), May 5.—A domestic story, in which an orphan girl, adopted by a wealthy man, saves first his money and later his life. The nephew and his lady friend, who poses as a governess, are back of both attempts. This carries the interest well and has a touch of fairly strong drama toward the close.

A PERFECT MATCH (Joker), May 6.—Gale Henry is featured in this eccentric comedy as the daughter of an oatmeal manufacturer. Her rival wooers form an amusing diversity of types. Herman wins her by enlisting the aid of a fortune teller. This is entertaining and amusing.

Universal Film Mfg. Company Specials.

DOCTOR NEIGHBOR (Red Feather Photoplay), May 1.—A five-reel subject, dealing with the question of whether a doctor ever has the right to take the life of his patient, when death is imminent or a darkened mind a certainty in case of recovery. The subject is handled in a convincing way by a competent cast, including Hobart Bosworth, Dorothy Davenport, Gretchen Lederer and others. There are many scenes in this picturing human suffering, but nothing unnecessarily sordid or depressing. It is a good screen presentation of a mooted problem in medical ethics. As a story, the action is slow at first, but becomes absorbing in the later reels.

THE PURPLE MAZE (Gold Seal), May 2.—A good example of the "sex" story, by Olga Printzlau. It deals with the lives of two girls in business, one of whom is virtuous and the other follows the easiest way. This handles delicate situations frankly but sincerely and the tragedy at the close points the obvious moral. The girl who has lived her life too freely kills herself; the other girl, on the verge of following the butterfly life herself, takes warning and marries her employer. Stella Razetto and Gladys Brockwell do fine work as the two girls. A strong number of this type.

THE GIRL WHO FEARED DAYLIGHT (Victor), May 3.—A two-reel offering, with a novel theme, featuring Mary Fuller, Wm. J. Welsh, Curtis Benton, Edna Pendleton and Clifford Grey. It concerns a girl, reared by her scheming uncle in a mountain cabin. He teaches her to shut herself entirely away from daylight, holding over her the fear of blindness and her mother's unhappy fate. A young man, wounded on a hunting trip, comes to the cabin and fate works out a pretty love story for them. The winter scenes at the close are full of exciting action and the photography is good. A pleasing subject.

THE BELOVED LIAR (Big U), May 4.—A three-reel number, featuring Thomas Jefferson as an old violinist who befriends two children. He loses his job and his opera fails to find a producer. He becomes a wanderer. The children grow up and at the close all meet in the old attic they loved so well. This is obvious in plot, but full of appealing sentiment and enjoyable throughout. Mr. Jefferson gets a great deal of pathos out of the leading role, and Zoe Bech and Buddie McQuaid are pleasing juveniles.

LEM'S COLLEGE CAREER (Nestor), May 5.—A two-reel comedy drama, by Al E. Christie, featuring Eddie Lyons, Lee Moran and Betty Compson. The college chap visits the ranch and is made sport of by the cowboys. Later he has his revenge when the young ranchman comes to college. The number is full of all sorts of youthful pranks and contains a love story also. None of the scenes are exceptionally funny, but all are amusing and enjoyable. The ranchman is glad to return home by a freight train after his college experiences.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 32 (Vitagraph), April 21.—Sending supplies into Mexico; athletic meet, Oakland, Cal.; Insurance men of New York at drill; raising chickens, Van Nuys, Cal.; Palm Sunday procession, Baltimore; Palm Sunday procession, Brooklyn; movement of troops, Fort Riley; New York aquarium; railroad wreck, Bradford, R. I.; President Wilson goes to the Capitol; German and Austrian ambassadors, Washington; German liners, Hoboken; battleship Texas passing under Brooklyn Bridge.

World-Equitable.

THE CHAIN INVISIBLE (Equitable), April 24.—Scenes on a desert island, where a man and a woman find refuge, are the most picturesque and the strongest in this five-part production, directed by Frank E. Powell from a scenario by Roy L. McCardell. Bruce McRae and Gerda Holmes are the principal players in an offering of fair quality.

THE CLOSED ROAD (Paragon), April 24.—An exceptional story was given a remarkably impressive production by Maurice Tourneur in this five-part drama featuring House Peters and Barbara Tennant. It is a long while since World Film offered a picture more certain to please all types of audiences.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 31, 1916 (Vitagraph), April 18.—Floods in the West; Bob Burman killed in auto race; Eddie O'Donnel, winner of the race; bodies of war prisoners leaving Portsmouth, Eng.; fashions; life saving suit, Washington; trial of fire extinguisher, New York; return of U. S. Cruiser Chester, Charleston, Mass.; Tigers defeat White Sox, Chicago; herd of seals at Ano Neuvo Islands; Carranza troops at Los Vacas, Mexico; Apache Indian scouts, Columbus, N. M.

THE LAW DECIDES (Vitagraph), April 24.—This is a splendid seven-part production, the story of which was written by Marguerite Bertsch and directed by Wm. P. S. Earle. The cast employed in this picture is one of the best of Vitagraph groups, embodying the names of Donald Hall, Dorothy Kelly, Harry Morey, Bobby Connelly, Louise Beaudet, Adele Kelly and Bonnie Taylor. The story which treats of a domestic tangle which is kept moving by a wicked stepmother whose desire in life has been to bring about the marriage of her own daughter to her stepson, and who stops at nothing to accomplish her purpose, even to causing him to divorce the wife whom he has brought home without her consent. The play has been given the most delicate treatment, but is suitable especially to adult audiences. A full review of this production will be found on another page of this issue.

GOD'S COUNTRY AND THE WOMAN (Vitagraph), May 1.—An eight-part drama produced by Rollin S. Sturgeon in the San Bernardino mountains of Southern California. The picture is finely picturesque and tells an interesting dramatic story, the principal roles being played by Nell Shipman, William Duncan and George Holt. A review appears on another page of this issue.

"THE SCARLET WOMAN" STARRING MME. PETROVA.

"The Scarlet Woman," with Mme. Petrova in the stellar role, will be released on the Metro program May 22. This five part feature was produced by the Popular Plays and Players for Metro, and is one of the strongest productions in which Mme. Petrova has yet appeared. The story was written by Aaron Hoffman and produced under the direction of Edward Lawrence. Mme. Petrova is surrounded by a strong cast which includes Arthur Hoops, Edward Martindell, Eugene O'Brien and Frances Gordon.

There are scores of interesting scenes in "The Scarlet Woman," produced on an elaborate scale, among many colorful scenes of New York night life. The story is handled in a manner that does not give offense, and the most delicate situations are presented in a highly artistic way. Mme. Petrova wears several new gowns, which represent a large outlay of money, and which were fashioned especially for this production.

TRIANGLE HAS INFORMATION BUREAU.

The Triangle Film Corporation, by the popularity of its own service, has been forced to make an expensive and troublesome innovation. This is a bureau of information for the convenience of patrons of motion picture theatres. Thus the producer comes in direct touch with the consumer over the head of the exhibitor or middleman. A wire into the new offices of the Triangle in the Brokaw Building, at 42d street and Broadway, New York, has been turned over to this new department and now all day long one may be informed that William S. Hart's newest picture may be seen at such-and-such Theater or that Douglas Fairbanks in an old release is just reaching the screen at this-and-that Theater.

S. Eckman, Jr., manager of the New York branch, is in supervisory charge of the new service bureau of cooperation with his customers. His big booking records show just where his features are at all times. And when some admirer of Fairbanks, Hart, Lillian and Dorothy Gish, Hopper, Bessie Bariscale, Frank Keenan, Mae Marsh or the stars at Keystone want to know where the special favorite may be seen, the Triangle's bureau is there working overtime to supply the information.

"THE NE'ER-DO-WELL" AND "THE CHRISTIAN" IN CANADA.

Reports from the V-L-S-E exchanges in Canada indicates that those two stellar features, "The Christian," and "The Ne'er-Do-Well," which the V-L-S-E recently released in that country, are finding a ready market.

"The Christian" is one of the most popular of the Vitagraph offerings to the screen world. "The Ne'er-Do-Well," Selig's dramatization of Rex Beach's novel, is being so well received in Canadian circles that it bids fair to rival its tremendous popularity in the States.

The success in Canada of these two productions furnishes clear evidence that the clean photoplay alive with action, and presenting stories replete with human interest is the best drawing magnet from a box office standpoint.

FINAL SCENES IN "A MILLION A MINUTE" ARE DELAYED.

The final scenes for "A Million a Minute," a forthcoming Metro wonderplay in which Francis X. Bushman and Beverly Bayne are starred, have just been completed after considerable delay. The delay was caused on account of the European war, which has almost brought trans-Atlantic shipping to a standstill, and the conditions which obtain make it almost impossible to use a steamship under any circumstances.

Manufacturers' Advance Notes

"WHEN A WIFE WORRIES" (Universal).

Motor accidents are increasing daily. In the picture reproduced herewith is shown a deplorable accident which occurred on Laemmle Boulevard, Universal City. Victor Potel was out looking for the wishbone of a cuckoo which Willie Wise and Harry Pepper, his intimate friends, had told him was an ideal thing for the baby to chew upon in said infant's idle moments.

Vic's baby has just cut a tooth and from the way baby hollered the proud papa decided that he must get a rubber ring, a torpedo fragment or the like for his first-born eugenic to chew upon. Wise and Pepper convince him, however, that the

Scene from "When a Wife Worries" (Universal).

wishbone of a cuckoo is just the proper thing to present baby. Vic's adventures getting the wishbone would make a young serial if they were padded out the way the Bunk & Bushwoir Film Company is in the habit of doing with flivver features.

Potel shares honors in "When a Wife Worries" with Jane Bernoudy, and both are supported by Doris Fellows, Eddie Boland and Harry Mann, under Hal Clotworthy's direction. The photograph reproduced herewith depicts Vic under the wheels of his own car. He had been chasing a cuckoo when the backspacer on the car which closely followed him uprose and smote him between the posterior and the anterior and severely flattened him out athwart the whiffenpoof. It was a very serious case, the ambulance surgeon said, but Vic undoubtedly will recover in time to appear in another of his inimitable comedies in the near future.

"A WOMAN WILLS" (Sun).

Of unusual worth, it is said, is the big and costly production which the Sun Photoplay Company adds this week to the list of pictures that are offered by this concern on the state-rights block, entitled "A Woman Wills," and starring the fascinating Elsie LeClaire. This new release tells a stirring tale of international espionage, starting as a nameless European state is engulfed in the present world-sweeping war, rousing even women and children to a fervor of patriotic activity, and continuing its course through gay settings in an old-world metropolis, in which the underground workers of the wonderful system of the international secret service find their haunts. In this film Miss LeClaire is temporarily enlisted in the ranks of those picture actresses characterized as "Dare-devil heroines," for the action of the play leads her into many a tight situation, demanding real pluck, though it is emphatically stated that the sustained dramatic interest of the play lifts it above the level of the conventional thriller. James Maguard, Joseph Morris and Suzanne Armelle, the latter in the role of an adventuress, constitute the more important members of Miss LeClaire's supporting cast. The other parts are all adequately fillled by players of experience.

F. F. PROCTOR NOW USING JUVENILE KID COMEDIES.

Exclusive Features, Inc., report that the demand for the Juvenile Kid Comedies is very large and bookings are coming in from all leading theaters. J. M. Goldstein, president of the company, is arranging with a number of leading vaudeville theaters who are desirous of showing the only pictures that are entirely acted by children. Joseph Monahan, impersonating Charlie Chaplin, played at the Schuyler theater, Eighty-second street and Broadway, at a matinee for children, and it was so pleasing that most of the children who witnessed the first performance, insisted that their parents take them in the afternoon to see the second performance of this picture.

NOVELTY SLIDE COMPANY AT EXHIBITORS' EXPOSITION.

The Novelty Slide Company, who have recently entered into new, magnificent premises at 115 East 23d street, New York, are evincing every possible sign of enterprise in other directions. They are among the first to signify their intention to take a large space at the Grand Central Palace Exposition promoted by the Motion Picture Exhibitors' League, which opens May 1st. The Novelty Slide Company will have a large display drawn from their stock of motion picture and advertising slides, together with many other articles of supply for the motion picture theatre. They will make a specialty of an original, educational demonstration, they will show the making and coloring of lantern slides from the moment when the camera is turned upon the picture to be copied, to that when the finished and colored transparency is neatly bound up and is ready for projection. In order to carry out this demonstration with the utmost effect, the Novelty Slide Company will have present a staff of photographers, colorists, and others constantly at work.

Every motion picture exhibitor whom the league endorses will have his photograph taken in the Novelty booth and from that photograph a hand-colored slide or transparency will be made and presented to the exhibitor.

"THE DANGER LINE" (Essanay).

This three-act release is well fitted to the talents of Elizabeth Burbridge and Edward Arnold. It depicts the fight of a school girl who is frustrated in attaining her ambition to be a stage star by family reverses. How she wins her chance

Scene from "The Danger Line" (Essanay).

through the help of a real star and falls in love with him, and he with her, makes up the plot. It is a quite plain exposition of the obstacles in the way of stage fame. It contains enough tense situations to enable the stage star to be a hero in reel life and to hold the interest of the spectators throughout. As a large number of the scenes are theatrical an opportunity was offered for exceptional settings, which Essanay did not overlook. A strong supporting cast, in keeping with Essanay's plan to supply its most capable actors in plays of every length, has been provided.

FAMOUS FOURTEENTH CAVALRY IN "BRITTON OF THE SEVENTH" (Vitagraph).

"Britton of the Seventh," Vitagraph Blue Ribbon Feature, announced for release on Monday, May 8, a five-part military drama written by Cyrus Townsend Brady. This feature was filmed along the border line and the famous Seventh and Fourteenth Cavalries, now engaged in the man-hunt in the wilds of Mexico, are seen in action.

"Custer's Last Stand" is vividly pictured with regular United

Scene from "Britton of the Seventh" (Vitagraph).

States troops and a number of Indians that were brought from the Reservations in Oklahoma, especially for this picture. The cast includes Charles Kent, Bobby Connelly, Eulalie Jensen, Harry Northrup and Ned Finley as General Custer.

"THE JUNGLE OUTCASTS" (Horsley).

"The Jungle Outcasts," a forthcoming two-reel David Horsley production, is a vehicle co-starring Margaret Gibson and William Clifford in a new type of photoplay. It is by Miss Thedosia Harris, who has worked up very strong parts for both the Horsley stars and is filled with numerous thrills.

Miss Gibson will be seen as a young wife, the mother of an infant child, and Mr. Clifford the wealthy husband. A greater part of the action is laid in Southern waters and following the wreck of a yacht on which the little family is cruising, there is plenty of opportunity for the co-stars to show their knowledge of swimming.

Through the courtesy of a Southern California picture fan, who is very wealthy, a beautiful yacht has been secured for the purpose of the cruise. All of the water scenes are taken in the Los Angeles Harbor and close to Catalina Island, a beautiful resort of the Pacific Ocean, some twenty odd miles off the entrance to the harbor.

The picture is being taken under the direction of Mr. Charles Swickard, who was lately signed to a Horsley contract, following his discontinuance at the New York Motion Picture Corporation at Inceville, California.

Some very elaborate interiors will be used in picturing the spacious interior of the yacht and there are also a number of elaborate jungle scenes in which the famous Bostock lions will be used. In all, the picture will be one of a novel and new type.

ZANGWILL'S "THE MOMENT BEFORE."

Though Pauline Frederick long ago established her claim to versatility by her interpretation of such roles as "Zaza," "Bella Donna," and "Audrey," perhaps she has never had quite so many opportunities of displaying her talents in any one production as in the Famous Players' adaptation of Israel Zangwill's "The Moment Before," which will be released on the Paramount program April 27th.

The Duchess of Maldon, which characterization Miss Frederick first appears in the photoplay, is a white-haired woman of fifty-five. When she falls dying in the church, there arises before her the vision of her youth. Then the scene fades out and Miss Frederick appears as the vivacious, splendid young creature, the gypsy for whom two men are found in desperate combat.

The greater part of the picture was staged in Florida by Director Robert G. Vignola, where the tropical foliage is especially susceptible conversion into "Australia." In support of the star there appear Thomas Holding, J. W. Johnston, Frank Losee, Edward Sturgis and others who have won distinction in previous Famous Players productions.

The powerful story which Zangwill wove into his play has been augmented by the latitude that the mobility of the camera affords the director in staging a photoplay, and it is a safe prediction that the adaptation will prove even more effective than the original which was constricted by the narrow bounds of the theater.

HELEN GIBSON MAKES QUARTER MILE SLIDE.

Helen Gibson contributes something new in the way of thrills to "The Human Telegram," a forthcoming Kalem release in the "Hazards of Helen" series. No mere drop from a bridge to a train or leap from horseback to an engine for this episode. The climax of "The Human Telegram" finds Helen taking a daring quarter-mile slide along a telegraphic wire which stretches down the side of a mountain and across a precipice. It required a battery of four cameras to catch the different parts of the thrill. Perfect atmospheric conditions which beautifully outlined the mountains against the clear sky enabled the cameras to get the scene without a photographic flaw.

Saturday, May 6th, is the release date for "The Human Telegram," which tells a story of railroad construction work in the mountain wilderness. To prevent a three-mile trip around the mountain the telegraph wires have been strung over the precipice and Helen's temporary headquarters are in a shack at the mountain top. Besides an unusually strong story and plenty of daring thrills the picture also boasts of an unusually beautiful scenic setting.

BIG SET IN "THE MADCAP."

In the picturization of "The Madcap" by Director William C. Dowlan, in which film play Miss Flora Parker De Haven is playing the featured lead, a wonderful set was erected in the electric light studio, and where some wonderful photography was secured. In this set two large rooms, a ballroom, art gallery and general reception room were shown at the rear of which was shown a regular stage with all of the performers. It is considered one of the most elaborate sets which has been used in a long time at Universal City. Seventy-five people were used in the cast.

"ELUSIVE ISABEL" (Bluebird).

Timeliness has marked the arrival of several Bluebird productions; films carrying topics that were of immedite public interest have been released on the Bluebird program with a regularity that maintained an average of about one in four.

"Elusive Isabel," the release set for May 15, is another feature that hits the nail of public timeliness immediately upon the head. Florence Lawrence, who returns to the screen in this five-reeler, plays the role of a diplomatic spy, sent to this country by a foreign Government to do nothing less than connive, plot and scheme to disdain American neutrality and jeopardise the position of the United States Government in its attitude of neutrality in Governmental and militaristic policies.

The basis of the plot is this connivance among a score of foreign diplomats to have signed on American soil a compact that would give control to the Latin nations of the political, scientific and economical attributes of the whole world. The counter plot is formulated by this woman spy in love with the Government Secret Service operator, who has been commissioned to catch her and thwart her own plans and the schemes of her employers and confederates.

Originally filmed in eight reels, "Elusive Isabel" has been reduced by the process of editing to five reels, retaining in more

Scene from "Elusive Isabel" (Bluebird).

condensed scope the many and various sensations that were embodied in the orginal length. In producing these exciting episodes many novel methods have been employed, and a play of uncommon originality is developed.

Supporting Miss Lawrence are some of the most skillful of Bluebird players, including Sydney Bracey, Wallace Clarke, William Welsh, Paul Panzer, Sonia Marcel, with the leading male role entrusted to Harry Millarde, who plays the role of a Government secret service operator.

"THE WOMAN WHO DID NOT CARE" (Selig).

How Mrs. Boyd, prominent in society circles, and secretly the author of "Madame Gossip's" column in a prominent newspaper, finally realizes the evil of unsavory gossip, and reunites a young man and a young woman, is in brief the plot germ in the Selig multiple-reel drama, "The Woman Who Did Not Care," released through General Film Service Monday, April 24.

"The Woman Who Did Not Care" was produced by Frank

Scene from "The Woman Who Did Not Care" (Selig).

Beal from the story written by Chas. J. Buckley, and features Eugenie Besserer and Edith Johnson, supported by a capable cast. While this unusual drama is in one sense a story of high society, yet it contains much true-to-life newspaper atmosphere. Miss Eugenie Besserer, who has been called by critics the "Ellen Terry" of the animated screen, has many and varied opportunities for emotional work. The scenic backgrounds have been chosen with unusual care and every member of the supporting cast has been selected for convincing types.

"The Woman Who Did Not Care" will uphold the noteworthy standard of Selig plays being released through General Film Company. Wm. N. Selig, president of the Selig Company, has faithfully followed the policy of having each General Film release as perfect as possible. No expense has been spared to make "The Woman Who Did Not Care" an unusual production in every detail. It will be noticed that the foremost stars of the Selig Company, the best photoplay authors, and the leading Selig directors are all united in contributing the best releases for the General Film program.

BIG SCENES IN LAST OF "GRAFT."

Director Richard Stanton makes a declaration that the twentieth episode of the "Graft" serial which has been produced by him and in which he also played the leading role, will excel all others in acting and thrilling situations.

He has staged a fight in a real gas plant, between Robert Harding, played by Stanton, and Stanford Stone, portrayed by Glen White, which is really not mere acting. It shows the effects of a life or death battle between Harding, who has been partially numbed by a blow in the head, and Stone, who is intoxicated up to a point of frenzy.

In another part of this episode some wonderful photography has been done when the figure of Harding rises out of a cocktail glass in the hands of Stone and when the latter dashes it to the ground in fear, both Harding and Dorothy Maxwell, played by Miss Jane Novak, appear before his eyes from the broken glass.

This episode, which is entitled "The Final Conquest," is written around the crooked gas trust and serves to bring to a happy end the various vicissitudes of Harding and Dorothy.

TWO SELIG RELEASES.

"The Hard Way" is a Selig multiple reel feature to be released through General Film Service on Monday, May 15. Jack Pickford enacts a character role that is peculiarly adaptable to his unusual talents. The drama written by Russell E. Smith and produced by T. N. Heffron, presents the story of a high school boy who is tempted to the bright lights by boon companions. How realization came to him is developed in an extraordinary climax. Mr. Pickford is ably supported by Sidney Smith, Harry Lonsdale, Lillian Hayward, Vivian Reed and others. There is a thrilling automobile accident presented during the action of the drama.

On Saturday, May 20, a rollicking comedy, "A Boarding House Ham," will be released by the Selig Company through General Film Service. The action takes place in a theatrical boarding house. Among the characters presented are, The Street Faker, The Animal Trainer, The Property Man, The Strong Man and The Lightning Sketch Artist. There is a lot of fun in this comedy and the sub-titles are carried in clever verse.

FRANCELIA BILLINGTON STAR IN "THE IRON GRIP OF CRIME."

Francelia Billington of the Universal City players, who aptly fits Tennyson's line in being "a daughter of the Gods, tall and most divinely fair," is the star in a five-reel feature entitled "The Iron Grip of Crime," now being produced under the direction of Jay Hunt. In this production Miss Billington enacts the role of a New York school teacher who later becomes the wife of a "rough-neck" detective who in his work on a mysterious tragedy, causes his intellectual, spiritual wife an emotional stress that eventually impels her to fling discretion to the winds and make sacrifices and confessions that astound all who know her.

The photo-drama was written by Frank M. Wiltermood, staff author at Universal City, and he considers the "Iron Grip of Crime" his best literary creation in years of experience as a writer.

Playing opposite Miss Billington in leading roles are Gilmore Hammond, as the detective, and Jack Holt, the latter enacting the part of a rich man's son who is in peril of being sent to the electric chair for a crime of which he is innocent. Hammond was especially chosen for the sleuth's role because of his massive proportions and ability to enact the highly dramatic work this big character part demands. Another popular actor, Paul Byron, is cast as a college student who later becomes a crook.

One of the features of this production is a series of scenes showing the automobile races at Corona, Cal., in which "wild Bob" Burman and two other men met death.

SOMETHING NEW IN SERIALS.

The one fundamental feature which made "The Exploits of Elaine" a tremendously popular serial was the universal appeal of science. Craig Kennedy and his scientfiic methods of investigation was a new thought in motion picture production which aroused world-wide curiosity. Since then, this same appeal has been utilized many times but never with the same result. The more common branches of scientific learning have been seemingly used to the limit.

"The Mysteries of Myra" is evoking a repetition of this former interest because it has struck a scientific note hitherto untouched. The basic theme of this splendid continuous feature is the science of psychology and psychics. A more perfect medium of displaying screen possibilities cannot be found. This different and yet absorbingly interesting subject has been handled in such a way as to make it a real contribution to the motion picture art.

Without the semblance of a doubt, the psychic investigator in "The Mysteries of Myra" will equal, if not surpass, the scientific detective of Elaine.

MARY FULLER IN "THE HUNTRESS OF MEN."

Mary Fuller has not presented such a charming picture in a twelve-month as she does in "The Huntress of Men," a five-reel Universal drama adapted by Catherine Carr from a story by G. Vera Tyler and produced at the New Universal studios at Fort Lee by Lucius Henderson Miss Fuller, who is supported by Joseph W. Girard and Sydney Bracy, wears a gorgeous crystal and jet beaded gown and, with her hair piled high above her charming face and figure, she makes a picture of unusual beauty. Miss Fuller devoted a great deal of

Scene from "The Huntress of Men" (Universal).

care to her costuming in this picture which will be released as a Red Feather feature by the Universal.

"The Huntress of Men" is a type of woman midway between a vampire and a flirt. No "straight" actor could be found on the Universal payroll who possessed the proper cast of features to play the role of the man whom the playwright chose to break the spirit of "The Huntress." So recourse was had to Joseph W. Girard, the Universal "villain," was was exactly the type to enact the part of Fleming Harcourt, a dominant figure both physically and mentally. Harcourt brings "The Huntress" to his feet in a clever manner.

"A MILLION A MINUTE" (Metro).

"A Million A Minute," with Francis X. Bushman and Beverly Bayne in the stellar roles, will be released on the Metro program May 15. This elaborate five-part feature, which is now being completed by the Quality Pictures Corporation for the Metro program, was picturized by Howard Irving Young from the novel of the same name written by Hudson Douglas. John W. Noble, who is directing all the Bushman-Bayne features,

Scene from "A Million a Minute" (Quality-Metro).

produced "A Million A Minute" and was assisted by William ("Bill") Bailey.

"A Million A Minute" is a fast-moving story of romance, mystery, intrigue and adventure, with some excellent touches of comedy relief. There are scores of pretentious scenes in "A Million A Minute," showing cafe life in both New York and Paris, in and around the picturesque New York Harbor, and other interesting glimpses of New York. The supporting cast includes Helen Dunbar, Robert Cummings, John Davidson, Charles Prince, Mrs. Walker, Carl Brickert, William Bailey, Mary Moore and Jerome Wilson.

PATHE'S "IRON CLAW" TO BE IN TWENTY EPISODES.

The announcement by J. A. Berst, vice-president and general manager of Pathe, that "The Iron Claw" will be continued to twenty episodes is more strongly indicative than anything else could be of the great success with which this seriol has met. Mr. Berst in his statement strongly emphasizes the fact that the exhibitors themselves have extended the serial, for it was through numerous letters received from representative exhibitors all over the country requesting the extension that the idea of making such a departure from the original plans was first considered.

When "The Iron Claw" was first decided upon and the announcement of the cast made, it was soon apparent that the exhibitors took an extraordinary interest in the new serial. Pearl White had always proven to be a big attraction in their houses, and with the addition of Creighton Hale and Sheldon Lewis the proposition looked good to them. When the first two episodes were screened it was seen at once that the serial possessed all the elements that go to make a picture great. Mystery, thrills, suspense, excellent acting and careful workmanship were most evident. The serial has more than lived up to the promise of the first episode. The mystery and suspense have been well sustained and it is a fact that the more recent episodes have been even stronger than at first. Edward Jose, the producer, has spared neither pains nor money to make his pictures the very best possible.

"THE END OF THE WORLD" (Great Northern).

The forthcoming release of the Great Northern Film Company, New York, entitled "The End of the World," is a stupendous production, the cost of which involved a great sum of money. The subject is most unusual and interesting, dealing as it does with the probable havoc and destruction wrought by a fiery comet in the earth's atmosphere.

Hundreds of people were employed to take part in the scenes of devastation, where a whole village was set afire by flames descending from the skies, and which was entirely consumed; a shipwreck on a blazing sea; an awe-inspiring electrical storm of great violence rages, and a real flood of great magnitude in the midst of its work of tremendous destruction is vividly pictured. Throughout these scenes and those less thrilling a story of human emotion winds, the whole composing a unique, absorbing and magnificent spectacle.

ADELE FARRINGTON IN "WHEELS OF POWER."

Adele Farrington plays a typical newspaper woman in "Wheels of Power," a five-reel drama which Director Jay Hunt has just finished at Universal City. Miss Farrington's work is consistent throughout the production and her acting of the role of a woman torn by conflicting emotions indicates her complete knowledge of the requirements of the screen. Especially is this noticeable in the last reels of the play where the action is fast.

Not far behind Miss Farrington in excellent acting in "Wheels of Power" is Orrin G. Jackson, who plays the part of John Morris, the city editor of the newspaper upon which Lil Magill (Miss Farrington) is employed. Jackson is at home as John Morris and gives a performance that compels more than usual attention.

C. N. Hammond has the role of Calvert Paige, the newspaper owner; Kingsley Benedict plays Brad Hamilton, a young attorney, and Mina Jeffries is Johnnie Paige, daughter of Calvert. All of these roles are well sustained.

"THE CITY OF ILLUSION" IS CLEANING UP.

At this early date, actually less than two weeks since its release, "The City of Illusion," the Ivan feature current for April, is reported as doing tremendous business. The exchangemen are delighted with the result so far attained and several have ordered additional prints of this feature for immediate delivery. Nearly every exhibitor who has played "The City of Illusion" has come back for more time and many of them have offered 25 per cent. above the regular rental so as to continue the run of phenomenal business for two, three and four days beyond contract period.

FIRST FIVE-REEL KNICKERBOCKER MAY 17.

May 17th is the date decided upon for the release of the first five-reel Knickerbocker Star Feature, starring Lois Meredith. "Spellbound" is the title of the subject, presenting in elaborate sets and magnificent locations a story which may safely be termed noval and original. The exteriors showing the ancestral home of Elsie Yorke, the English heiress played by Miss Meredith, were filmed by special permission of a wealthy Californian whose great country estate, modeled after a famous English homestead, has never before been invaded by the motion picture camera. The interiors are in keeping with the standard thus established, all the rooms shown having been reproduced from photographs of interiors. Even the foliage and glimpses of parks and driveways, shown through open windows, have been reproduced as closely as possible. The principal set in the first two reels of the picture, representing the great hall of the manor, is sixty feet deep, and shows through long French windows perspective of more than three hundred yards.

In the third reel, during the procedure of Harrington Graeme's trial for the murder of Major Cavendish, an East Indian takes the stand and narrates, briefly but dramatically, the circumstances attending the disappearance of a Hindoo idol from the temple of Karsinovoh. The interior of the temple is an exact reproduction of the great temple of Prithi-Devi

Scene from "Spellbound" (Knickerbocker).

at Benaros, which Kipling used in his story of "The Incarnation of Krishna Mulvaney."

Spectacular fire scenes furnish the climax of the picture. They have been staged with all the artistry and detail so favorably associated with the direction of H. M. and E. D. Horkheimer. Several unique lighting effects stand out in the consistently good camera work, especially in the gambling-house scenes and in the remarkable ballroom interior at the end of the fourth reel.

LOCATION AND DESIGN OF THE TICKET BOOTH.

By A. F. Powers, Designer for the Decorators Supply Co.

The location, size and design of the ticket selling booth of the picture theater is a matter worthy of careful consideration. In the legitimate theaters, this is not a matter of such importance and the box office is often located inside the lobby, far back from the street line.

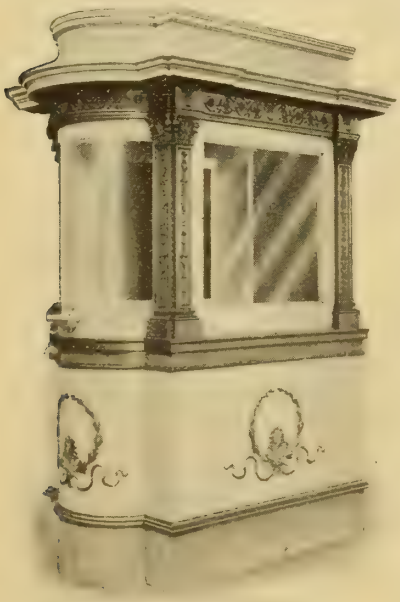
World Theater, Chicago.

With a motion picture theater, however, such an arrangement, especially if the house be located on a busy thoroughfare, would lose a large percentage of its patrons, as every exhibitor realizes the "power of suggestion" in influencing many of his patrons to enter.

There is no better "bally-hoo" for a picture theater than an artistic ticket booth located close to the front of the lobby with the cashier ready to hand out the tickets to the passers by. With this arrangement a "Now Open" sign is hardly needed.

Princess Theater, Joliet, Ill.

The exhibitor should always have the ticket selling booth in plain sight of passers-by, and in busy "down-town" locations as near the edge of the sidewalk as possible. The illustration of the World theater, in Chicago, located on a busy thoroughfare, shows an arrangement of the booth extending to the edge of the sidewalk, which is a very good arrangement, as this theater depends greatly on "getting them as they go by."



Booth Built by Decorators' Supply Company.

The illustration of the Princess theater of Joliet, Illinois, shows a good arrangement for a theater in a smaller city or a neighborhood house as the ticket booth is located just far enough back from the sidewalk to allow for storm doors which are installed in the winter.

The booth need not be large, but should be carefully and artistically designed, and should not be considered as a part of the building, but more as a fixture or piece of furniture; a booth which stands alone in a lobby, free from the wall, should, if square or octagonal, not exceed four feet in width and depth.

The ticket booth shown is two feet eight inches wide by four feet eight inches deep, which gives just sufficient room for the cashier.

Such booth can be purchased complete with glass, marble base, brass shelf and decorated to suit the taste of the purchaser, and built to fit the slope of the floor. It is always best to have the booth decorated by the manufacturer at the factory, as the decorating of the booth at the theater is always a problem.

FORD BEEBE WITH SIGNAL.

Ford Beebe is a new arrival at the studios of the Signal (Mutual) company. He is an experienced publicity man and free lance writer, and he will assist with the scenarios, as well as with the advertising.

COMEDIES OF A CARTOONIST.

Comedians who do a St. Vitus dance on the motion picture screen, when they should be as sedate as deacons, and brickbats and skillets which float with lackadaisical ease, when they should have the velocity of cannon balls, are the flies-in-the-ointment of the animated cartoonist's existence. So thinks Earl Hurd of Los Angeles, one of the artists of the Bray Studios. Mr. Hurd is the creator of "Bobby Bumps and His Goatmobile," the eighteenth release of the Paramount-Bray Animated Cartoons.

Bobby and the Goatmobile.

"The drawing and timing of an action is a brand new science and any artist who is willing to spoil a few hundred feet of film and some time and patience, will feel amply rewarded if he can see his characters come to life before his eyes and act in an almost rational manner," declares Mr. Hurd. "The animated cartoon is an entirely different proposition from any other kind of drawing. My first attempts on the screen could only be looked at through smoked glasses. Characters that I had expected to walk sedately into a picture, volplaned in, and other objects that I had drawn to move with speed were simply wafted along."

The story of "Bobby Bumps and His Goatmobile" concerns Bobby, a pinafored maiden, and a rival playmate. Bobby, out riding in his car, propelled by goat power and a treadmill affair, meets the other youngster towing the tiny Miss in his coaster. The maiden prefers goatmobiles and changes vehicles, whereupon the disappointed rival plans revenge, steals Bobby's engine and effects his downfall, but not until after a joy ride in which Bobby breaks speed laws and numerous other things.

NIGH STARS WITH MISS SNOW.

Director William Nigh, who recently completed the sensational five-part production, "The Kiss of Hate," with Ethel Barrymore in the stellar role, has begun work on a new feature for Metro in which he will be co-starred with Marguerite Snow. "Buttsy's Glory" is the name of the new production, and it was written by Mr. Nigh. Not content with writing it and starring in it, Mr. Nigh is going to go one better in this wonderplay and introduce his wife in a prominent part. She is known on the stage and on the screen as Citta Cameron, but she has never appeared on the Metro program.

"Buttsy's Glory" is a comedy drama. Part of the story is laid on the East Side and along the Great White Way, and the remainder in the West. Mr. Nigh has surrrounded himself and Miss Snow with a strong supporting cast which includes such players as Robert Elliot, Roy Applegate, Julius D. Cowles, R. A. Breese, Lieutenant Victor De Linsky, Martin Faust, Cecilia Griffiths and Frank Montgomery. David Thompson, Mr. Nigh's assistant director, will also have an important role in "Buttsy's Glory." Mr. Thompson formerly played leading roles opposite Miss Snow in Thanhouser productions.

"A DASH OF COURAGE" (Keystone).

Speeding automobiles and stout stone walls combine to produce some laughable thrills in "A Dash of Courage," a current farce from Mack Sennett's studios destined for release on the Triangle programme. Harry Gribbon and his fellow funmakers happily survived situations in which they were spilled rather promiscuously over the landscape.

The trouble all started when Harry and his crook band got hold of a telegram delegating a police commissioner to make collections for the Old Cops' Home. Harry takes his place and begins to collect by wholesale from the safe of the richest man in town. As his men have chloroformed the police force and taken their uniforms it is a motley crew that responds to the victim's call for help. The supposed police suggest that he wait until the robber has got the money, which can be produced as evidence. After the success of this ruse they start to make their escape.

Scene from "A Dash of Courage" (Keystone).

Meanwhile the regular police have been revived and lead the chase when a second call for help comes. New automobiles will be needed if Sennett wants to repeat the chase, but the stone wall still stands to test the mettle of any venturesome Keystoner who wants to match his skull against the rock.

RISKS LIFE FOR REALISM.

Driving an automobile across a thirty-five-foot chasm at a sixty-mile-an-hour clip, is a feat performed by Thomas Chatterton in "The Secret of the Submarine," the big Mutual-American film play which has its first chapter release on May 8.

To do the stunt, Mr. Chatterton, who essays the role of Lieut. Jarvis Hope, U. S. N., in the big picture, overcame objections of directors and managers, who had employed Al Thompson, a professional dare-devil, to make the mad ride, and mad ride it was.

The scene was taken on the road between Los Angeles and

Tom Chatterton Driving Across 35-Foot Chasm.

Santa Barbara, at a spot where a bridge had actually been washed out by the spring rains. Three cameras were trained on the flying car, catching it as it left the broken side of the bridge as it went through the air and landing on the far side. The accompanying picture shows the car just leaving the bridge for its plunge through the air.

There was no announcement made of their plans by the producing company, but the authorities of Camarillo, a small village nearest the scene, scenting the excitement, dismissed school, so that the pupils could witness the thrill-making.

"Aeroplanes are tame to this," Mr. Chatterton commented as he received the congratulations of Director Sargent. "I was never sure that the machine would stay right side up, and when we landed on the far side I thought my teeth were all jarred loose. But it will give a thrill to the story, and that is what we are after, realism with a big 'R'."

The following day a tourist party ran off the bridge, killing the chauffeur, so the "movie" way of jumping chasms is safest after all.

"LIFE WITHOUT SOUL" (Ocean).

In its new form "Life Without Soul," the Ocean production which is being marketed by the Raver Film Corporation, will tell a slightly different story. While the theme has not been tampered with, a new interest has been added to the production in its re-editing. The idea conveyed in the story is brought out more forcefully and a greater degree of interest has been injected into the entire picture.

In the revision of this picture, Mr. Raver—under whose personal supervision this work was done—had some scientific scenes inserted that not only clarify the story but help materially toward giving the subject a still greater interest. These scientific films show the blood coursing through the veins and arteries, the conjugation of cells and the reproduction of life in the fish world. They lend a more convincing atmosphere to the laboratory scenes and cause the final results of the scientist to appear logical.

A new color scheme is also carried out in the tinting and toning of the picture. The colors are applied so as to accentuate the idea carried in the action and also to add to the atmosphere so as to convey the impression desired. In its new form "Life Without Soul" besides its entertaining value also has an educational worth.

E. L. DAVENPORT METRO ACTOR.

Edgar L. Davenport, of the famous family of Davenports, who have contributed so many notable artists to the speaking stage, is now appearing regularly in Metro productions and will next be seen on the program in "Dorian's Divorce," in which Lionel Barrymore and Grace Valentine are starred. He was last seen on the Metro program in "The Blindness of Love."

Mr. Davenport excels in the roles of middle aged men, and generally appears as a banker, broker or other successful business man. He began his stage career when he was a mere boy, playing the title role in "Peck's Bad Boy." He appeared as leading man for many prominent Broadway stars, including Otis Skinner, Nat Goodwin, James K. Hackett, E. H. Sothern and many other notable players.

NOTES OF THE TRADE

ROBERT CLUGSTON, who was engaged by Gaumont for an important part in "The Haunted Manor," has been assigned a strong role in "The Isle of Love." In this Gaumont five-reel feature Gertrude McCoy is the star. Mr. Clugston impersonates a wealthy clubman who is desperately in love with the heroine. The photoplay will be released May 15.

* * *

"Ambrosia," a five-reel comedy drama in which Ella Hall is being featured, is being filmed by Director Robert Leonard, who also wrote the photoplay. In this feature production Miss Hall takes the part of a twelve-year-old girl, the type which has heretofore made her so well known in the photoplay world Others in the cast are: Adele Farrington, Betty Schade, Harry Depp and Kingsley Benedict.

* * *

"The Heart's Tribute," a three-act drama produced by the Lubin Company and released April 20 through the General Film Company. The story is by Dr. Daniel Carson Goodman, with direction of Rene Plaissetty.

* * *

The football teams of the Alhambra, Cal., High School staged an exciting game recently for the benefit of the big scene in the college comedy, "Cupid's Touch-down," featuring Jack Pickford and produced by Frank Beal. The boys played as if the championship game of the year were at stake.

* * *

President Samuel S. Hutchinson, of the American Film Company, Inc., is in New York on a business trip, having arrived from Chicago several days ago. Mr. Hutchinson reported everything moving smoothly at the American, Signal and Mustang studios, where a number of important productions are now under way. He expects to remain in New York for some days, during which he will participate in a series of important conferences with President Freuler, of the Mutual.

* * *

"The Story of Edwin Baptiste," prepared by Olga Printzlau from Tennyson's poem "Maud," has been completed by Director Rupert Julian, who also played the feature lead. Julian is now engaged in filming "The Fur-Trimmed Coat," from the story of Irene Haere and prepared for the screen by E. J. Clawson. It is a one-reel photoplay, but with an all-star cast including Julian, Miss Elsie Jane Wilson, Miss Francelia Billington, Douglas Gerrard and others of the Universal Stock company.

* * *

Gustav Frieling, an attorney, who has been enjoying a good law practice in New York, has been engaged by Director William Nigh to play the role of the District Attorney in "Buttsy's Glory," in which Mr. Nigh and Marguerite Snow are starred.

* * *

"Millionaire Billie," one-act comedy, produced by the Lubin Company and released April 22 through the General Film Company. Billie Reeves featured in a story written and directed by Clay M. Greene, in which it is shown that money is a better blanket than even charity for the covering of a multitude of sins.

* * *

Anna Little, Frank Borzage and Jack Richardson are the featured players in "Unlucky Luke," a novel Western drama in three acts to be released shortly by the Mutual under the "Mustang" brand. Miss Little appears in the role of a school teacher, while Borzage, who is also directing the picture, essays the role of "Unlucky Luke," a cowboy.

* * *

Mabel Taliaferro, the dainty and winsome Metro star, plays the role of a boy in "The Snowbird," a forthcoming five-part wonderplay on the Metro program. Edwin Carewe, who is directing Miss Taliaferro, also has a prominent part in "The Snowbird."

* * *

Director Jay Hunt is preparing to film a story of New York politics and underworld life, but the title has not been selected nor has the cast been made up. It is expected Adele Farrington will play the feature lead as she did in "Wheels of Power," a five-reel feature which has just been completed.

* * *

Paul M. Bryan, of Denver, Col., a photo-playwright who has written a great many Gaumont dramas, is now visiting in the East. Mr. Bryan devoted himself so closely to his work that his physician advised him to take a vacation. Thinking to combine business with pleasure, he came east to visit the Gaumont studios and confer with General Manager F. G. Bradford and Scenario Editor George D. Proctor.

* * *

"One of the Pack," produced by the Lubin Company, and released April 18, through the General Film Company, is a two-act drama written by Tom Gibson and directed by Leon D. Kent.

The strong lights of the studios have temporarily affected Mme. Petrova's eyes and she has been obliged to take a rest. Immediately after completing the final scenes in "The Scarlet Woman," for the Metro program, Mme. Petrova, accompanied by a group of friends, sailed for Bermuda. While there she expects to write the scenario for her next production.

* * *

Director Otis Turner has been given a vacation and his company, with J. Warren Kerrigan as the star will be directed by Jack Conway. The name of the first photoplay to be directed by Conway is "The Silent Battle," from a story by George Gibbs and prepared for the screen by F. McGrew Willis. The company will begin work on the new five-reel feature production next week, and in the cast will be Lois Wilson, Madge George and Harry Carter. Turner before leaving completed "The Soil" in which the Misses Wilson and George and Harry Carter appeared.

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One of the biggest sets ever erected on a studio stage was put up by James Loy, Balboa's boss carpenter, for the production of a screen version of "Sultana." Ruth Roland and William Conklin are being featured in it. The set was so large that the camera had to be placed two hundred feet away to get all of the construction into the picture. Sherwood Macdonald is the director in charge.

* * *

Director George Cochrane and his featured actor, Thomas Jefferson, have completed the picturization of "Corporal Billie's Comeback," a comedy written around the life of an old soldier. It is in two reels, and gives Jefferson an excellent opportunity for his well known character work. A new subject will be taken up by Cochrane next week.

* * *

Ed Sedgwick is a recent acquisition to the Vogue-Mutual studios. Ed is known as one of the biggest men, physically speaking, appearing in screen comedies, standing well over six feet and weighing in proportion.

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In chapters one and two of the George Kleine motion picture novel, "Gloria's Romance," Billie Burke, the star, wears a Lucile frock, some dainty pajamas, a $275 negligee, a suit of boy's clothes, the garb of a Seminole Indian squaw and another Lucile gown.

* * *

"Chinatown Villains," is the title of a laugh-maker now under way at the Vogue-Mutual studios under the direction of Jack Dillon. The comedy presents some remarkable trick photography, one scene in particular depicting a man falling from the roof of a skyscraper followed by a crash through a skylight.

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"The Other Woman," a two reel society drama, in which the leads are played by Dorothy Davenport and Emory Johnson, has just been finished by Director Lloyd Carleton at Universal City.

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Jack Pickford will be featured in "The Hard Way," being produced by T. N. Hefford at the Selig Pacific Coast studios.

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Director William Bowman has completed a one reel comedy entitled "The Golden Boots," in which Albert MacQuarrie, Mary Haines and Ed Brown play the roles. The story was written by Bowman and Miss Olga Printzlau prepared the working scenario.

* * *

Ben Turpin, late of Essanay, will appear shortly in his first Vogue-Mutual release. The picture is being filmed under the direction of Jack Dillon. The release as yet, is without a title.

Director Jacques Jaccard has completed the picturization of a prison play entitled "The Cage Man," and is now preparing to produce a big serial, the scenario of which is being written by Jaccard and Miss Olga Printzlau. In this serial Miss Ruth Stonehouse will play the lead, with G. Raymond Nye, Charles Gunn and Eddie Polo in the supporting cast

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The production of "Romeo and Juliet," in which Francis X. Bushman and Beverly Bayne will be starred, promises to be one of the most pretentious features ever offered on the Metro program.

* * *

Marguerite Nichols has affiliated herself with the American Film Company, Inc., and will make her initial appearance in the forthcoming Mutual release, "The Masterpiece." Miss Nichols' professional career has been connected entirely, before joining the Mutual, with the Balboa company.

* * *

The Smalleys have completed the filming of Lois Weber's psychological drama in five reels entitled "The Eye of God," in which Tyrone Power plays the featured lead, and they will next produce "Shoes," a story by Stella N. Herron, and from which Lois Weber prepared the screen adaptation. In this film play, Miss Mary McConald, one of the younger actresses of Universal City, will play the featured lead. In the supporting cast will be Mrs. Harry Davenport, Lena Baskette, the clever child dancer; William V. Mong and Harry Griffith. The story from which the adaptation was made appeared in an eastern magazine and contained strong dramatic possibilities.

PICTURE THEATERS PROJECTED

ARGENTA, ARK.—The new Princess theatre, recently opened, is devoted exclusively to the exhibit of pictures. House has seating capacity of 650; fixtures and decorations cost $7,500; building alone cost $12,500. Louis Rosenbaum is manager.

ALLENTOWN. PA.—George Steiber plans to erect a two-story moving picture theater, 60 by 90 feet, to cost $10,000.

ATLANTA, GA.—Bonita theater will expend over $4,000 in alterations to the building.

AUDUBON, IA.—A new moving picture theater is under construction for Don J. Preston, with seating capacity of 500.

AUSTIN, MINN.—M. Latta is having plans prepared for a new opera house, 55 by 140 feet, to cost $40,000.

BISBEE, ARIZ.—G. E. Reeves is reported to have taken over the Royal and Orpheum theaters.

BELLEVILLE, ILL.—An unimproved lot at the corner of Main and Race streets has been leased by John G. Fredericks. It will be operated during the summer months as an airdome.

BRECKENRIDGE, MINN.—J. H. King and J. W. Fulmer have leased a store property and will convert it into a moving picture theater.

BRICELYN, MINN.—Joseph A. Moore and Milton Sampson, who leased the Bricelyn opera house, have opened it as a first-class moving picture theater.

BROOKLYN, N. Y.—Metropolitan Amusement Company, 168 Manhattan avenue, plans alterations to their moving picture theater, to cost $7,000.

BRIDGEPORT, CONN.—The Lennox theater has been reopened and renamed the Star.

BROOKS, ME.—A new moving picture house has been opened by Pearl Crockett.

BROWNSDALE, MINN.—The Enterprise theater has been renamed the Utopian.

BLACK RIVER FALLS, WIS.—The Fox theater is now being conducted by F. A. Parsons.

CLARKS, NEB.—I. O. O. F. lodge plans the erection of a two-story theater and lodge building, 48 by 80 feet, to cost $18,000.

CRETE, NEB.—The Lyric theater has been taken over by Theodore Kemples.

CHICAGO, ILL.—Edgar Hagelin is planning to erect a three-story theater, store and office building, to cost $50,000.

CHICAGO, ILL.—Architect Albert A. Schwartz, 601 Straus building, is preparing plans for a two-story theater, store and office building, 100 by 125 feet, to cost $80,000.

COUNCIL BLUFFS, IA.—The Frank theater at the corner of Broadway and Frank streets, has been opened by R. S. Hunter and F. E. Reed.

CAMBRIDGE, MASS.—The property at 573 Massachusetts avenue has been purchased by Max J. Mydans, upon which he will erect a fireproof moving picture heater, with seating capacity of 2,500.

CLARKSVILLE, MISS.—Crescent Amusement Company, N. J. Williams, secretary and treasurer, will erect a moving picture theater to be known as the Elite.

CLEVELAND, O.—Thomas Urbansky, 2364 Ontario street, is having plans prepared for a one-story moving picture theater, 76x130 feet, to cost $25,000.

CLEVELAND, O.—Fulton Square Building Company plans to erect a one and two-story moving picture theater, to cost approximately $40,000.

DENVER, COLO.—The South Broadway theater is now owned and operated by E. J. Freeman.

DUQUESNE, PA.—Architects Carlisle & Shaner, Jenkins building, Pittsburgh, Pa., are preparing plans for a one and three-story moving picture theater and store building, 140 by 80 feet.

DENVER, COL.—Lewin & Lesser, 1544 Curtis street, plan to expend $15,000 in remodeling the United States theater.

DES MOINES, IA.—Charles Allen has taken over the Jewell theater formerly conducted by Eugene Brister.

DETROIT, MICH.—O. Ossowski, a real estate broker, 670 East Forest avenue, plans to build a two-story theater and store building, 96 x 170 feet, to cost $30,000.

DETROIT, MICH.—Colonial Theater Company plans to erect a $50,000 theater and store building.

DILLON, MONT.—The Rex theater has been taken over by O. T. Estlin.

ERIE, PA.—John Haner, 15th and Chestnut streets, is considering plans for a $6,000 moving picture theater.

ENNIS, TEXAS.—Grand theater will erect additional story; gallery and boxes; cost $8,000.

ELKHART, IND.—George Brookins, who recently purchased the Star theater, is making extensive improvements to the house. It has a seating capacity of 400.

EDGERTON, WIS.—H. E. Peters will erect a two-story moving picture theater and lodge hall, 44 by 111 feet.

FORT VALLEY, GA.—George Slappey will erect an opera house to seat 800 persons.

FERGUS FALLS, MINN.—The Lyric theater has been taken over by M. W. Appleby.

FALLON, NEB.—The Temple theater has been purchased by Charles Martin.

GAINESVILLE, FLA.—W. M. Clark, who recently purchased the Alamo theater, is making a number of improvements to the house.

GALVESTON, TEXAS.—G. W. Bell, Jr., and M. Ulrich plan to erect a modern moving picture theater.

GRAND RAPIDS, MICH.—Thomas Graham will erect a brick moving picture theater at the corner of Grand avenue and Michigan street. It will have seating capacity of 600.

HARTLEY, IA.—The Rex theater has been taken over by R. J. Stewart.

HUTCHINSON, MINN.—A. W. Dibble has disposed of his interest in the Rex theater to Werdin & Habberstad.

HENDERSON, N. C.—First National Bank is reported having plans prepared for moving picture theater on Main street.

HOPEWELL, VA.—Continental Amusement & Investment Company, Inc., capital $50,000; Charles J. Stein, president, 1340 Fairmount street, Washington, D. C.; A. Krupshaw, vice-president; John Krupshaw, treasurer; both of 712 K street, N. W., Washington, D. C.; W. H. Daniel, secretary, Hopewell; S. S. Stein, manager, 3043 M street, N. W., Washington, D. C., will erect moving picture theater at the corner of F and Cawson streets.

HOPEWELL, VA.—Up-to-Date Amusement Company, Inc., is having plans prepared for theater, 50 by 110 feet; one-story in height; two stores on first floor; seating capacity 1,500; cost $25,000; completion by May 1.

HOPEWELL, VA.—Matthew Morris will erect a moving picture theater, 24 by 94 feet.

JOPLIN, MO.—Electric Theater Company has an option on site on Virginia avenue for a theater building; concrete, brick and steel; stage 32 feet deep; will construct runway to connect with present building; install $10,000 pipe organ; auditorium to seat 2,300; cost $75,000.

KANSAS CITY, MO.—The contract has been let for the construction of a moving picture theater at the corner of 36th and Troost avenue, for A. H. Neeves, to cost about $20,000.

KEARNEY, NEB.—F. G. Green plans to erect a $10,000 moving picture theater.

LOS ANGELES, CAL.—The Strand theater at the corner of 54th and Vermont streets is now being conducted by A. C. Owley.

LOS ANGELES, CAL.—W. Besselman has taken over the Gaiety theater at 2407 Central avenue.

LOUISVILLE, KY.—The interior of the Novelty theater at the corner of Fourth avenue and Green streets, has been redecorated and the seating capacity rearranged.

MANSFIELD, O.—White Way theater, Timothy Roberts, manager, contemplates remodeling their present building. The improvements being considered consist of tearing out walls and constructing new front, etc.

MANSFIELD, O.—Kraus & Koots, owners of the opera house here, are considering making extensive improvements to the building.

MARSHFIELD, WIS.—The store building owned by Kliner, Lange & Scharmann Company will be converted into a modern moving picture house.

MT. CARMEL, ILL.—John Coleman, who recently took over the Joy theater, has made a number of improvements to the house.

MILWAUKEE, WIS.—The New Park theater at 339 Broadway is now being operated by Jacob Schilman.

MILWAUKEE, WIS.—Frederick Miller plans to erect a three to six-story theater and hotel building, 125 by 300 feet.

MISHAWAKA, IND.—A number of improvements have been made to the Princess theater.

MUSCODA, WIS.—W. Davis plans to erect a one-story moving picture theater, 40 by 100 feet, to cost $10,000.

MUSCODA, WIS.—Frederick Paulick is considering plans for a two-story opera house, 50 by 100 feet.

NATCHILOCHES, LA.—Henry Williams will erect a small but modern opera house.

NEBRASKA CITY, NEB.—The Paramount theater, owned by R. R. Booth, has been enlarged and the seating capacity increased.

NEW BETHLEHEM, PA.—Andrews Land Company, F. Andrews president, plans to erect a two-story theater, store and office building, 50 x 100 feet.

NEW ORLEANS, LA.—Herman Fitchtenberg will erect fireproof moving picture theater; interior finished in polished Caen stone; exterior terra cotta; seating capacity 800; $10,000 pipe organ; $2,500 electric sign; total cost $100,000.

NEW YORK, N. Y.—Greenwich Movie Company, A. Bolognino president, A. Fanchi treasurer, 189 Eight avenue; erect one-story moving picture theater, 50 x 100 feet; cost $20,000.

NEW YORK, N. Y.—Thomas Cantwell plans the construction of a fireproof theater building, 58 by 164 feet, to cost $65,000. Lessee Ascher's Wonderland Company, 2952 Third avenue.

NORFOLK, VA.—The Wonderland theater, located on Granby street, has been purchased by Markell & Johnson, who will conduct it as a moving picture house.

PENSACOLA, FLA.—H. M. Navaratt has reopened the opera house.

PANAMA, ILL.—The New Grand is the name of a moving picture theater opened here by J. D. Williams.

PHILADELPHIA, PA.—Harry B. Hammond has conveyed the moving picture theater at 5026-28 Baltimore avenue to Rose Kenin for a nominal consideration subject to a mortgage of $27,664. The building is situated upon a lot 40 x 92.9 feet, and is assessed at $25,000.

PIKESVILLE, KY.—The Royal is the name of a new moving picture house opened by John A. Bentley.

PITTSBURGH, PA.—D. Chartkin, 1413 Irwin avenue, is having plans prepared for a one-story moving picture theater, 176 by 40 feet, to cost $35,000.

PROVIDENCE, R. I.—Emery Amusement Company plans the erection of a $100,000 theater building.

REDWOOD CITY, CAL.—Ellis J. Arkush has taken title to a piece of ground upon which he plans to erect a modern moving picture theater of fireproof construction.

READING, PA.—The Gem theater, located at the corner of Tenth and Spring streets, operated by Julius G. Hansen, has been enlarged and remodeled.

SAN BENITO, TEX.—G. B. Falligaut has let contract to erect a moving picture theater, 100 by 41 feet, with stucco finish.

SANDUSKY, O.—The Royal theater on Water street has been remodeled and reopened by Elmer Bauer and Jean Lingen.

SAN FRANCISCO, CAL.—Extensive improvements have been made to the Valencia theater, and a handsome pipe organ installed costing approximately $8,000.

SAN FRANCISCO, CAL.—A commodious fireproof moving picture theater will shortly be erected at the corner of Ellis and Mason streets by the Ellis Street Investment Company, Inc.

SHREVEPORT, LA.—The New Lyric is the name of a moving picture house opened by Charles Rick.

SIOUX CITY, IA.—The Isis theater, recently taken over by A. M. Wood, has been redecorated and reopened.

SIOUX CITY, IA.—Curslow Estate plans to erect a two-story moving picture theater and office building, 45 by 75 feet, to cost $12,000.

SPRAY, N. C.—O. L. Robertson will erect moving picture theater, 22 x 78.10 feet; brick; metal roof; wood on concrete floors; hot air heat; electric lights; cost $3,000.

STEVENS POINT, WIS.—J. R. McKinley, proprietor of the Ideal theater, plans the erection of a new one-story moving picture house, 40 by 150 feet, to cost $12,000.

TISHOMINGO, OKLA.—Charles Illiam plans to erect a modern fireproof moving picture theater.

TITUSVILLE, PA.—Approximately $15,000 will be expended in remodeling the Orpheum theater.

TERRINGTON, NEB.—W. H. McDonald plans to build a moving picture theater of fireproof construction, to cost $12,000.

UNION, IA.—The Princess theater is now being conducted by Clarence Haldersen.

UNIONVILLE, MO.—The new Royal theater, built and operated by Percy O. Jones, has made commendable progress since it made its initial bow to the public. It is the only house in the town. The building covers an area 40 by 90 feet; lobby 10 by 40 feet; seating capacity 500; stage 16 by 30 feet; now using Metro, Gold Rooster, Fox, V-L-S-E features and General Film Service; cost $5,000.

UNION HILL, N. J.—De Riso Brothers, 217 Third street, have the contract on a two-story theater, store and office building, 97 by 180, for Goldberg & Kramer, 7 West Thirty-seventh street, New York. The structure will represent an investment of $40,000. Lessee Squires theaters.

WILMINGTON, O.—Frank Murphy plans to erect a $100,000 moving picture theater and store building.

WASHINGTON, D. C.—Harry M. Crandall, 802 First street, N. W., has plans under consideration for a theater on Fourteenth street, N. W., 100 by 160 feet, with seating capacity of $1,500.

WASHINGTON, IND.—The Theato theater has been taken over by the Palmer Amusement Company, thoroughly overhauled and reopened.

Slides Theatre Announcement, $1.25 per dozen. We have everything, order what you want or send for catalog.
NIAGARA SLIDE COMPANY, Lockport, N. Y.

Trade News of the Week

Gathered by Our Own Correspondents

Boston Doings

New Boston Home of Pathe Is a Show Place—Many Important Changes in Personnel at the Film Distributing Offices—New International Film and Unicorn Companies Getting into the Stride—Other Notes.

By William M. Flynn, Boston Correspondent of the Moving Picture World.

BOSTON, MASS.—The new Boston home of the Pathe is one of the show places of New England from a moving picture standpoint, and Manager Samuel Bernfield has been kept busy escorting visitors through the palatial exchange. Over the door at the entrance to Nos. 7 and 9 Isabella street hangs a gilded rooster with the word "Pathe" emblazoned in gold and the structure is refined and dignified throughout.

The lower floor of the building looks more like a bank than a moving picture exchange. Manager Bernfield's office is on the right as you enter from the street, while on the left, separated from the rest of the room by a long, highly-polished counter, is a battery of stenographers, clerks and office assistants. At the rear of the first floor is the cashier's cage and the rest of the executive offices.

The exhibition room, inspection and shipping departments and vaults are capable of storing more than 1,000 reels of film, are situated on the second floor. The building is so planned that films may be transported by means of the rear fire escapes from the shipping department to teams and automobiles in a yard at the rear, which eliminates the necessity of carrying these films through the office or any other part of the exchange. An elaborate poster department has been established in the basement, the main aisle of which has been christened "Broadway."

Manager Bernfield justly takes considerable pride in his new quarters. The building is absolutely fireproof. It is built of brick and concrete, the interior trimmings are of oak and there is an abundance of light and fresh air. The new location is expected to be a great convenience to the host of New England exhibitors that do business with the Pathe people.

Practically no change has been made in the personnel of the local Pathe staff. John Donnelly will continue covering the Rhode Island territory, Harry Goldman, Connecticut; M. P. O'Flaherty, western Massachusetts; Robert C. Kinney, eastern Massachusetts, and Walter P. Davidson, Maine and New Hampshire. These men at the present time are helping Manager Bernfield prepare the campaign that is soon to be launched to exploit the new Pathe serial release, "Who's Guilty?" This serial is expected to prove even more popular than the "Iron Claw," the episodes of which have been increased from fourteen to twenty at the request of a host of New England exhibitors, including Samuel Wasserman, secretary of the Moving Picture Exhibitors' League of Massachusetts, Inc. Mr. Wasserman is the proprietor of the Eagle theater in Roxbury.

Former World Man With International.

Boston, Mass.—Edwin H. McCloskey, former Boston correspondent of the MOVING PICTURE WORLD and one of the best-known and popular newspaper men in New England, is now making a name for himself in the local moving picture field. He has joined the road staff of the New England branch of the International Film Service under Manager Frank H. Vine and is traveling through Massachusetts exploiting the "Mysteries of Myra," the big International psychic serial. Mr. Closkey recently returned from the South where he was connected with the Atlanta office of the General Film Company and later exploited the "Social Pirates" serial for Kalem. He is well acquainted with conditions and exhibitors in Massachusetts and should prove a valuable asset to the International Film Service.

Becomes World Film's New England Manager.

Boston, Mass.—Frank A. Grady, former assistant New England branch manager of the V-L-S-E, has been made New England manager of the World Film and since assuming his new duties has been receiving congratulations from exhibitors and friends in and out of the moving picture business throughout the country. Mr. Grady has a pleasing personality and a magnetic character that is bound to increase his popularity in this territory and materially increase the World bookings. He has been connected with the New England office of the V-L-S-E ever since it was opened in Boston, and previous to that time was a road man for the local branch of the General Film ompany for about three years.

J. Lester Reardon, who was formerly a road man for the V-L-S-E, has been made assistant branch manager of that company to fill the place made vacant by the departure of Mr. Grady. Bert Cornell, former shipper of the V-L-S-E, has been made booker for the New England branch of that corporation and Maurice Curran will hereafter do the shipping.

George Balsdon, New England manager of the V-L-S-E, has just returned to Boston after an extended business trip through the cape section of Massachusetts and he reports the outlook very promising.

Local General Film Notes.

Lawrence J. Hacking, former manager of the Boston office of the General Film, has been transferred to New Haven, Conn., to handle the affairs of the company in that territory. E. A. Farrell, who went South the first of the year to direct the destinies of the General Film in that section of the country, has returned to his old position at the head of the New England branch of the same company. From all accounts, Mr. Farrell is mighty glad to get back to little old Boston. The South may be a great place for some people, but he thinks the North is the only place for a Northerner. Samuel Haas, who went to the Dallas, Texas, office of the General early in January, has also returned to the Boston branch and shaken the alkali out of his shoes. Sammie got a peek at the Indians and cowboys in their native haunts and is satisfied.

New Unicorn District Managers.

Boston, Mass.—The Unicorn combination has taken over the United Film Service and Mr. Fred B. Murphy, former proprietor of that service, is now the eastern manager for the new enterprise that is about to launch a 21-reel program for New England exhibitors.

J. A. Eslow, who, up to a short time ago, was New England manager of the Universal, has been made western manager of the Unicorn and has left Boston for San Francisco to take up his new duties.

A. S. Schaller Heads New England Universal.

Boston, Mass.—Albert S. Schaller is the new head of the New England branch of the Universal. He has been prominent in moving picture affairs in New England for several years and is thoroughly acquainted with and eminently fitted to fill his newly-acquired responsibilities. Mr. Schaller was assistant manager under Mr. Eslow ever since the Universal took over the enterprises of Walter Greene in Boston four years ago. Previous to that time he was employed as accountant by Mr. Greene.

The Empire, Maguire & Connery's theater at Salem, Mass., has gone over from stock to pictures and vaudeville, and from reports the change has increased the box office receipts.

IN NEWARK, N. J.

By Jacob Kolter, Newark Correspondent.

Observes First Anniversary.

Newark, N. J.—The Lyric theater, 211 Market street, last week observed its first anniversary under the management of R. G. Tunison. A special program was given.

Lyceum, Orange, to Open.

Orange, N. J.—The Lyceum theater, 508 Main street, will be opened as a first-class moving picture house on May 1, by G. E. Siegel, a well-known exhibitor from New England. Mr. Siegel has completely renovated his place, and has installed all new opera chairs and projection equipment.

Picture Houses Help.

Newark, N. J.—The various moving picture houses of Newark aided the clean-up crusade last week by showing slides of the work and how the city could be improved. The managers of the moving picture houses gladly offered their assistance. The campaign was conducted very vigorously and much credit is due the managers for the publicity given to the crusade.

Assistants to Organize.

Newark, N. J.—The assistant operators of Newark and vicinity are planning an organization in the very near future. The purpose of the association is to secure recognition from the operators' union so that only members of the assistants' organization will be permitted to work with union men. M. R. Heslowitz, assistant operator at the U. S. Palace theater, Orange, is the main backer of the idea. He has already enlisted the support of several other assistants and a meeting is scheduled for the near future.

CANCELLED

Buffalo News Letter

Rochester Wants to Be Excepted in the Proposed Christman Censorship Law—Ford Cars on the Stage at the Academy—The Allendale's New Policy—Exchange Notes and News of Exhibitors.

By Joseph McGuire, Special Correspondent, 611 Erie County Bank Bldg., Buffalo.

ROCHESTER, N. Y.—In behalf of moving picture theater owners in Rochester, N. Y., Attorney John J. McInerney of that city has asked that an amendment be made to the Christman bill, introduced at Albany, N. Y., providing for the naming of three moving picture censors by the Regents. The amendment would except Rochester from the provisions of the measure.

"Rochester has passed an ordinance," said Mr. McInerney, "which provides for adequate censorship for moving pictures. The morals of a community must be judged locally. Every week in Rochester the number of persons equal to the population of this city attend moving picture theaters. Is it wise to disregard their interests and attack unduly their means of education and recreation?"

ACADEMY PROFIT-SHARING.

A Ford Car a Month to Patrons—Assembling Fords on Stage.

Buffalo, N. Y.—Manager Michaels of the Academy theater, Buffalo, has introduced Academy profit-sharing coupons among his patrons, and is giving away a Ford car each month. The coupons are deposited in a box in the lobby and the holder of the fortunate coupon wins the car, which is exhibited in the lobby.

"There are no blanks in these contests," said Mr. Michaels, "because, even if a patron fails to win an automobile, he may present five of the Academy profit-sharing coupons at our box office and receive free a ten cent admission to the theater."

With the distribution of autos, Mr. Michaels holds two contests a month in connection with the assembling of Ford cars on his stage in full view of the audience. Twelve men comprise each crew. Unless a crew can set up a Ford car inside of five minutes the team is disqualified from getting a share of the first prize, consisting of $50 in cash. Different crews show their skill on different nights, so that the interest is prolonged. The car won in the profit-sharing contest is the one used in the assembling contest. The car is run onto the stage and is then "all knocked down," according to the words of Mr. Michaels. Each crew must be composed of experts, such as "body men," "motor men," "fender men," etc. So far these contestants have shown remarkable speed and skill, and four minutes is the customary time used in assembling a machine and running it across the stage.

The Allendale's New Policy.

Buffalo, N. Y., April 18.—"Our attractions will be a revelation," was the title of a large sign which Charles Bowe, manager of the Allendale moving picture theater, Buffalo, recently placed at the front of his house. The sign announced a new policy which Mr. Bowe has begun at the Allendale.

"A feature and a two-reel comedy are offered every night, the prices being ten and fifteen cents. A recent Monday evening, before Holy Week, broke all records for attendance and good houses have been the rule ever since. The increased orchestra is now under the direction of Bertram S. Forbes, who also plays our new $10,000 organ. The house has been renovated throughout."

Mr. Bowe received flowers and many telephone messages, congratulating him.

New Theater in Perry.

Perry, N. Y.—Clayton Wood, of Hornell, N. Y., will build a modern moving picture theater in Perry, N. Y., at a cost of $15,000. The house will have a depth of 100 feet and a frontage of 77 feet. Work will begin at once, so the building will be opened by fall. The theater will be equipped with a large stage. Mr. Wood has been in the amusement business for years.

H. E. Hughes to Head Local Unicorn.

Buffalo, N. Y.—The Buffalo offices of the Unicorn Film Service Corporation will be located at 23 West Swan street. H. E. Hughes will be in charge of the Buffalo headquarters, where the United Film Service was formerly located.

S. C. Allen to Manage the Millard Fillmore.

East Aurora, N. Y.—S. C. Allen is manager of the Millard Fillmore moving picture theater, East Aurora, N. Y. The building was formerly the home of Millard Fillmore, late president of the United States.

Buffalo Exchange Notes.

Buffalo, N. Y.—Al Botham has been appointed advertising manager of the Buffalo branch of the William L. Sherry Feature Film Co. Daniel J. Savage, general manager of the Buffalo and Syracuse offices of this company, recently visited the company's headquarters in New York. Recent callers at the Buffalo branch were L. C. Babcock, Lyric theater, Wellsville, and Mr. Woods, Winter Garden theater, Jamestown.

Buffalo, N. Y.—Mrs. George Eislie has bought the Habit moving picture theater, Michigan avenue, Buffalo.

Buffalo, N. Y.—F. S. Hopkins, manager of the Buffalo branch of the Victor Film Service, has sent out many folders to exhibitors in this territory, announcing that "Peg o' the Ring," a new serial picture, will be released by his company May 1.

Buffalo, N. Y.—V. H. Hodupp, of New York, division manager of the General Film, called recently on W. A. V. Mack, manager of the comopany's Buffalo offices.

Rochester, N. Y.—C. J. Rose has opened the attractive offices of the General Film at 90 West Main street, Rochester.

Buffalo, N. Y.—Hunter Bennett, sales manager of the Mutual, called Monday on W. H. Christoffers, manager of the Buffalo offices of the company. Mr. Bennett gave an effective sales talk to the road representatives of the Buffalo branch. He was on his way to Pittsburgh, Cleveland, Detroit and other offices of the company.

"The exhibitors in the Buffalo territory are all anxious to book 'The million dollar Charlie Chaplin pictures,'" said J. M. Gorchof, Mutual road man. "Many of them are planning also to attend the coming ball of the Buffalo Screen Club."

Buffalo, N. Y.—Many stickers announcing the motion picture ball, Elmwood Music Hall, Baffalo, N. Y., Monday evening, May 15, under the auspices of the Buffalo Screen Club, are being distributed throughout the Buffalo territory. Each sticker carries the announcement: "See your favorite screen stars."

Fredonia, N. Y.—Charles Landers, proprietor of the Fredonia, N. Y., opera house, recently visited the Buffalo offices of the Triangle Film Corporation.

"Saturday was the biggest night in the history of our house," said Mr. Landers. "The feature was 'The Coward,' a Triangle production."

Crystal Beach, N. Y.—Henry S. Fisher is general manager of Crystal Beach, a Lake Erie summer resort near Buffalo. Mr. Fisher will have a moving picture theater among his season's attractions.

MAINE NEWS LETTER.

By John P. Flanagan, Special Correspondent, 147 Park View Ave., Bangor, Me.

Eastern Co-operative Amusement Co. Forms.

KITTERY, Me.—The Eastern Co-operative Amusement Co., of Kittery, has been organized with $500,000 capital for the purpose of manufacturing, operating and dealing in amusement enterprises and coin-operated machines of all kinds and descriptions, also to own and operate theaters. Horace Mitchell, of Kittery, is president and clerk; H. A. Paul, of Kittery, treasurer; directors the same and M. G. Metcalfe, Benjamin F. Bunker and Frank O. Keene, all of Kittery.

Harry E. Jones a Bankrupt.

Lewiston, Me.—Notice has been received in this city that Hary E. Jones, one of the original proprietors of the Union Square theater, formerly the Lewiston theater, was recently adjudged a bankrupt in Boston. Mr. Jones, with Sam Barabee, in 1914 erected the Union Square theater and opened it on the 31st day of December. At first it was vaudeville and moving pictures, then stock, and in the fall of 1915 became a moving picture house exclusively. Then the Keith Company acquired the house, making it a vaudeville theater, and making Music Hall, its former vaudeville theater, a straight picture house. It is understood that Mr. Jones' financial troubles have arisen as a result of his investment with the Lewiston theater.

We May Go Clam Shooting.

Freeport, Me.—Manager Mortimer, of the Nordica theater, reports that business is booming at his house, and he is looking for a great summer. He has been waiting for the weather to get warmer so he can decorate the front of the house. He has put in Metro pictures and business is picking up. Thanks for the invitation to visit Freeport and go clam shooting, Brother Mortimer.

BALTIMORE NEWS LETTER.

By J. M. Shellman, Special Correspondent, 1614 Madison Ave, Baltimore, Md.

Plans New Theater.

BALTIMORE, MD.—On April 13 J. J. Valenti filed plans with Building Inspector Byrne's office for the erection of a one-story motion picture theater, of which A. Lowther Forrest is the architect. The building is to be located at 2618-2620 Hartford avenue and will cost $5,000. The theater will be built of ornamental brick and measure 32 by 90 feet.

"Nation" Films Seventh Week.

Baltimore, Md.—The seventh big consecutive week of "The Birth of a Nation" began at Ford's on Monday, April 17. Next to the Lyric, this theater has the greatest seating capacity in Baltimore, which is 2,100. The prices have been, 300 at $2, 250 at $1.50, 500 at $1, 100 at 75 cents, 350 at 50 cents, and 600 at 25 cents, for the night performances. At matinees the prices range from 25 cents to $1. For the first several weeks they were selling one week in advance.

Baltimore Notes.

Frank B. Spurrier, manager of the Washington, D. C., office of the V-L-S-E, Inc., was in town on the night of April 12, paying visits to the Baltimore exhibitors by the aid of a big touring car.

C. Eiseman, representing the L. & R. Feature Film Company, of Washington, D. C., spent a few days last week among the Baltimore exhibitors attending to the booking of "The Spoilers."

NEWARK NEWS LETTER.

By Jacob J Kalter, Special Correspondent, 501 Century Building, Newark, N. J.

Jerome Kraker Takes Empire Service.

NEWARK, N. J.—The Empire Feature Service, with offices in the Strand theater building, has been turned over to Jerome Kraker, formerly with the Universal Film, at 286 Market street. Mr. Kraker has commenced business with great success, having booked many features. He assumed active management on Saturday, April 15. Negotiations are pending for the productions of several large film companies on state rights basis.

Newark, N. J.—The Empire Feature Service will in the future book the productions of the B. S. Moss Company.

Meisel Promoted.

Newark, N. J.—Paul Meisel, who has been inside man for the Pathe exchange, at 9-11 Mechanic street, has been promoted to roadman for the same concern.

Joseph Schlossburg, Universal.

Newark, N. J.—Joseph Schlossburg, who formerly worked with the California Film Exchange, Los Angeles, Cal., is the new inside man for the Universal Film, at 286 Market street. Mr. Schlossburg was also for a time with the Greater New York.

Central Theater Sold.

Newark, N. J.—The Central theater, Central avenue and Warren street, was opened Saturday, April 22, under the new management of Simsarian and Te Frank. The place opened with General program. Many improvements have been made, and the place has been entirely renovated. Two Power's 6A machines have been installed and much new equipment has been bought.

Will Open Bergen Park.

Newark, N. J.—Clifton Lyons is contemplating opening the Bergen Park, a moving picture theater, to which is attached an open-air park. The theater seats 600 and the airdome 1,000. Mr. Lyons plans extensive alterations and improvements.

General's Local Office Staff.

The staff of the Newark branch of the General Film, at 16-18 Beaver street, has been entirely reorganized and various changes made. Those in the above picture, reading from left to right, are: M. Van Praag, J. Ormsby, M. Small, W. Shader, J. McCurdy, Edwin Rambonnet, W. W. Anderson (manager), D. Hatch, R. Towne, Wm. Osborne, Miss Burger.

Office Staff of Newark General Film.

Censors Get Decision

In Pennsylvania, Supreme Court Justice von Moschzisker Decides That Court of Common Pleas Is Not Called Upon to Act as Super-Censors—It Can Only Reverse Ruling of Censor Board When Latter Is Oppressive.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, Pa.—The practice of having judges of the common pleas court act as moving picture consors was recently condemned by Justice von Moschzisker, of the supreme court, in an opinion reversing the lower court and upholding the state board of moving picture censors.

"A careful reading of the statute," the justice said, "convinces us that it was never contemplated that the courts of common pleas were to be constantly called upon to permit moving picture reels to be reproduced before them, and sit as super-censors thereof, in order to review the decisions of the administrative body created by the act."

The appeal to the supreme court was made in the case of a film entitled "Virtue," certain scenes of which the board of censors eliminated. The film producers appealed to common pleas court No. 2, which, after viewing the film, said the eliminated scenes could be put back. For the board of censors, Deputy Attorney General Kun appealed to the supreme court, which upheld the censors and reversed the decision of the lower court. Justic von Moschzisker tells how far the common pleas court may go in censoring a film.

"The evident intent of the act," he says, "was to grant a right of appeal to the common pleas court, so that tribunal could correct any arbitrary or oppressive orders which the board of censors might make, and nothing more; in other words, that the court might reverse the censors when the latter were guilty of abuse oi discretion. This is the ordinary rule to which on appeal even this court restricts itself in reviewing an exercise of discretion, particularly of administrative officials.

"We do not mean to say that the common pleas court may not review eliminated pictures when necessary so to do in order properly to comprehend the matters before them; but such inspection should never be resorted to unless, in their opinion, the ordinary methods of proof are inadequate.

"When, after hearing, the court is convinced in any case that the censors have abused their discretion, the construction just placed upon the act of 1915 leaves ample power in the court of common pleas to see that the public is not denied proper entertaininment, and to protect property rights, a power which they should not hesitate to use when occasion required."

STANLEY THEATER CELEBRATES SECOND ANNIVERSARY.

Remarkable Success of Two Years—Profit-Sharing Scheme and Increases.

Philadelphia, Pa.—The second anniversary of the building and opening of the Stanley theater, 1620 Market street, the splendid modern playhouse which has revolutionized the moving picture industry as far as Philadelphia is concerned, and even had an effect upon the standards of the entertainment world the country over, was celebrated commencing Monday, April 24, immediately following the Easter holidays. During the two years that have elapsed Stanley success and Stanley service have become words to conjure with the theatrical circles, and credit for this lays largely with Stanley V. Mastbaum, president of the company, whose clear science and indomitable energy established the service and made possible the success.

It was Mr. Mastbaum's idea—held at a time when a few agreed with him—that the film drama was due to attract the class of patronage that would demand comforts and even luxuries in their favorite place of evening resort. The net result of that idea and characteristic Mastbaum energy and enterprise, was the erection, at a cost approaching a half a million dollars, of the Stanley theater.

A Profit-Sharing for Employes.

In honor of the remarkable success which the Stanley theater has experienced, a profit-sharing and protecting system has been inaugurated among all the employes of the theater, the terms of which are as follows:

It dates from the anniversary week, beginning April 24th, 1916, to Christmas, and thereafter from Christmas to Christmas:

All in the employ of the Stanley theater for a term of one year shall receive a bonus as follows:

Those receivng twenty-five dollars per week or less, ten per cent. additional salary. Those receiving over twenty-five dollars per week, five per cent. additional salary.

The salary of every employe shall be reviewed every three months so that the management can see that the deserving ones shall have their wages increased in accordance with the business accomplished at the theater and according to the merit of their work.

There shall be a sinking fund providing that all employes should be paid a full salary during a term of illness for any time up to and including eight weeks' duration.

There shall be another fund provided for the payment of all medicines, doctor's fees and all incidentals connected with any illness whatsoever.

There shall be another fund provided for the payment for any vacation which may be necessary for an employe to take to recuperate after illness.

B. F. Dorsheimer, proprietor of the New Opera house theater, Parkesburg, Pa., was a recent visitor to Philadelphia and paid his respects to the various supply houses. Before returning to Parkesburg he purchased some new equipment at the Swaab Film Service, 1327 Vine street, including a new Power 6 B projecting machine.

Bill Wert, of the Calehuff Supply Company, 1301 Race street, Philadelphia, is making an extended trip throughout the State and announces encountering the most prosperous conditions.

Well Aired Theaters

Exhibitors in District of Columbia Take Exception to Remarks on Bad Ventilation in Local Theaters—Inspection Laws of the District Are Strict and No Bad Conditions as Reported Exist.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N.E., Washington, D. C.

WASHINGTON, D. C.—The exhibitors of Washington are taking exception to the remarks alleged to have been made by one Frank L. Bourne, of New York, a recent guest at the Raleigh Hotel, when interviewed by the representative of a local newspaper, where he asked that

"Since there seems to be an effort to make Washington the model city in every way, a city commensurate with the ideas of idealists, when considering the health of its populace, why don't they look after the horrible atmospheric conditions in some of the moving picture theaters it has been my misfortune to visit? A crusade against these theaters should result in immediate and radical changes in the systems of ventilation. Owners of theaters should be compelled to comply with the regulations in force in other cities, namely: Five hundred cubic feet of air an hour for each patron. However, in order to conserve heat during the winter, many of the local proprietors close up openings for the ingress of fresh air.

"The decrease in the number of old-fashioned moving picture theaters, if continued, will remove a menace to public health. In connection with the question of healthful atmospheres in moving picture theaters, the practice in some houses in this city of using a disinfectant and deodorant to disguise the foul air should be discouraged. I am like many another citizen—I would prefer to sit in a chilled atmosphere, knowing it was pure, than be compelled to inhale the atmosphere from a closed-up showhouse."

The local moving picture men take a great deal of pride in their houses and ventilation is a matter which is given a great deal of attention, and is largely featured in the advertising of the houses. The inspection laws of the District of Columbia are very strict and no such condition as he refers to would be allowed to exist. The newspaper is censured for printing such bunk.

FEDERAL RACE HATRED BILL.

Bill Aimed at "Nation" Film—Would Prohibit Interstate Passage of Race Pictures.

Washington, D. C.—Congressman L. C. Dyer, of Missouri, has introduced a bill (H. R. 14668) into the House of Representatives to prohibit the exhibition or use of films or pictorial representations calculated to reflect upon any race or nationality. It is understood that this measure, which has been referred to the Committee on Interstate and Foreign Commerce, of the House of Representatives, is aimed directly at the exhibition of the "Birth of a Nation." This feature is now to be seen at the National theater despite the protests of the city's colored population. The introduction of the bill follows quite closely the decision of the Board of Commissioners of the District of Columbia that it is without power to deny the right of exhibition of this picture in Washington. The Dyer measure provides "That it shall be unlawful for any person to deposit or cause to be deposited in the United States for mailing or delivery, or to deposit or cause to be deposited with any express company or other common carrier for carriage, or to send or carry from one state or tetrritory of the United States or the District of Columbia, or to bring or cause to be brought into the United States from abroad, any film or other pictorial representation based or founded on any adaptation of any book, play, or publication under whatever name, which is designed to be used or may be used for purposes of public exhibition and which would reflect or tend to reflect on any race or nationality and subject it to unjust and unwarranted criticism of which may disturb the peaceful relations existing in a community.

"Section 2. That it shall be unlawful for any person to take or receive from the mails, or any express company or other common carrier, with intent to sell, distribute, circulate, or exhibit any matter or thing herein forbidden to be deposited for mailing, delivery or carriage in interstate commerce.

"Section 3. That any person violating any of the provisions of this act shall for each offense, upon conviction thereof, be fined not more than $1,000 or sentenced to imprisonment at hard labor for not more than one year, or both, at the discretion of the court."

It is hardly expected that any action will be taken on this measure at the present session of Congress, for the legislative calendars are piled high with other far more important matters than such as this. An effort is being made to have Congress adjourn before July 1. If such is the case, the Committee on Interstate and Foreign Commerce, unless giving special attention to the Dyer bill, will not have an opportunity of reaching it at this session.

AMERICAN-MADE FIGHT FILM SEIZED.

Collector Ordered to Take Johnson-Willard Films "Shot" Across Border.

Washington, D. C.—Instructions were last week isued by the Treasury Department to the collector of customs at New York to seize the films "made in this country" of the Willard-Johnson fight, which took place in Havana, Cuba, last year. The collector had reported to the Customs Division in Washington that in connection with the photographing of the pictures, a table was erected in front of the boundary post, marking the line between the United States and the Dominion of Canada, and an apparatus containing the film to be photographed was placed on the table on the Canadian side of the line. The apparatus used to produce the photographs was placed on the American side about twelve or fifteen inches from the aparatus on the Canadian side, and the machines on the American side were started and the work continued until the seven reels were photographed.

He gave it as his opinion that the pictures of the prize fight were within the jurisdiction of the Port of New York, and asked whether or not they should be formally seized and the facts reported to the United States Attorney for appropriate action.

The Act of Congress of July 31, 1913, reads in part "That it shall be unlawful for any person * * * to bring or cause to be brought into the United States from abroad, any films or other pictorial representation of any prize fight or encounter of pugilists, under whatever name, which is designed to be used, or may be used for purposes of public exhibition."

The department held that the procedure adopted in the photographing of the films as above described constituted the bringing into the country of the debarred type of films and that these should be seized and the facts reported to the United States attorney as suggested.

Wickhams to Handle One-Reel Films.

Washington, D. C.—It is only a matter of a few days now before the Dixie Film Company will be running full blast at 626 F street, Northwest, where James and W. S. Wickham, who also operate the Dixie theater on H street, at Eighth street, Northeast, the proprietors of the new business, have secured three finely-equipped offices.

The Wickham Brothers propose to handle the films marketed by G. W. Brandenburg, of Philadelphia, Pa., in the Southern territory. At first they will confine their efforts to the District of Columbia, but will gradually extend their activities until they will have taken in Maryland, Virginia, North and South Carolina and other sections, if the business proves a success. Single reels will form the bulk of their output, although they will also have some multiple-reel subjects, but it is on the one-reelers that they are going to specialize.

"We have felt for some time past," said James Wickham in speaking of the new venture to the MOVING PICTURE WORLD correspondent, "that there is a fair field in Washington for an exchange furnishing single-reel subjects. We have been going out and pickng up four and five reels every week and we are told that there are perhaps twenty-five other exhibitors in Washington alone who have to do the same thing. We expect to do a good business once we are properly started. We will feel our way along a bit here in the District, and after that if the business warrants it, we are going to invade the nearby states. We will also carry a side line of accessories and supplies.

Federal Amusement Directors.

Washington, D. C.—The Federal Amusement Company, recently incorporated under the laws of the State of Delaware with a capital stock of $150,000 for the purpose of establishing the Spanish Gardens and motion picture theater on the site now occupied by the Lyric theater in Washington, D. C., has as its president William L. Soleau; Lanier P. McLachlan is vice-president; B. B. Wilson is secretary, and the board of directors includes: Isaac R. Hitt, Congressman Samuel J. Nicholls, R. C. Day, William Hinton Holloway, William L. Soleau, H. C. Grove, Thomas Hampton, B. B. Wilson and Arley B. McGee. Power, Stabler & Co. are the fiscal agents placing the stock of the theater on the market. This information is given to correct an impression given in a recent issue of the MOVING PICTURE WORLD that others than those named above were officers and members of the board of directors. It develops that there are two companies of the same name, the other one being already actively engaged in the motion picture business in this city and incorporated under the laws of the District of Columbia.

"The Home of Charlie."

Washington, D. C.—The Virginia theater, on Ninth street, has practically been renamed the Chaplin Photoplay House, at least it has come to be known as "The Home of Charlie," for John J. Noonan, proprietor of the theater, is a great admirer of the popular comedian and insists upon a daily showing of Chaplin films.

State Rights to Pavlowa Film.

Washington, D. C.—Marcus Notes, who operates the Empress theater on Ninth street, Northwest, and who has recently leased the Casino theater, on F street, near Seventh street, Northwest, has secured state rights privileges to "Pavlowa" for Maryland, Virginia and the District of Columbia. He will exhibit the feature at the Casino, following which it will go out on the road, bookings probably being obtained through a local booking agency.

They Painted and Cleaned.

Washington, D. C.—Quite a number of exhibitors took advantage of the noise last week of the "Paint Up—Clean Up" campaign to make numerous required improvements in the way of putting on a dab of paint here and there and using the scrubbing brush a little more freely.

NORTH CAROLINA NOTES.

By Clarence L. Linz Special Correspondent, 635 Tenth St., N.E., Washington, D. C.

New Sign Ordinance in Asheville.

ASHEVILLE, N. C.—The Board of Commissioners of Asheville, N. C., have adopted a new regulation which provides that no sign except those electrically illuminated shall extend beyond the building line more than twelve inches nor be less than nine feet above the sidewalk, or extend or project more than three feet beyond the line.

All electrically illuminated signs must be made of metal with incandescent light bulbs. Each sign must have two lamps of four candlepower for each square foot of each side of the sign surface and no sign will be permitted or allowed which has a total number of lamps less than ten and they shall be of four candlepower each. If less than the candlepower specified the number of lamps must be increased proportionately.

Both sides of the sign must be kept illuminated until ten o'clock for not less than six nights each week and must be kept in repair at all times. Signs must not be permitted to obstruct or to be attached to any fire escape. Permits must be secured from the city building commissioner before the signs are erected, and all connections and electrical wiring must be passed by the city electrical inspector.

Little Theater Dark.

Richmond, Va.—The first of the month brought with it the closing of the Little theater in Richmond, Va. This house has been under the management of Corbin Shield, he having been transferred to the New when the Strand theater was closed. Mr. Shield was unable to state what his next move would be, but it is not likely that he will remain unconnected with a theater for very long. He is well liked in this section and has been in the moving picture business for a considerable length of time.

Politic Show.

Norfolk, Va.—The Ghent theater was recently the scene of a stirring political meeting. The house, which is located at Colley avenue, near Olney road, in this city, was filled to overflowing when the members of the Independent and Democratic parties gave the voters of the section and the ladies a motion picture show, a band concert and campaign talks.

Paramount Transferred to Odeon.

Richmond, Va.—Jake Wells, of Richmond, has transferred his Paramount pictures program from the Little theater to the Odeon theater. This was necessitated by the insufficiency of the seating capacity of the former to handle the large audiences that turned out for the various productions.

Theater Changes in Covington.

Covington, Va.—There have been a number of changes in the motion picture business in Covington. The Family and the New theaters have both been converted into store properties. The Masonic theater has been renamed the Strand. It has been fixed up to quite an extent by D. E. Ellis, who also operates the Masonic theater in Hinton, W. Va. The Strand is being managed by H. W. Robertson.

Clarendon, Va.—Housel & Snyder are conducting a motion picture exhibition in Follansbee Hall.

Orange, Va.—W. B. Roberts, manager of the Palace theater here, contemplates replacing the seats now in that theater with new ones. Other improvements are also to be made.

New Pittsburgh House

Rowland & Clark Are Building a Picture Theater in the Bloomfield District at 4765 Liberty Avenue—Will Adjoin the Metropolitan—Over 750 Seats—Will Be Ready to Open Some Time in August.

Special to the Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—Rowland & Clark, prominent exhibitors with offices in the Westinghouse building, Pittsburgh, Pa., are about to add another link to their chain of handsome moving picture theaters in this city and its suburbs. The announcement was issued last week by James B. Clark that work would be started about May 1 on the erection of a new house at 4765 Liberty avenue, in the Bloomfield district. The building located on the site is now being razed to make way for the theater, which will adjoin the Metropolitan. Architect Harry S. Blair, of Pittsburgh, who designed the other theaters operated by Rowland & Clark, is preparing the plans. The structure will be of brick and steel fireproof construction, three stories in height, and will measure 45 by 115 feet. The seating capacity will be about 750 or 800. Building and equipment will entail an expenditure of about $60,000. The new theater will be modern in every particular and up to the high standards that have been set in the past by its builders. The equipment throughout and the policy of the house will be in harmony with that of the Regent, the Strand, the Belmar, the Oakland, the Arsenal, the Belevue. No name has as yet been selected for the latest addition to the Rowland & Clark chain. This detail will be settled before the completion of the theater, some time during the early Autumn.

Johnstown's Nemo Leased.

Johnstown, Pa.—The Nemo theater, Johnstown's beautiful photoplay house, has been leased by its owners, the Thomas & Hager estate, to George Panagotacos, proprietor of the Grand theater. Mr. Panagotacos is a pioneer in the moving picture business in this section, having established the Stadium theater eight years ago and later the Grand, which is being continued as formerly. The Nemo was until recently operated by M. J. Boyle. It has a seating capacity of one thousand and is among the most attractive and up-to-date in the country. It is excellently located in the down-town district and does a big business, showing feature pictures daily. The lease is for a long term of years.

Hatch Film Co. Goes to Newark.

Pittsburgh, Pa.—The J. Frank Hatch Film Company, 109 Fourth avenue, Pittsburgh, Pa., is to be discontinued in the near future, Mr. Hatch announced this week. The business, including the entire stock of films, will be removed to Newark, N. J., where offices were established some time ago. The Hatch exchange is one of the oldest independent concerns in Pittsburgh. J. F. Behan has been in charge.

Remodeling Avenue Theater.

McKeesport, Pa.—H. A. Victor has made arrangements for extensively remodelling the Avenue theater, at 524-526 Fifth avenue, McKeesport, Pa. The improvement will cost about $14,000. The plans call for an almost entirely new building, which will be fitted up attractively. Among other changes a gallery will be put in and the capacity increased to 761. Considerable new equipment will also be installed. Mr. Victor also operates the Savoy theater in McKeesport.

Seventy Exhibitors Take New Serial.

Pittsburgh, Pa.—The International Film Service, 804 Penn avenue, Pittsburgh, Pa., announces that their first subject, "The Mysteries of Myra," to be released in serial form, has already been booked by over seventy exhibitors in this section. Manager B. F. Lyons states that the International Film Service will remove into the new film building at 938-940 Penn avenue, when it is completed.

Geo. Kyros to Build Theater.

New Kensington, Pa.—The Colonial theater has been closed by George Kyros, who is contemplating the erection of a modern moving picture theater in the near future. As Mr. Kyros' lease on the building occupied by the Colonial expired May 1, he concluded to discontinue for the time being. He closed negotiations recently whereby he secures a 15-year lease on a large lot in New Kensington, and is having plans prepared for the new theater.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Unicorn Film Opens Office.

Pittsburgh, Pa.—The Unicorn Film Exchange is the latest concern to open offices in Pittsburgh. Jack Kraemer, formerly manager of the Mutual at Springfield, Mass., has been placed in charge. Quarters have been established temporarily at 113 Fourth avenue and will be occupied until May 1, when the exchange will take possession of the quarters at 124 Fourth avenue, occupied by the Feature Film & Calcium Light Company, who will remove on that datet to 938-940 Penn avenue.

Palace Theater Sold.

Pittsburgh, Pa.—The Palace theater, 1505 Carson street, South Side, was purchased recently by G. W. and H. A. Hauser from William F. Drake. This house is a cosy one, seating about 300 persons, and is one of the oldest, and also one of the most popular, in that section of the city.

"Who Is Guilty?" Booking Well.

Pittsburgh, Pa.—Manager Bradley, of the local Pathe, reports that his firm's new serial, "Who's Guilty?" to be released May 10, is attracting unusual attention and proving an excellent booker throughout this territory. Over sixty contracts have already been signed here. A print of the first episode of "Who's Guilty?" is expected soon at the local offices for private showing.

New Manager at Columbia Theater.

Pittsburgh, Pa.—Owen D. Wetherill has been appointed manager of the Columbia theater, Fifth avenue, Pittsburgh, Pa. He succeeds Thomas Thompson.

G. A. Monte With Paragon.

Pittsburgh, Pa.—The Paragon Film Service has added to its road staff G. A. Monte, formerly connected with the film business in New York City. Mr. Monte is an experienced moving picture man and a graduate of the "legitimate" show business, having been at one time with Dillingham and other theatrical producers.

Cleveland Matters

Exhibitors' League to Debate Question of General Closing of Picture Theaters for Month of July—World Film Office Has New Manager—More Trouble With Stink Bomb Jokers—Other Notes of Live Local Interest.

By Hurbert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, O.—"To close or not to close" for a month this summer is the question which is vexing Cleveland exhibitors. Part of the membership of the Northeastern Ohio Motion Picture Exhibitors' League is in favor of closing all picture theaters from July 3 to July 30.

In order to facilitate reaching a decision on the matter the League is to hold a debate at its clubrooms, a vote of the entire membership to be taken immediately after the arguments for and against the proposition are heard.

C. A. Megown, special representative, Benjamin J. Sawyer, president of the League, and Sam F. Deutsch will uphold the negative side of the question.

Sam Bullock, widely-known censor exterminator, is leader of the affirmative team. He will be assisted by Ernest Schwartz and a dark horse orator who is being kept in the background in order not to discourage the opposition.

P. A. Bloch to Manage World Film.

Cleveland, O.—P. A. Bloch, formerly manager of the Auditorium theater in Dayton, O., is the new manager of the World Film Corporation in Cleveland. He has just assumed charge, succeeding Sam E. Morris, manager for the past eight months. Morris resigned to accept a position with the new Clara Kimball Young Film Corporation.

Employees of the company here gave Morris a surprise party when his resignation was announced, presenting him with a handsome silver cup bearing this inscription:

"Presented to our manager, Samuel E. Morris, by associates and employees as a token of their appreciation and esteem. World Film Corporation, Cleveland, O., branch, April 15, 1916."

Irwin Hirsch of the company made the presentation address.

Benjamin J. Sawyer, president of the Northwestern Ohio Exhibitors' League, delivered an address on behalf of the Cleveland exhibitors, wishing Mr. Morris success in his new venture.

Mr. Bloch, the new manager, is widely known in Ohio. He has been in the motion picture business for seven years.

Unicorn in Belmouth Building.

Cleveland, O.—The Unicorn Film Company will shortly open offices in the Belmont building to buy and sell, but not produce, films. L. C. Gross is manager.

Stink Bomb Atrocities.

Cleveland, O.—Members of the Northeastern Ohio Motion Picture Exhibitors' League are enlisting the aid of members of the city council in framing legislation to reach alleged jokers who have been making a practice of breaking up motion picture theater audiences by dropping so-called "stink bombs." It is sought to make the sale of such articles a felony.

C. E. Hutsenpillar, proprietor of the Virginia theater, 810 East 152nd street, is the latest victim of bomb outrages. He has offered a $200 reward for information leading to the arrest of the persons who broke up his show several nights ago.

To Sleuth for Censored Scenes.

Cleveland, O.—A committee of the Federated Churches, goaded on by Dr. George Hugh Birney, pastor of the Euclid Avenue Methodist Church, is contemplating the employment of a staff of private detectives to watch for films run by Cleveland exhibitors without the "cut-outs" ordered by the state board of censors.

The plan was given impetus recently when C. G. Williams, chairman of the censor board, came here from Columbus for a conference with the ministers.

Benjamin J Sawyer, president of the Exhibitors' League, says the exhibitors are perfectly willing for the ministers to waste their money on such a plan.

Women Will Choose the Saturday Shows

Cleveland, O.—Members of the Garfield School Mothers' Club have arranged with the proprietors of the Melba and Homestead theaters to select all programs to be shown at Saturday matinees at both theaters. A special effort will be made to secure programs adapted to the educational needs of children.

Mrs. F. L. Sessions, president of the Garfield Club, and Mrs. F. I. Wheeler, president of the Franklin Mothers' Club, are leading in the work. They are assisted by Mrs. W. F. Maurer, Mrs. W. B. Kingston, Mrs. Fred Bosworth, Mrs. W. G. Waitt, Miss Nora Edney and Miss Mable Monson, principal of the Garfield school.

Cleveland Notes.

Cleveland, O.—The Duchess theater, Euclid avenue, near East 55th street, is shortly to reopen showing Mutual masterpictures.

Cleveland, O.—Reggie Lyons, formerly photographer for the Vitagraph in New York, has joined the staff of the new Reserve Photoplay Company. He will work on the "Casey" pictures, featuring Johnny and Emma Ray.

Cleveland, O.—Members of the Cleveland and St. Louis baseball teams of the American League were recently guests of the management of the Alhambra theater to see a film of the opening game.

Cleveland, O.—C. W. Deibel, of Youngstown, who has leased the rights to the "Carmen" pictures featuring Chaplin, just shown at the Opera House here, has announced that he is contemplating building a large motion picture house in some northern Ohio town, probably Cleveland.

Cleveland, O.—Many Cleveland picture theater owners have agreed to show films illustrating the work of the American Red Cross Society, to aid its membership campaign which is now on.

Cincinnati's Big Theaters Showing Films

Every Big Theater in City, Save Two Vaudeville Houses, Are Motion Picture Shows—Features at the Grand and Lyric.

By Kenneth C, Crain, Special Correspondent, 610 First. Nat. Bank, Cincinnati, O.

CINCINNATI, O.—Beginning on Sunday, April 16, every big theater in Cincinnati, with the exception of the two vaudeville houses, was devoted to moving pictures; and, inasmuch as this includes the Grand Opera house and the Lyric, not to mention the Walnut, the Strand and other downtown houses which have long been carrying pictures exclusively, it indicates the extent to which the stage is being turned to films, as far as Cincinnati is concerned and especially in summer.

At the Grand, Essanay's Chaplin "Carmen" was continued, with immense success, with a new offering, Beatriz Michelena in "The Unwritten Law," as a companion piece.

Across the street the moving picture season at the Lyric was auspiciously started by the first Ohio showing of Pavlowa's great Universal feature, "The Dumb Girl of Portici," and the same artist and her company in "Diana," a classic subject. McMahon & Jackson, who have the State rights on the Pavlowa films, announce that on Sunday the pictures showed to 3,200 persons, who bought seats at prices ranging from 25 cents to one dollar, the highest yet charged in Cincinnati for a moving picture exhibition. The bulk of the seats at night, however, were sold at 50 cents, the dollar seats being in the boxes.

ILL VENTILATED THEATERS.
Cincinnati Building and Health Departments Watch for Bad Air.

Cincinnati, O.—The investigation which was conducted some time back by chemists and inspectors of the building commissioner's office in Cincinnati has resulted in the announcement by Commissioner Rendigs that he will assist the health department in taking action against houses in which the air is not kept pure. He declared that it has been shown that in many cases there is lack of proper care in this respect, and that unless there is improvement in instances which are called to the attention of exhibitors certain houses will be closed. However, as pointed out heretofore, most of the larger houses and many of the small ones are unexceptionable in this respect, as they are generally equipped with modern ventilating systems.

Swindler of Would-Be Actresses.

Cincinnati, O.—A swindling game which is so plausible and tempting that it found many victims in Cincinnati, and will be practiced often enough here and elsewhere, was detected a short time ago and the perpetrator, who gave the name of Charles Johnson, was arrested. According to the police, he represented himself as the agent of a big and well-known Eastern moving picture company.

Bagshaw Feature Film to Wait.

Cincinnati, O.—A peculiar complication has stopped for the present steps which were being taken toward the formal incorporation of the Bagshaw Feature Film Co., a new local producing company. According to those interested, it was discovered that unauthorized persons were soliciting subscriptions to the company's stock, and it was decided to hold up incorporation for a time, thus rendering such persons guilty of selling stock in a non-existent company.

New Theater on Liberty Street.

Cincinnati, O.—The Liberty Theater Co. has taken out a permit for the construction of a fireproof house at 832-34 Liberty street, to cost about $20,000. The house will have a seating capacity of about 500, and will be modern in every respect. Construction will be pushed through in order to have the theater ready for business by the time the summer is over.

Local V-L-S-E Grows Fast.

Cincinnati, O.—Manager C. E. Holah, in charge of the Cincinnati V-L-S-E office, now has under his immediate direction, in the local office and branches under it, probably the largest force of any exchange in the city—twenty-five people. The run on the several big releases handled recently, including "The Ne'er-Do-Well," Chaplin's "Carmen," "The Battle Cry of Peace," and several others, has crowded the office to such an extent that additional help was absolutely necessary.

Pontiac's Oakland to Be Built at Once.

Detroit, Mich.—Harry Goldstein, of the Oakland Theater Co., of Pontiac, Mich., was a visitor to the World office this week. He informed our correspondent that C. Howard Crane was the architect for the proposed theater, that bids were being asked and that contracts would be let before May 1. He expects that work will start immediately thereafter and that the building will be ready for occupancy about the first of September. The Oakland will cost over $100,000 and will be built by the three incorporators, Messrs. A. I. Marentette, James O'Donnell and Mr. Goldstein. The cash is now in the bank waiting to be spent. There will be no selling of stock to the public.

Michigan Notes and Changes.

Niles, Mich.—A new theater seating 800 people will be erected here by D. S. Scoffern.

Calumet, Mich.—The Star theater, here, is to be enlarged and redecorated.

Muskegon, Mich.—The common council of Muskegon contemplates increasing the license fee for motion picture theaters.

Saginaw, Mich.—The new Palace theater, in Saginaw, opens April 24, in charge of W. V. Newkirk.

Muskegon, Mich.—George E. Murphy will increase the capacity of the Lion theater here and will redecorate.

Ionia, Mich.—A new theater is contemplated by Paul Ferrel, of Grand Rapids, to be erected here, and to be managed by his son, Russell Ferrel. It will seat 1,000.

Re-Editing Pictures

Detroit Exhibitor, Harry I. Garson, of the Broadway-Strand, Carefully Examines Every Scene of His Big Offerings—Writes Better Leaders When Needed—Finds This Worth While—His House Seats 1,500 Persons.

By Jacob Smith, Special Correspondent, 503 Free Press Bldg., Detroit, Mich.

DETROIT, Mich.—"It isn't always the picture that makes people talk and like it," says Harry I. Garson, of the Broadway-Strand, Detroit. "It's the way you put it on and how you build it. Every picture we show is thoroughly gone over, scene by scene, by the leader of the orchestra, the operator and myself. Between us we decide on the music, and oftentimes put in new captions that are more suited to the picture and make it more interesting. The music is an important factor in connection with your picture, and there are no end of details that require close attention if you want to put your picture on right and get the most out of it." The Broadway-Strand is setting a record in its gallery—on Saturdays and Sundays it takes care of from 1,000 to 1,500 people up there at 10 cents. In most theaters the galleries are kept closed, but Mr. Garson finds that people will go up there and pay 10 cents if the show is good.

Watching for Crowded Aisles.

Detroit, Mich.—Some of the large downtown theaters have received notifications from the fire chief to the effect that they must observe the law and keep their aisles clear and keep down the number of standees in the rear of their theaters.

TRIANGLE'S NEW PLANS FOR STATE OF MICHIGAN.

R. & L. Will Open Branch in Detroit—L. W. Foster Will Be in Charge.

Detroit, Mich.—The Triangle Film Corporation of New York City has decided to abandon the idea of selling the Michigan franchise and will open its own office and exchange. At present the Triangle affairs are being conducted from the office at 183 East Jefferson avenue, in charge of L. W. Foster. The company has leased the second floor of the building at 318 Woodward avenue, between Columbia and Montcalm streets, Detroit, and will make this its permanent location. Mr. Foster will be in charge and will handle the bookings of the entire state of Michigan. The new location is just about three blocks north of Grand Circus Park.

It will be about May 1st before the new quarters will be in shape for occupancy. Mr. Foster has been with the Triangle company since last December, having been associated with both the Cleveland and Cincinnati offices. For seven years he had the summer season at the Grand Opera house in Cincinnati, hence has been an exhibitor as well as an exchange man.

The Majestic theater, Woodward and Willis avenues, has entered into a contract which will give them the first run choice of Triangle pictures in Detroit.

Detroit Actors' Fund Committee.

Detroit, Mich.—The following committee chairmen are handling the activities of the fund to be raised in Detroit for the Actors' Home: Active chairman, John H. Kunsky; publicity manager, Howard O. Pierce; A. J. Gilligham, chairman for the theaters; D. Leo Dennison, chairman for film exchanges; C. M. Orth and J. C Ritter, chairmen for the exhibitors.

May Festival in Adrian Theater.

Adrian, Mich.—The Moving Picture World office in Detroit had a visit this week from Elwyn M. Simons, proprietor and manager of the New Family theater, Adrian. Mr. Simons reported that he had absorbed the Star theater, at Adrian and had changed its name to the Garden, placing Ernest Kaiser in charge as manager. He will make extensive improvements. Mr. Simons is making elaborate plans for "May Festival" at the New Family from May 1 to 13. The theater will be appropriately decorated; there will be hundreds of cut flowers; a special advertising and publicity campaign is being planned; there will be a special augmented orchestra; on Sunday there will be a special free concert for invited guests; the program for the festival will be the best that Mr. Simons can secure. In fact he is going to spare no pains in making the "May Festival" an event long to be remembered by the people of Adrian.

"Nation" Film Back for Long Run.

Detroit, Mich.—"The Birth of a Nation," which ran for six weeks early in the year at the Detroit Opera House at prices ranging from 50 cents to $2, returns to that playhouse about the middle of May for an indefinite run—probably until the opening of the regular theatrical season in August. The summer prices will be 25 cents to $1 at night, and popular prices in the afternoons.

Importance of Perfect Ventilation

Head of Michigan Anti-Tuberculosis Movement Says Many Theaters Are Too Poorly Aired for the Good of Their Patrons.

Special to Moving Picture World from Midwest News Service.

LANSING, MICH.—There are still numerous photoplay theaters in which the patrons are starved for air and which are unsafe for persons of weak constitution, according to Dr. William De Kleine, who is at the head of the anti-tuberculosis movement in Michigan. His statement was made in connection with praise of the automobile for getting people out into the open air.

"But to some extent the motion picture houses offset the benefit of the automobile," he said. "Like the automobile, the film is the product of the present-day generation, something our fathers and grandfathers knew nothing of. It is a new element in the present-day life and is creating new problems, and one of these problems has to do with public health. An amazingly large proportion of the population spends one, two or three evenings a week in a crowded motion picture theater, some of them not by any means well ventilated, evenings that otherwise would be spent on the front porch or around the home fire. This evening confinement, after a day's work in closed rooms, cannot but help but have its effect upon the less robust, even where the film houses are at their best.

"Of course the automobile offsets some of the harm done. But it must not be forgotten that on the whole the same people do not ride in automobiles who frequent the motion picture houses. The well-to-do ride in automobiles, the poor seek recreation in the film houses. Hence too much cannot be done to make film houses safe."

EXHIBITOR GETS DAMAGES.

Contract Agreement Broken by Man Who Sold Theater.

Paw Paw, Mich.—M. L. Decker, proprietor of the Idle Hour theater in Paw Paw, is entitled to $500 damages from George Pierce, because the latter started the Colonial theater in Paw Paw within five years after he had sold the Idle Hour to Decker. This has been decided by the Michigan Supreme Court.

The point at issue was whether Decker had re-sold the Idle Hour when his son Royal and R. J. Crosbie entered into an agreement with him for the purchase of the theater on a contract. Young Decker and Crosbie operated the house for several months, but nothing was paid on the contract and Decker, senior, took back the property. Pierce had an agreement not to re-enter the photoplay business in Paw Paw for five years unless Decker sold the Idle Hour. Pierce contended the transfer to young Decker and his partner released him from his contract.

When the Pierces sold the Idle Hour in December, 1913, the sale contract included a consideration that if Pierce reentered the business within a specified time he was to pay $500. Six months before two years was up he started the Colonial theater in the Longwell opera house, maintaining that he was at liberty to do so. Decker secured an injunction last April restraining him from giving shows. The circuit court decided Decker was entitled to $500 damages. The court also stipulated that, pending a review of the case by the supreme court, Pierce might operate his show by filing a $500 bond, which was done, but later the Colonial was voluntarily closed. The supreme court upholds the decision of the lower body.

Michigan Theater Changes.

Kalamazoo, Mich.—The Acadia theater at Portage street and Washington avenue, which was closed for two weeks, has been re-opened under new management.

Sandusky, Mich.—Fred Wagner sold the Star theater to James Christensen.

Ionia, Mich.—The Orpheum theater, which was left without a manager by the death of Fred Lauster, Sr., has been purchased by Mr. and Mrs. A. W. Marcussen, formerly of Big Rapids.

Battle Creek, Mich.—Shipment of the wrong lens for the projection machine delayed the opening of the new Park theater for one night.

Tennessee News Notes

Closing of the Theaters on Sunday in Chattanooga, Nashville and Knoxville—Memphis Held Out Till Mid-April—Epidemic of Scarlet Fever in Chattanooga Added to Exhibitors' Troubles.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

CHATTANOOGA, TENN.—Sunday pictures continue to be the big question in the moving picture field in Tennessee, at least in the legal field. Sunday pictures are simply not, as regards Chattanooga, Nashville, Knoxville and some of the smaller cities, although until past the middle of April conspicuously excepting Memphis. Here under the caption "Get What You Want When You Want It," the chain of Majestic theaters advertised in the papers of Saturday, April 15, the program for the week following, with "The Dragon" as the offering for Sunday at the New Majestic No. 1, a Sidney Drew and Paramount Cartoon comedy and others at the Majestic No. 2, and "My Pardner" at Old Majestic No. 1.

This is in the face of the fact that as long ago as March 27 Mayor Ashcroft announced that "moving picture houses must not operate on Sundays in Memphis." It was also stated that the mayor had instructed Commissioner McLain to see that all theaters, including moving picture houses, should be closed on the following Sunday and every Sunday thereafter. He was acting on the strength of the opinion of City Attorney Bryan that this course must be pursued under the finding of the Supreme Court. In Nashville and in Knoxville Sunday is a blank, while Clarksville theaters also carefully refrain from the Sunday shows.

Epidemic in Chattanooga.

Chattanooga, Tenn.—On top of their Sunday closing troubles the exhibitors of this city are having further discomfort on account of an epidemic of scarlet fever which has been raging in the city. Commissioner Huffaker declared that the wilful disregard of quarantine regulations by the parents of children is responsible for the spread of the epidemic. Children with light cases, excluded from school, he asserts, are taken to the moving picture shows by their parents. Much publicity has been given to the commissioners' warning and the newspapers headed their stories with lines like: "Keep Your Children from Moving Picture Shows." Warnings like these, though probably necessary and right, do not help to make up for the loss of one day in the week.

Operators Arrested, But Released.

Nashville, Tenn.—Detectives of this city on April 11 arrested six moving picture operators while they were engaged in handing out cards on uptown streets advising people not to patronize any of the shows operated by the Crescent Amusement Co. They were locked up on the charges of disorderly conduct. Two days later the six men were dismissed in the city court and told that they might continue distributing cards, but that they were not at liberty to annoy pedestrians. The six operators were said to have struck for higher wages and the Crescent Company filled their places with non-union men.

A New Theater in Rockwood.

Rockwood, Tenn.—This city is to have a new moving picture and vaudeville house combined. Walter Howard and Judge J. M. Colvin have the project in charge and will spend $5,000 in remodeling a large brick building on Rockwood avenue. This will have a 50-foot stage and be the biggest theater between Chattanooga and Somerset, Ky.

LOUISVILLE NEWS LETTER.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

Theaters to Show Base Ball Scores.

LOUISVILLE, Ky.—Now that the moving picture theaters are competing in the afternoons with the baseball games when teams are here, several of the Louisville picture houses have undertaken to draw all the fans they can by means of score boards on which the progress of all important games will be recorded. Johnson Musselman, of the Star theater, was the first to make provision for this service. Immediately thereafter, however, the announcement was made by Lee Goldberg, of the Mary Anderson theater, that the scores will be kept there. In addition to that the returns from the local game will be flashed on the screen. On Sundays this service is expected to do a great deal toward holding up the afternoon attendance, in view of the fact that there is no other means by which the returns of the Sunday games can be ascertained until the Monday morning papers.

James L. Weed Gets Jeweled Token.

Louisville, Ky.—James L. Weed, resident manager since 1908 of the Mary Anderson theater and the National, now Keith's, under the various vaudeville administrations, will return to his former home in Indianapolis, where he will take charge of the B. F. Keith theater at that place. He is changing places with Ned S. Hastings, who comes to Louisville. Employees of the Keith theater presented Mr. Weed with a jeweled Knights Templar watch charm

Special Shows at Opera House.

Georgetown, Ky.—A. B. Barkley, manager of the Georgetown, Ky., opera house, in connection with the local representative of the Federation of Women's Clubs of the state, is making Friday of each week special moving picture day at his house on the "Youth's Companion plan." The special showings are being given hearty support by the papers and ministers and are promising to do well.

New Picture House in Middlesboro.

Middlesboro, Ky.—R. L. Brown and son, Otto Brown, will build and operate a new moving picture theater here. The Manring theater has been closed temporarily by the management and turned over to the St. Mary's Episcopal Church, which is making use of the building as a mission.

Strand's Popularity Contest.

Louisville, Ky.—The popularity contest which is under way at the Strand theater is gaining in interest all the time and the number of candidates increasing. Not only are individuals being entered by their friends but fraternal and other organizations are also making entries if favorite daughters. The theater is making the most of the contest in its advertising and from time to time at the theater the names and standings of the contestants are announced. The winner will be given an automobile.

A Knights Templar Benefit at Walnut.

Louisville, Ky.—For two days recently the Walnut theater handled a benefit run in the interest of the drum and trumpet corps of a local Knights Templar commandery. In addition to the pictures there was a musical program given by Miss Pansy Mottler. The Knights Templar worked loyally in the interest of the picture, which was managed on a percentage basis, and the house was well filled at every showing.

St. Louis to Have New $100,000 Theater

Picture House to Be Built on South Grand Avenue and Miami Street by Melba Amusement Company—Increase in Capital Stock.

By A. H. Giebler, Special Correspondent, 236 Vanol Bldg., St. Louis, Mo.

ST. LOUIS, MO.—Construction work is to begin this month on a theater to cost about $100,000, to be erected at the southeast corner of Grand and Miami street, by the Melba Amusement Company. The theater will seat about 2,500 persons and have the latest ventilating and lighting systems, and will be completed by the time the airdome season closes. The company declares it will be the best constructed and arranged theater on the South side. The Melba Airdome opened last summer, and did a very encouraging business in spite of the inclement and rainy weather that prevailed in St. Louis all during the airdome season. The capital stock of the Melba Amusement Company has been increased from $10,000 to $50,000, to permit the company to extend its operations to include the building of the new theater. The officials of the Melba company are William C. Neubauer, Mollie Neubauer and Gus Bauer.

UNICORN OFFICE OPENS.

New Concern's Local Exchange Will Be Managed by Sam Werner.

The Unicorn Film Service Corporation have opened a film exchange at 3628 Olive street, under the management of Sam Werner, former manager of the United Film Exchange. The Unicorn will handle only one and two-reel dramas, comedies and westerns, and will release twenty-one reels a week, and have two copies of each subject. One and three-sheet posters can be had with each subject, and the first release will be on April 24. The St. Louis branch is one of twenty-five exchanges which will be operated in all of the large cities. Mr. Werner was formerly connected with the first film exchange in the city, the Swanson-Crawford, and is well known in film circles, having been in the business for several years. Mr. Werner says there is a tendency to return to the program of short stuff. "When a patron sees a long feature that he doesn't like, he doesn't mind the ten cents he has spent near so much as he does the time he has wasted," says Mr. Werner, "whereas if he has seen several short subjects he will have seen one or more to his liking, and will not mind the others in thinking that part of the program was good, at any rate."

Chaplin "Carmen" at the Lyrics.

J. W. Cornelius, manager of the two Lyric theaters, the West End, at Delmar and Euclid, and the house at Sixth and Pine, obtained first-run privileges of Chaplin's "Carmen," and ran two engagements of the film at both theaters, raising the price of admission at the down-town theater from ten to fifteen cents, and crowding the house at all performances. The first engagement ended April 9 and the second on April 16. The West End Lyric is a first-run Paramount theater with ten and twenty-cent admission, and the downtown runs a feature and short subjects, with daily change, at ten cents a seat.

THE TAX MUST BE PAID.

Collector of Internal Revenue Will Make Trouble for Delinquents.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—Peter J. Kruyer, collector of internal revenue tax for the sixth district, comprising fifty-six counties in Indiana, has announced that he will begin formal prosecution in federal court against owners of motion picture houses and kindred amusements who have failed to pay the special war tax imposed recently. Mr. Kruyer is now engaged in checking up the delinquents in the territory over which he has supervision, and it is said that he has found a number who have not made inquiries concerning the tax. Others, numerous others, Mr. Kruyer said, have been informed that they are delinquent and have rushed into the office to pay the taxes when informed that prosecution would be begun in federal court.

The plan of notifying the theater owners and operators, Mr. Kruyer says, is a tedious one and one difficult to carry out. Mr. Kruyer says that the motion picture theater owners and operators should know the law and that none of them will be notified hereafter. They must come in and pay the tax.

Kokomo Musicians Ask Raise.

Kokomo, Ind.—Musicians working in the motion picture houses here have asked for a $3 a week raise, contending that the high cost of living has made it impossible for them to continue their work at the present scale.

Grand at Kokomo Has New Policy.

Kokomo, Ind.—The Grand of this city has changed hands. A deal was recently completed whereby the property passes into the hands of Mrs. Belle Sweeney and Robert Sherwood, of Indianapolis. The theater will hereafter be under the direction of Bob Sherwood and his wife, Mrs. Sherwood. The Sherwoods are entertainers of merit, having, for several years, been the headline motion picture house artists of Indianapolis.

American Theater Sold.

Terre Haute, Ind.—The American theater, of this city, has been sold, for a consideration of $42,000, to the Irving Theater Company of Chicago. Maurice Less, formerly manager of the theater, made the deal. J. S. Herad, representing the Chicago holding company, will be in charge of the American. No changes in the programs have been announced. Less will take charge of the Lyric Film & Supply Company and will devote all his time to the exchange business.

Unicorn Film Branch to Open.

Indianapolis, Ind.—The Unicorn Film Service Corporation of Delaware has qualified to do business in Indiana and, it is said, a branch office, will be soon opened in this city. It is set out in the articles of qualification, filed with the secretary of state, that the company has $16,000 of its capital stock represented in Indiana. R. W. McBride is named in the papers of qualification as the agent of the company.

Becomes the Washington Theater.

Richmond, Ind.—With the completion of improvements, the name of the Gennett theater, of this city, will be changed to the Washington. A new marble front will be put on the theater, together with new interior decorations.

New Court Theater Company.

Auburn, Ind.—The Court Theater Company has filed articles of incorporation and will operate, after remodeling, the Auburn opera house of this city. The summer months will see the installation of a new motion picture house in the theater.

Censors Shown Up

Decatur, Illinois, Exhibitors Are Asking Local Proponents of Federal Censorship a Few Embarrassing Questions—Pictures Condemned by Would-Be Censors Are Praised by Schools and Churches.

By Frank H. Madison, Special Correspondent, 6747 Emerald Ave., Chicago, Ill.

DECATUR, ILL.—Challenges to cite better pictures than are now being shown in certain Decatur theaters have been issued to the Federation of Mothers Clubs by local exhibitors. The Federation has gone on record as wanting a local censorship of films and posters, as endorsing federal censorship and urging Congressman McKinley to work for the federal bill. The resolution states: "Children who attend the average movie are having every ideal shattered by what they see there, and the continued exhibition of harmful, suggestive and inferior films is a most demoralizing influence in a child's development."

Among the exhibitors who believe that the women are unfamiliar with the situation are: A. Sigfried of the Bijou, and Emma J. Stirwing of the Crystal. Sigfried points out that some of Paramount pictures shown on his regular program have been sought by the Decatur high school. "I am ready to give a premium if they can show me where I can get better pictures than the Paramount and Metro for money. The high school also is using pictures that appeared in the regular program at the Crystal theater, and the Presbyterian church showed one that the Crystal had exhibited two years ago. The Crystal theater is willing to pay a forfeit to anyone that finds anything objectionable in our programs," was the offer.

Manager Sigfried of the Bijou says his attendance or children averages about twenty a day and he would not be averse to any move to limit the attendance to adults.

Recently the police officials sent out an order forbidding any bad pictures and the exhibitors think the exercise of police power is sufficient inasmuch as no specific cases of improper films has been cited.

Censors Fail to Agree.

Belleville, Ill.—A self-constituted board of censors here agreed—the verdict was unanimous—that the Bluebird feature "Undine" was not vulgar nor even suggestive. Complaint had been made to the mayor by the Federation of Catholic Societies, the Mothers' Club and individuals. The mayor and the chief of police and representatives from the two complaining organizations were given a special show by Manager Landau of the Washington theater and all agreed that not only was it not suggestive but that it was an artistic production.

Exhibitor Sodini Arrested.

Moline, Ill.—H. A. Sodini, former manager of the Family theater, was arrested at Minneapolis on a charge of securing goods by false pretense. The charge was filed by W. A. Bartz, manager of the American Express Company in Rock Island, who alleged that Sodini gave a worthless check for $308 for motion picture films sent C. O. D. Sodini refused to return to Illinois without extradition papers, and Governor Dunne of Illinois was asked to make a request upon the governor of Minnesota for the prisoner.

Moline Licenses Are $50.

Moline, Ill.—The city council has passed its ordinance raising the license fee for picture houses from $25 to $50 a year without regard to seating capacity. The photoplay men are protesting, but the council feels that the tax is not unfair.

Palm Theater Joins 10-Cent Rank.

Aurora, Ill.—Aurora now has but two five-cent moving picture houses—the Star and the "B" theaters. The Palm has entered the ten-cent ranks and will show Triangle, Metro and Pathe Gold Rooster features.

More Free Films.

Cisco, Ill.—Free motion picture shows on the streets were so successful last summer that the business men have decided to make out a more elaborate program for this summer and are raising a fund of $500.

Acme Feature Film Incorporator.

Springfield, Ill.—Secretary of State Stevenson has granted a charter to the Acme Feature Film Company of 172 West Washington street, Chicago. The company which will have capital stock of $10,000, will purchase, sell, hire and lease moving picture films. The incorporators are David Jacobson, William W. Orr and John B. Robinson.

Illinois Theater Changes.

Pontiac, Ill.—Fred Longnecker, formerly of Cayuga, Ind., has leased the Burke building on Madison street and will remodel it into a moving picture theater.

Lima, Ill.—D. E. Leamon is now operating the Orpheum theater, John Tesmer, proprietor, having gone to Alaska to accept a position with the Booth fisheries company.

Hillsboro, Ill.—C. J. and G. A. Sharrock of Pana, Ill., have purchased the new Colonial theater here. Mr. and Mrs. C. J. Sharrock will have charge of the new property. G. A. Sharrock will manage the Joy theater in Pana. However, the new owners will alternate in the management of both houses.

Elmira, Ill.—Alex Turnbull has opened a moving picture show in the opera house.

Woodriver, Ill.—Charles Wahl and A. W. Worcester of White Hall, Ill., have purchased two lots here and will erect a brick moving picture theater building.

Mahomet, Ill.—Forrest Tanner has opened a moving picture theater here. It will have its own electric power plant.

Moline, Ill.—Felderman & Zabel have opened the Family theater at Fourteenth street and Fifth avenue.

Sterling, Ill.—The Grand theater has started the construction of a 50-foot addition and a new front. It was planned to make all the improvements without missing a performance.

Murrayville, Ill.—Guy Durlin of Chambersburg has opened a moving picture show in Carlson's Hall.

Brief Illinois Notes.

Quincy, Ill.—Spring time patrons of the Star theater will see that the house has blossomed. A garden setting for the screen, a refinished lobby in birch mahogany, a new ventilating system and an indirect lighting scheme are visible signs of the regeneration.

Elkville, Ill.—Four days at the week-end were gala days at the Lyric theater. Local pictures of business houses, schools and mines drew their share of the crowds, a baby show contest with a diamond ring as prize was a further magnet and on Saturday afternoon there was a special matinee for school children with a bag of candy for each visitor.

Champaign, Ill.—S. L. Brownie, local camera man, made a home talent photoplay, "The Curse of Beauty," utilizing the pageant value of the Gala Week festivities.

To Test Power of Screen

Kansas Amusement Association to Try Out Political Value of Screen Publicity This Fall Election—Candidates Who Are Set Against Picture Shows Will Not Be Mentioned—Others Will Enthusiastically Be Advertised.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—According to figures recently compiled by E. R. Pearson, chairman of the executive committee of the Amusement Association of Kansas, that state has collected $21,488 in censorship inspection fees since April 12, 1915, to April 1, 1916. After deducting expenses for the year amounting to $4,643, the net profit to the state remains $16,845. This extraordinary condition is not a new thing to the opponents of the censorship law, but it only strengthens the case those persons have against Kansas censors. Of this net profit, $1,682 must be deducted, as that is the amount of money paid for inspection "under protest"—the new action begun by the exchange men from March 1. The net profit has been turned into the general revenue fund and Kansas has used it in any manner desired. The moving picture men claim this is an unjust taxation and are going to try and stop it.

Their latest move is the beginning of an organization to fight those members of the legislature who oppose moving pictures. The next state legislature will be elected in November, and it is the plan of this association to see each candidate and get him lined up for or against them. If the aspirant for office declares against the shows, his name will not be mentioned in any of the 500 houses in Kansas, while his opponent, who is willing to go halfway with the exhibitors, will be boosted in all possible ways. There will be nothing said of the candidate against pictures; but the case of absolutely ignoring a person will be tried out. The aim of the association is now to get the entire censorship act repealed and in order to do that, it is necessary to get an act through the state legislature authorizing the same. And this, the moving picture men claim, is exactly what they are going to do.

New Adjustment Committee Meets.

The adjustment committee of the Amusement Association of Kansas held its first meeting April 18 at the office of the Universal exchange in Kansas City. This was for the formation of the work of the newly-elected committee which took charge of affairs since the recent Kansas convention. R. C. Cropper, manager of the Universal exchange here, was elected chairman. The members of the committee are as follows: Fred Savage, Hutchinson, Kan.; M. H. Miller, Wichita, Kan.; J. J. Marshall, Manhattan, Kan.; H. A. Berman, manager of the Kansas City Metro office, and R. C. Cropper, manager of the local Universal Company. Nothing of importance was taken up, this merely being the first meeting preliminary to actual work.

UNICORN SERVICE BEGINS.

Under Management of J. W. Morgan New Exchange Opens in Gloyd Bldg.

Kansas City, Mo.—Under the management of J. W. Morgan, the Unicorn Film Service has established headquarters at 602 Gloyd Bldg., opening for business with a staff of twelve employees on April 24. The new exchange will release twenty-one pictures each week. Eight rooms are used for the company, the office, inspection department and shipping rooms, with a combined floor space of 2,000 square feet.

Mr. Morgan is the person who organized and owned the Universal Film & Supply Co., in St. Louis and Kansas City, and he has a wide acquaintance in this territory. Associated with him as travelers will be E. E. Crockett, of Minneapolis, and C. C. Chenoweth. The booker will be G. S. Shumard, who worked with Mr. Morgan when he had the old Universal exchanges.

Manager Cropper's Baby Wins.

Kansas City, Mo.—At the recent baby show contest held here during Baby Week, the fourteen months' old daughter of R. C. Cropper, manager of the local office of the Universal Film & Supply Co., was selected as one of the three perfect maidens in the class of one to two-year-old kiddies. Over one hundred participants were present.

Local Exchange Notes.

Kansas City, Mo.—Although it is not generally known, A. D. Flinton, president of the Kansas City Feature Film Co., is the brother-in-law of the new mayor of this city. The election of George H. Edwards to the position of chief executive of this city was greeted with pleasure by the local moving picture men.

Albert W. Howell of the Metro exchange at Pittsburg, Kan., has been in Kansas City for some time introducing new accounting and booking systems into the local office.

A. A. Chatkin, manager of the Kansas City office of the United Film Service, says that from now on his office will make 21 releases each week, instead of 12, their former capacity. Other changes will come later, Mr. Chatkin reported.

C. S. Edwards, Jr., the jovial manager of the local office of the Pathe exchange, recently came back from a trip over the Oklahoma territory with his two representatives in that vicinity, Howard Jameyson and George P. Meek. According to Mr. Edwards, that state is a second heaven for moving picture exhibitors and exchanges. He said among other things that in Tulsa, Okla., he encountered the best conditions he ever saw in any city in the moving picture industry. Prices there are going up and the people are paying.

H. E. Berman, manager of the local office of the Metro, has recently been to Excelsior Springs, taking a short rest. His place was filled by A. W. Howell, of the Pittsburg branch, who was here temporarily. Immediately after his return from the Springs, Mr. Berman went to St. Louis.

Lee D. Balsley, of the publicity department of the Kansas City Feature Film Co., announces that the name of the publication issued by that office will hereafter be known as "Paramount Pep," instead of "Picture Pep," under which name it gave birth. This was done on recommendation of the New York headquarters, and is just what Mr. Balsley was about to suggest to the latter when they beat him to it.

The Universal Film & Supply Co. announces that M. A. "Marty" Williams will handle the new serial, "Adventures of Peg of the Ring," in this territory. As manager of the Mutual and Metro exchanges and assistant district manager of the Universal, Mr. Williams made numerous acquaintances and is one of the best known travelers in this section.

Theater Changes Hereabouts.

Great Bend, Kan.—The old Fred Savage theater here has been taken over by W. S. Nelson & Son, who are doing some extensive remodeling and altering and will open about May 15. New machinery has been put in, among other things. Fred Savage, former proprietor, is now a very successful exhibitor at Hutchinson, Kan.

Jamesport, Mo.—The theater here has been taken over by I. Malone, a former exhibitor, who is remodeling and redecorating it with the view of opening on May 1.

Kansas City, Mo.—The Rex theater, 39th and Main, has been bought by Donald Frankenberger from B. B. Saunders.

Kansas City, Mo.—The Colonial theater, 39th and Woodland, has been sold by A. W. Walker to J. A. Curtin. Mr. Curtin retires from the local field, moving to Portland immediately. Owing to the excellent condition of the house no improvements were made.

Kansas City, Mo.—The Broadmour theater, 34th and Broadway, located in one of the choice residence districts of the city, has been purchased by C. H. McCann, booker in the local Metro exchange. Mr. McCann, who has been managing the house for D. Donnice for some time, has made many improvements, including some new machinery, and he now has an up-to-date theater in all respects.

Springfield, Mo.—Improvements amounting to $25,000 are contemplated for the Alhambra theater of this city. A new front will be erected and it willl be rearranged so as to have a seating capacity of nearly 1,800, which will make it one of the largest houses in the state.

PRAIRIE STATES NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Goldbergs Hold Lease to World-Herald Site.

OMAHA, NEB.—Suit for an adjudication of the lease to the old World-Herald building site was brought against Sam and Harry Goldberg by the Princess theater and David Harding. Harding declared a partnership existed between him and the Goldbergs, but the lease to the site, which he values at $25,000, has been made out to the Goldbergs.

Among Nebraska Theaters.

Wymore, Neb.—The Lyric theater advertised the big four days sale of the merchants and the merchants advertised "The Birth of the Nation" at the Lyric. The two events were the same four days.

Greeley, Neb.—A. G. Smith, of Central City, has purchased the Electric theater from Mrs. Hattie Crockett.

IN IOWA.

Theater Changes and New Houses.

DE WITT, IA.—Oscar Sheldon opened a moving picture theater here with a free performance. De Witt now has two photoplay houses.

Manson, Ia.—The Gem theater, owned by H. H. Ling, was damaged by fire.

Atlantic, Ia.—Will Frost, proprietor of the Unique theater, has taken over the Garden theater from Chris Geannacopoulos and will operate both houses, at least for a while. The only change is that the programs have been switched.

Hazelton, Ia.—A moving picture show has been opened in Swartzell's hall by Halbin Holmstrom and Clifford Graham.

Riceville, Ia.—B. W. Shepard, of Manly, Ia., has leased the opera house for one year from Brown & Son.

Independence, Ia.—G. A. Curtis, of Harlan, has purchased the Isis theater from E. Bristol.

Sioux City, Ia.—The U. S. A. theater is the new name Hammitt Brothers have bestowed upon the Isis, which they recently purchased. They make the significant announcement that cheap vaudeville will be a thing of the past and that they aim to make it a high-class moving picture theater.

Oelwein, Ia.—Hanna & Reese sold Dreamland theater to Frank Fertig of New Hampton.

Osage, Ia.—H. E. Baumgartner, who recently sold the Lyric theater, probably will devote his time to the manufacture and sale of his device for cooling theaters, which he patented a few years ago.

Muscatine, Ia.—The Palace theater was selected as the official theater for the delegates to the Royal Arcanum convention and Manager Henle had added numbers on his film program.

Theater Changes in the Dakotas.

Portal, N. D.—The construction of a new opera house here this summer is contemplated.

Tuttle, N. D.—Walter Tuttle will erect an opera house here.

Jamestown, N. D.—S. K. Leen has purchased a moving picture theater here.

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

New Superior Theater Company.

SUPERIOR, WIS.—The Cook Amusement Company of Superior, which will erect a new $100,000 theater at Tower avenue and Eleventh street, has filed articles of incorporation. The capital stock will be $25,000 and the incorporators are Moses S. Cook, Barnett J. Cook and N. J. Phelps, of Duluth. The structure, which will be of steel, concrete and brick, will be entirely occupied by the theater, no provision being made for stores or offices. Construction will start about June 1. It is hoped to open about November 1. N. J. Phelps will be manager. The seats will be similar to those installed in the Milwaukee Hippodrome. A feature will be a children's playroom with 2,000 feet of floor space.

New House to Be Called American.

Milwaukee, Wis.—The new theater to be housed in the $300,000 building at Third and Wells streets will be known as the American theater and will be leased by J. B. Olinger and Fred A. Landeck. It will seat 1,400.

New Saxe Bros. Theater.

Milwaukee, Wis.—Buildings on the site of the new Miller Hotel are being razed and construction soon will start. This is the structure which will contain the new 2,000-seat theater which will be operated by Saxe Brothers.

Many New Downtown Houses.

Milwaukee, Wis.—Downtown theaters erected in the last year or which are near construction represent an outlay of more than a million dollars.

New Theaters and Changes.

South Kaukauna, Wis.—Frank Ellsworth has purchased the Vaudette theater from William Van Dyke.

Marshfield, Wis.—Contract for the remodeling of the Kliner, Lang & Scharman Building, into a moving picture theater seating 543, has been let and calls for the opening of the house by July 15.

Sparta, Wis.—Otto Bell has had plans drawn by Parkinson & Dockendorff, La Crosse architects, for a 50x110 brick and concrete moving picture theater seating 700 on the saucer-shaped main floor. It will have air-washing, ventilating, indirect lighting and vacuum cleaning systems.

Oconto, Wis.—J. A. Philipp, who formerly operated the Lyric theater at Munising, Mich., has taken charge of the Grand theater here.

Milwaukee, Wis.—I. J. Rosenthal will erect a one-story brick, concrete and steel, 47 x 100, moving picture theater, to cost $20,000, at Seventh and Walnut streets.

New Minneapolis Exchange.

Minneapolis, Minn.—This city's long list of exchanges probably will be added to within a week or ten days, according to word from the East which indicates the Hearst-Vitagraph concern will name a representative to serve this market. Harold P. Brown, who is cameraman with the Hearst company, was in the city to take flood pictures at St. Paul as well as films of the log jam on the government High Dam between St. Paul and Minneapolis.

Twin City Screen Club

Minnesota Organization Will Include Both Minneapolis and St. Paul in Its Membership—Name Changed to Suit—Hospitable to Picture Men Passing Through the City—New Quarters in Radisson Hotel.

By Perry S. Williams, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, Minn.—The organization of film men here has enlarged its original plan in order to include the men of St. Paul where only a few exchanges are located. The name therefore has been officially made the Twin City Screen Club. The club made an important announcement this week when it made public its agreement with the Radisson hotel of Minneapolis for quarters on the twelfth floor of the hostelry adjoining the roof garden. The club and the hotel agreement is dated April 26. The Screen Club men are expecting to keep open house continuously during the big show of the Motion Picture Exhibitors of the Northwest in the Armory here May 2, 3, 4 and 5. A special initiation fee for out-of-town members has been established at $10, which extends to such a member all the privileges of the club while in Minneapolis. The screen men intend to make their quarters a home to all visiting picture men passing through Minneapolis, and any man connected with the screen business anywhere who does go through the city without stopping off for a howdy will be considered pretty poor stuff. The club has announced it will give a prize to the man obtaining the largest number of members. Just what the prize will be has not leaked out, but the boys are working hard and taking a chance on the "bacon."

FRANKLIN THEATER READY.

Fine New House Seating 1,000 Will Open on May 22.

Minneapolis, Minn.—May 22 will see the opening of the largest one-floor house west of Chicago, the New Franklin theater, 1021 Franklin avenue. The theater will seat 1,000. It is being erected by C. E. Marrs, real estate dealer, at a cost of $40,000. F. H. Coyle, a new figure in the moving picture business, will manage the house.

Fourteen huge drop lights will be used in the theater proper and the lobby will blaze with ornamental side lights and 161 ceiling lamps. The entire interior will be decorated in a soft rose tint as a predominating color note. There will be four aisles. The building is so constructed that if desired a balcony may be put in later. The offices will be on the second floor. The lobby may be entered through five sets of revolving doors.

Particular attention is being paid to the projection room, which will be one of the finest equipped and largest in the country. Two 6A machines have been purchased. The screen is 100 feet from the machine.

Mr. Coyle has obtained advertising for the house in the shape of a neat folder bearing a picture of the theater on the front.

T. P. Grogan Owns Lake City Grand.

Lake City, Minn.—Al Grant has sold his share in the Grand theater here to his partner, T. P. Grogan. Grant is not certain where he will settle, but one thing sure, he says, is that he will not quit the movie business.

Exchanges Asking Advance Payment.

Minneapolis, Minn.—April 17 marked the beginning of the policy of all exchanges in this district of demanding payment for films one week in advance, under a system similar to that adopted in other parts of the country. Despite rather strong opposition to the scheme among the exhibitors they were finally brought around to the exchanges' view of the situation and the matter was amicably settled. The exchanges won their point after their committee had argued their case before the exhibitors who had requested them to appear. Manager Van Meter of the General Film and Manager Meyers of Universal stated the situation for the exchanges. Other managers present were Stafford of Mutual, Sampson of Pathe and Nelson and Moore of the Nelson & Moore Film Exchange.

Theater Loses License.

Minneapolis, Minn.—Because Miss Constance Madison of the Humane Society said J. Barnet's theater, the Crystal, had become a rendezvous for minors and disorderly characters, the city council has tied up the application for a renewal of the license. The Crystal has been operating all night and it also was claimed it worked to the detriment of the curfew law.

New Friedman Film Corporation.

Minneapolis, Minn.—Benjamin Friedman, manager, and I. Friedman, secretary and treasurer of the Western Kriterion Film Company, will head the proposed Friedman Film Corporation which will be formed here, according to reliable reports. The Kriterion concern has taken over the front half of the third floor in the new Film Exchange building, which it will occupy May 1. The company will handle ten to fifteen more reels a week after its removal. The new quarters will be equipped with an entire new lot of apparatus.

H. R. Harrison With Favorite Film.

H. R. Harrison, formerly proprietor of the Harrison Feature Film Company, has joined the salesmen of the Favorite Film Corporation. Harrison has been in the celluloid show business six years.

Business Notes Hereabouts.

Walker, Minn.—F. J. Kinkele has disposed of his furniture business here and opened the Kinkele theater. He purchased his equipment from the Rialto Theater Supply Company of Minneapolis.

Perham, Minn.—The Lux is the name of the remodeled theater here operated by Walz & Eggers.

St. Paul, Minn.—The M. E. T. Film Company, Tunstall and Ermatinger, managers, has obtained the state rights in Michigan, Montana, Washington, Oregon, Indiana and California for "Twilight Sleep." The company will establish a branch at Detroit, Mich., to aid in the distribution of the film. The Southwest will be taken care of by Miss Manzie Robison from Los Angeles. Miss Robison made a success in booking the "Quo Vadis" film in the southern territory for the Kliene offices and it was on account of that record she was chosen for the "Twilight Sleep" agency.

Minneapolis, Minn.—The American theater here has been taken over on a five-year lease by W. S. Deeth, formerly of Brookings, S. D.

St. Paul, Minn.—Wallace D. Coburn, who recently started the film producing company here for the purpose of depicting life as it really is on the Western ranches, has arrived at his 22,000-acre ranch near Malta, Mont., where he was given a great ovation. "Yellowstone Pete's Only Daughter," a scenario written by Coburn, will be the first play filmed by the company.

Winona, Minn.—The B-B Film Producing Company announces it almost has completed its camera work on its four-reel comedy, "Going Some," and expects to put it on the market shortly.

New Orleans Letter

Birmingham, Alabama, Majorities Favor Open Shows on Sundays—Notes on New Picture Theaters in the Local Field—Large New Supply Office—Other Items Heard Along Film Row in New Orleans.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

BIRMINGHAM, Ala.—"Resolved, That the Moving Picture Houses of Birmingham Should Be Closed on Sunday" was the title of a debate at the Birmingham Y. M. C. A. that attracted wide attention. The affirmatives had their inning, and there was perfunctory handclapping. Then the negatives arose, and, to the tune of deafening applause, won out. Sunday pictures are safe in Birmingham for a while anyway, if Y. M. C. A. opinion counts for anything.

SUPPLY MAN'S NEW OFFICE.

George Vivirito Opens Large Store on Baronne Street.

New Orleans, La.—George Vivirito, of 318 Baronne street, has been "at home" to his film friends all of this week. Mr. Vivirito was all puffed up when he opened his new headquarters in Baronne street, so he sent out invitations to all the exchange managers to assist in the christening ceremonies. Mr. Vivirito in his new shop has what is practically the largest supply house in the Crescent City. He has an entire battery of Edison and Simplex machines trained on any one entering the door, and this formidable array very strongly reminds one of the German siege guns at Verdun, according to newspaper accounts. In Mr. Vivirito there is material for a much longer story of business acumen, for, from a humble beginning in a little shop further down the street, he has aggressively branched out and now is one of the factors in the supply business in this territory.

J. C. Ragland Heads Local General.

New Orleans, La.—J. C. Ragland has assumed charge of Kleine-Edison affairs in New Orleans, succeeding Howard Gale, former metropolitan newspaper man, who was Kleine-Edison's first and only manager since the company entered this territory some six months ago. Mr. Gale has taken charge of a billiard parlor in Canal street, in which establishment he is "putting them over" in his usual rapid style.

Josiah Pearce Improving.

It is a pleasure to note that the condition of the venerable Josiah Pearce, head of J. Pearce & Sons, New Orleans motion picture magnates, is steadily improving. Mr. Pearce was stricken with an acute malady when returning from a trip to Panama. All that modern skill and loving attention can do for him is being done.

Triangle Has 30 Houses in Crescent City

New Orleans, La.—Manager Nat Ehrlich of the Triangle exchange announced this week that thirty houses in New Orleans had signed up for Triangle service. This is taken as quite a record for the short time that the Triangle Film Corporation had been in this territory. The Triangle Film Corporation is giving every aid to the exhibitor by advertising the films with every known advertising device.

New Theaters and Changes.

Lake Charles, La.—Ernest Boehringer, owner of the Triangle theater, is identified with a project to build a large modern picture house at Lake Charles. Plans for the new stucture are practically completed. Mr. Boehringer has a string of theaters throughout Louisiana. He has two in New Orleans, the Triangle and the Columbia, and only several weeks ago announced he would build a $200,000 house in St. Charles street.

New Orleans, La.—The house which John Sheppard is building at Cortez and Cleveland streets has been christened the Star theater, and it will open on April 23.

Gulfport, Miss.—Fred Abbley will open a new airdome in that city on May 1. He has contracted in New Orleans for Fox service.

New Orleans, La.—G. R. Larrieu reopened the Old Dumaine theater No. 2, in North Jefferson Davis Parkway, on Easter Sunday.

Gretna, La.—Moving pictures will form part of the program at Electric Park, a new amusement garden here, a place across the Mississippi from New Orleans, which opened on Easter Sunday.

Lake Charles, La.—Dr. de Praslin, a Triangle exhibitor at Lake Charles, La., was in New Orleans this week and announced he had completed arrangements for the erection of a large motion picture theater in Lake Charles, La.

Lagrange, Ga.—The new Grand is being built on the west side of the square by Market Brothers, who declare that within a short time they are going to show Lagrange one of the most modern picture theaters in that section.

Galveston, Tex.—G. W. Bell, Jr., recently with the Palace theater of this city, has sold out his interest and now is connected with M. Ulrich and the recently remodeled Rex theater. A new theater will be built in Galveston this summer by Bell & Ulrich, it is announced.

Heard on Film Row.

Visitors to Exchange Row this week included J. C. Landen, manager of the Istrione theater at Jackson, Miss., who reported that business in his neck of the woods has been decidedly better for the past two months.

Lafayette, La.—Phil Reilly, well known in Dallas and New Orleans film circles, now is editor of the Lafayette Press, upon the front page of which newspaper he "pushes motion pictures."

Galveston, Tex.—The American Seating Company has been awarded a contract for $6,523.40 for seats to be installed in Galveston's new auditorium.

Monroe, La.—In conjunction with its regular night's program, the Monroe Opera house recently put on a fashion show, participated in by the merchants of the city, and with real, live models.

The Carrollton theater, at Canal and Carrollton avenues, owned by Al. G. Shear, Universal manager in New Orleans, has been converted into an all-feature house with a Paramount program.

Arlington, Tex.—The Palace theater, enlarged and refitted, has opened with the Triangle program.

Columbus, Ga.—Erection of a $40,000 motion picture house for this city seems certain. Sol Loen probably will be the builder. Columbus is entering on a period of unprecedented building development, over half a million dollars worth of buildings being planned.

La Grange, Texas.—A new picture show will be opened in Main street, next to the Edmundson-Christopher Company, about May 1. Abe Ginsburg, of Atlanta, Ga., will be the owner. The seating capacity will be 600, with comfortable seats 36 inches apart. An orchestra will be imported from Atlanta. Triangle and Paramount programs will be used, it is stated.

Bay Minette, Ala.—E. V. O'Connor is the manager of a picture show which opened here a few weeks ago.

Atlanta Screen Club Elects

William Oldknow, of the Consolidated Film and Supply, Chosen President of the Local Film Organization—Other Officers of the Club.

By A. M. Beatty, Special Correspondent, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—William Oldknow, of Consolidated Film & Supply Company, and of the Atlanta offices of the Universal, was elected president of the Atlanta Screen Club, at the organization meeting held Monday night in the Hotel Ansley.

Other officers selected were: Robert Savini, head of the Atlanta offices United Film Service, vice-president; Britt Craig, of the Constitution, secretary, and Joe Marentette, of the General Film Company, treasurer. Many of the city's leading film executives attended the meeting

Another meeting was to be held Thursday night, April 20, after which the club's quarters were to be announced. Only those interested in the moving picture trade, and newspaper executives and writers on film topics, are eligible for membership.

Among the membership of the Atlanta club will be found executives, road representatives, picture producers, exhibitors, newspaper writers, performing artists, theater owners and executives and representatives of virtually every branch of the film industry. The club will be organized under a charter, and the quarters will be outfitted in elaborate fashion.

Producing Plant at Gainesville, Ga.

Gainesville, Ga.—This city is to have a moving picture studio on the banks of the Chattahoochee river, nestling in the most picturesque country to be found among the foothills of the Blue Ridge mountains.

Dr. Horace Grant, of Atlanta, has been in Gainesville negotiating to build this studio. The Gainesville chamber of commerce and business men are taking an active interest.

The company will require twenty-five acres of land and will invest $75,000 or $100,000 in buildings. Irving Cummings, well-known motion picture star, will be engaged as director.

Dr. Grant has all the capital required and no money will be asked of the Gainesville people. He wants to secure a lease on the land of the Georgia Railway and Power company, and is negotiating with Preston Arkwright, of that company.

Mr. Cummings is enthusiastic and says Gainesville is an ideal location, and the climate is excellent for the production of moving picture films.

Operators' Annual Banquet.

Forty members of the Atlanta Motion Picture Operators' club attended the annual banquet held in the Piedmont hotel Tuesday night shortly before 12 o'clock when the picture theaters of the city had closed. Addresses were delivered by many operators, and a program of entertainment enjoyed. Numbers of their employers, including exchange managers, exhibitors and theater owners, were also present.

B. S. Daniels Heads Atlanta Pathe.

Atlanta, Ga.—Assistant Manager B. S. Daniels, of the New York Pathe offices, has been transferred to Atlanta as manager of the Pathe company's local exchange. Mr. Daniels is well known here, having been a resident of Atlanta for several years prior to his entrance into the film business. He has many friends in the city.

Fine Flag Day Film Made.

Athens, Ga.—The "Honoring the American Flag" celebration at Athens this week

is graphically shown in 1,000 feet of moving pictures specially photographed by the Scenic Film company, to be distributed over the country in the various news weeklies.

This picture shows the mile of "Flag Day" parade, composed of military students, college girls and women, school girls, automobile floats, child flag bearers, soldiers, artillery and Confederate veterans, as well as thousands of civilians.

Scenes were taken on the state university campus showing the student body and faculty, and the historic buildings that make the Georgia campus one of the most picturesque in the south. Thousands of handsomely dressed girls and young women participate in the scenes taken on the campus of the Georgia Normal, Lucy Cobb, and grammar schools.

Redecorating the Bonita.

Atlanta, Ga.—Th Bonita theater, Atlanta, has closed for improvements, and is in the hands of the contractors.

About $7,000 will be spent in improvements and the house will not reopen until May 20.

Saw the "Dumb Girl" Picture.

Atlanta, Ga.—A small audience of newspaper and film men saw a special showing of "The Dumb Girl of Portici" at the invitation of Ralph de Bruler at the Piedmont theater Sunday night.

NEW THEATER FOR DENVER.

Old U. S. Theater to Be Made Into New Rialto With 1,200 Seats.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—This city is to have another big downtown moving picture theater. This was assured when the Federal Amusement Company, owner of the Strand, let a contract this week for the complete rebuilding of the old U. S. theater at Sixteenth and Curtis streets. The improvements will cost $25,000.

It will be known as the Rialto and will have a capacity of 1,250 seats, bringing the total seating capacity of Denver's downtown photoplay houses, all located within a radius of two blocks, up to 13,000.

Work already has been started and the new theater will be opened for business July 1, according to present plans. The entire interior of the building is being torn out and will be completely rebuilt. The front will be of Grecian architecture.

An extensive and up-to-date ventilating system will be installed and brand new equipment of every description will be put in.

One of the features of the new theater will be an elevator to covey patrons to the balcony and gallery. This is an accommodation not afforded by any other theater in Denver.

An augmented orchestra is one of the features decided upon for the house. The owners also have announced that a general admission of 10 cents will be charged.

F. Y. Langtry With Metro.

Denver, Colo.—Frederick Y. Langtree who, until a few months ago was with the General Film in New York as manager and assistant manager of several branch exchanges, has now started work as roadman for the Metro Company out of Denver. Mr. Langtree has just come to the city from Salt Lake where, with J. J. Unger and A. S. Bailey, he has recently opened a new Metro office.

W. H. Musselman Goes to Universal.

Denver, Colo.—William H. Musselman was added to the road staff of the Universal exchange this week. He will have charge of the new serial, "Peg of the Ring," which the company will release May 1. Musselman was formerly proprietor of a theater at Raton, N. M., and is well known and popular throughout the Denver territory.

Exchange Office Notes.

Denver, Colo.—Several changes in the office forces of the Denver film exchanges were announced this week.

Irving Ehrensaft, shipping clerk for the Mutual for several years, went to the Universal office in the same capacity. Earnest Fred succeeded him at the Mutual. Jess A. Riblett was transferred from the accounting department of the Mutual to the booking and poster department.

C. D. Kreiling, who has been in charge of the poster department at the Pathe exchange for some time, retired from that position this week to devote his time to the operation of the Light theater at 22nd and Washington avenue, of which he is the proprietor.

Rex Theater Burns.

Denver, Colo.—The Rex theater, located at First and Broadway, and one of the larger of the residence moving picture theaters, was completely gutted by fire this week. The blaze originated in the furnace room at the rear of the theater and had a good start before being discovered. No one was in the theater at the time but guests in the hotel over the theater were routed by smoke. Work has already been begun on the rebuilding of the theater.

Paris Theater Bids Highest.

Denver, Colo.—The Paris theater has been awarded the exclusive first run privilege to the new Mutual-Chaplin productions. Spirited bidding, in which every theater owner on Curtis street took part, marked the contest to land this feature in Denver. The Paris management plans a two weeks' run on the first release, May 15.

W. S. Agnew has purchased the Eleventh Avenue theater from K. D. Brabston. The latter has returned to Mississippi. He bought the theater only three weeks ago.

Blanche Sturtevant, daughter of Sam Sturtevant, owner of the Majestic theaters at Grand Junction and Fruita, Colo., and former owner of the Royal theater in Denver, died this week. The young woman was buried in Denver. Sturtevant is well known in the moving picture industry and he has the sympathy of the entire fraternity.

To Go After Sunday Law

Texas Exhibitors, Exchange Men and Others Interested or Sympathetic Will Make Concerted Effort to Have State Blue Law Repealed or Revised—Organized Labor Will Aid—Hope For Plank in Democratic Platform.

By S. A. M. Harrison, Special Correspondent, 618 Comal St., Dallas, Texas.

DALLAS, TEXAS.—A concerted, organized effort will be made to have the Texas law in regard to Sunday exhibitions and other business either repealed or radically amended. A campaign committee has been organized in Dallas and will make a systematic effort to get a plank in the Democratic platform calling for the revision of the law.

R. H. Campbell, a very influential member of organized labor, is secretary of the committee. It is divided into three sections and direct effort will be made in three channels to get the matter properly considered. One channel will go after organized labor, one after the exhibitors and one after the general public.

Practically all of the exchanges in Dallas have pledged their support and the exhibitors are unanimous in its favor. E. H. Hulsey of the Hulsey theaters, P. G. Camero of the Crystal, Leon Gholman of the Rex and others are particularly active. Organized labor will also take an active interest in the matter.

The present law was passed in 1887 and is very broad in its scope—so broad, in fact, that many businesses now enjoying a great deal of freedom, could be harassed to death under it. It will be remembered that only recently Corpus Christi authorities decided to enforce the law to the letter with the result that things in that town went completely dead on Sunday. Soda fountains, cigar stands, gasoline stations and grocery stores were closed.

Texas, being so radically Democratic in politics, to get anything into that party's platform means to get it before the legislature, and so that is where the attack will center. The Democratic primaries will be held July 22 and petitions will be circulated at once to have the question placed on the ballot.

Fotoplayer Company Has Agency.

Dallas, Tex.—The American Music Company has opened for business in Dallas at 1818 Main street. Their specialty will be the Fotoplayer. A. G. Williams is manager of the new company and one of the salesmen is Charles Touchon, former manager of the Newport theater, Dallas.

Auditor Visits Dallas.

Dallas, Tex.—I. W. Goodfield, inspector-auditor for the Pathe company, was in Dallas the middle of April and looked over the local office. He expressed himself as greatly pleased with the outlook and also with the way Manager W. G. Underwood was handling the office.

Consolidated's Ball Team.

Dallas, Tex.—The Consolidated Film and Supply Company is represented in amateur baseball circles in Dallas by a very efficient team. They did not have much of a team last year, but "Smiling Jimmy" Kelly says he has a bunch of "clawing cats" this year and has dubbed them the Consolidated Cats accordingly.

The Cats lined up recently and tried to spoil a camera for Mr. Rogers, a local photographer. But they did not. However, they insist they are going to spile some of the other local teams, especially the Motion Picture Cubs, the Peter-Reed-Remy team. A good photograph was sent to this paper, but there was no space for it, we regret to say.

Dallas Territory Notes.

Athens, Tex.—Dorbandt Brothers will remodel their Dixie theater here, adding another story so as to accommodate a balcony.

Corsicana, Tex.—The St. Charles airdome will open here about May 1 under the management of Charles St. Clair, who is also manager of the Majestic theater here.

Celeste, Tex.—The Jefferson theater at this place has been sold to J. L. Lawrimore, who will rename it the Lawrimore.

Celeste, Tex.—The negroes of this place wanted a picture house, but were unable to secure a suitable building in town, so Seymour Pennington leased an old oil mill on the outskirts and opened up. It is a great building, being repaired with oil cans, old tin and anything else available, but seems to be doing business.

Leonard, Tex.—W. T. McQuade of the Happy Hour theater here, with the assistance of his brother, has been putting on a stunt in electrical tricks. The McQuades will endeavor to get the act on one of the larger circuits as soon as they have it worked up to a satisfactory point.

Marshall, Tex. — The Powell-Moore Amusement Company has sold the Elk theater to F. A. McConicho. The Powell-Moore Company will continue to run the Grand theater.

San Francisco Notes

Local Exchange Men and Exhibitors Make New Payment Agreement—Benjamin Michaels Killed in Accident When Steering Gear of His Automobile Breaks —Other Items of Interest Throughout the District.

By T. A. Church, Special Correspondent, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—The question of the payment in advance for film service, which has been rather warmly discussed here during the past few weeks, bids fair to be settled by an understanding reached by exhibitors and film exchange interests. The new arrangement agreed upon will supercede the strict rule for the prepayment of film service and will enable exchanges to extend limited credit to customers they may desire to favor. According to this new rule all bills for film service must be settled on or before Friday of the current week, giving exhibitors four days' credit and collecting in advance for three days' service, where daily changes of program are made. When exhibitors fail to observe this rule they are to be placed on a cash in advance standing and will so remain. Managers of local exchanges state that they will insist upon prompt payment for service and that the loose methods of doing business that have characterized the past with attendant heavy losses, will be eliminated.

BENJAMIN MICHAELS KILLED.

Steering Gear of His Automobile Broke —Owned the Verdi Theater.

San Francisco, Cal.—Benjamin Michaels, proprietor of the Verdi theater, 644 Broadway, and one of the best-known exhibitors of San Francisco, passed away on April 12 following an automobile accident earlier in the day. While driving his automobile near the beach the steering gear broke and caused the machine to swerve into a sand bank. His companion escaped with a broken arm, but Mr. Michaels received internal injuries from which he died a few hours later. The deceased for several years was a prominent figure in local moving picture circles and at the time of his death was a commanding figure in the North Beach district, a section where competition has been exceedingly keen.

A native of Russia, most of his life was spent in this country, and for many years he made this city his home. His experience as a circus and side-show man assisted to fit him for the moving picture business, a field in which he displayed remarkable energy. His first work in this line was in connection with the Silver Palace theater on Market street, which he opened with I. H. Lichtenstein, now manager of the Globe film exchange, and others. When this house was opened it was regarded as being a model and contained innovations that were ahead of the times. Later he opened the Royal Palace theater on Broadway, and after this was destroyed by fire, erected the Verdi at a cost of about $80,000, this being the finest house in the North Beach district. This house will probably be conducted in the future by his wife, Mrs. Nellie Michaels, who operates the Shanghai theater nearby.

"Ramona" Goes to Savoy Theater.

San Francisco, Cal.—Having concluded a three weeks' engagement at the Cort on Ellis street, the Clune production, "Ramona," has been transferred to the Savoy theater. The results at the Cort were very satisfactory and induced the owners of the film to continue the exhibition for an indefinite period at another house.

International Booked Big Business.

San Francisco, Cal.—The International Film Service, Inc., recently opened at 280 Golden Gate avenue under the management of H. L. Knappen, is doing a very large volume of business in advance bookings on the "Mysteries of Myra." The local office has made an especially fine showing, its business being larger relatively than that of several other cities much larger in size, The Rialto theater, which opens shortly, will run this serial and will be the first exclusive moving picture house in the city to show a serial for an entire week. The New Mission theater, also to open shortly, has booked the production for the Mission district.

H. W. Korper is on the road for the concern in the San Joaquin valley and is meeting with splendid success, having placed the serial in every large town he has visited. L. M. Hyslop, formerly with the Pathe exchange, has joined the staff of the new exchange, and H. I. Krause will shortly be in the field in northern California, Nevada and Utah. It is planned to establish a sub-office at Salt Lake City to care for the mountain territory.

Manager Knappen expresses much pleasure with being able to return to San Francisco, where he received his first experience in film exchange work, and declares that conditions here are more favorable than in other sections of the country in which he has worked during the past year, exhibitors expressing a willingness to try the new things offered.

Popular Exhibitor Remembered on Birthday.

San Francisco, Cal.—Sid Grauman, manager of the Empress theater, San Francisco, and director of the Screen Club, was surprised in a very pleasant manner recently on the occasion of his birthday by being presented with a huge floral piece, the gift of the talent and attaches of the theater, flanked by an excellent likeness of himself in enlarged form. His pleasure in thus being remembered was heightened by the presentation on the part of his father of a framed photograph finished in a wonderfully lifelike manner showing his father in a characteristic pose.

Sid Grauman, San Francisco.

The Graumans, father and son, have been connected with the amusement business on the Pacific Coast for twenty years and were the first to introduce 10-cent shows in this territory. Their connection with the moving picture business dates back to the very beginning of the industry, and they were among the first to show moving pictures in San Francisco.

The popularity of Sid Grauman in film circles was attested when he was chosen first president of the Screen Club of San Francisco, and the recent tribute of his co-workers on the occasion of his birthday seemed to surprise no one except himself. His ability as a master showman is evidenced by his long association with the vaudeville end of the business and of the important positions he has filled while still a very young man.

New Exchange Formed.

San Francisco.—Articles of incorporation of the Peerless Film Service, Inc., have been filed here with a capital stock of $10,000 by E. H. Emmick, L. H. Fox and M. K. Emmick. Headquarters have been established at 100 Golden Gate avenue and a stock of film is now on hand there.

Mexican Exhibitor in San Francisco.

San Francisco, Cal.—C. Maxemim, of Mazatlan, was a recent visitor here to inspect theater equipment and announced that at an early date he planned to establish a chain of moving picture theaters in the vicinity of that city. Conditions on the west coast are said to be fairly well settled and it is anticipated that business will soon be normal again.

Supply House Doing Big Business.

San Francisco, Cal.—The Breck Photoplay Supply Company, Inc., has been appointed exclusive distributors for Simplex projection machines in the Pacific Coast territory north of Bakersfield, Cal., and has made a number of noteworthy sales of late. An order for three machines of the latest type has been received from the Kahn & Greenfield Circuit for its New Mission theater, a machine has been installed in the Orpheum, another has been shipped to the Tuolumne Fire Department at Tuolumne, Cal., while still another has been furnished to the Masonic opera house at Truckee, Cal. Edison machines have also been selling freely, four having been disposed of during the past month. E. J. Hartmanshenn, for nine years with the Novelty Moving Picture Company and the General Film Company, is now with this concern and the organization is materially strengthened, as he is one of the best repair men on the Pacific coast. W. E. Francis recently returned from a trip through the Napa valley.

California Briefs.

Oakland, Cal.—The Princess theater on San Pablo avenue, which has been closed for some time, has been reopened.

Berkeley, Cal.—The T. & D. theater is now changing program four times a week instead of three times.

Alameda, Cal.—The Park theater, at 1340 Park street, has been purchased by E. W. Scott, formerly of Indiana.

Chico, Cal.—The Majestic and Broadway theaters are to be closed at an early date and an airdome opened by Anderson & Wood.

Redwood City, Cal.—A contract has been awarded by Lydia Dugan for the construction of a one-story reinforced concrete moving picture theater to cost about $16,000.

San Francisco Notes.

The M. & F. theater on Twenty-fourth street has been renamed and is now known as the Palmer theater.

The offices of the William Fox Film at 107 Golden Gate avenue have been rearranged in order that business may be cared for more expeditiously.

Edward H. Kemp has disposed of a Motiograph projection machine to F. J. Matson of the Christian Church at Wheatland, Cal.

The Nat A. Magner Company, Pacific building, has made arrangements to distribute the films of the New Film Corporation in the Los Angeles territory, a branch office being maintained in the southern city.

The Atlas Educational Film Company has taken over the exclusive California agency for the metal operating booths of the Grinden Art Metal Company and is preparing for an active campaign on this line.

SPOKANE NEWS LETTER.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

C. A. Stillwell Buys the Class A.

SPOKANE, WASH.—C. A. Stillwell, manager of the Unique theater, on Main avenue, Spokane, purchased the Class A theater from Lee S. Forbes, and took immediate possession. The name is rtained. Mr. Stillwell took over the lease and paid cash for the theater. The consideration was not announced.

He has not determined fully on policy, and plans to make a trip to the Coast the first of next week to complete arrangements for picture service. He stated that he would show the World features the first three days of the week and will begin Sunday, April 16, with Clara Kimball Young in "Camille," a Metro production.

Mr. Stillwell opened the theater with a Mutual Masterpicture, "Overalls," and he expects to show the masterpictures of the Mutual program regularly. He will retain all the house staff for the time being.

Several radical changes in policy will probably be made after Mr. Stillwell returns from the Coast. These include the adoption of a three-a-week policy with program changes Sunday, Wednesday and Friday, and the inauguration of straight 10-cent policy afternoon and night, children five cents.

The "Spokane."

Spokane, Wash.—The Strand theater, called the "Little Orpheum," photoville and "Doc Crews, who cures the blues," made its debut jointly at the rechristened Spokane theater, Sunday, April 9. Five vaudeville offerings are presented in the initial program, with a Universal film.

The odor of fresh paint was over the theater and the lobby and main entrance especially were brightened up with ivory tint. The ushers were spick and span in white flannel trousers and blue coats. There is a five-piece orchestra.

Among Spokane Exchanges.

P. L. Carroll, manager of the Pathe exchange in Spokane, announces that the Pantages has booked "The Iron Claw" serial to run at that place, starting Sunday, April 23. He further announces that he has 22 bookings of the same film to run in various houses in the Spokane territory, including Northern Idaho, Western Montana and Eastern Washington. Mr. Carroll said that the Spokane, Butte and Seattle offices had done the biggest business in the history of the offices since January 1.

A. T. Lambson, formerly of Spokane and now of the Reel Play Features Company of Seattle, and E. R. Redlick, district representatives, also E. Eden, traveling representative of the same company, were here and it is understood they plan to open an office here. They purchase their productions on the open market, according to the information given me.

George W. Braden, who has been with the Liberty theater since its opening, has taken a position with the Mutual film exchange in Spokane as shipping clerk. He succeeds J. H. Connell, who has accepted a similar position with the Universal Film & Supply Company exchange. Ernest Wilkinson, shipping clerk of the Universal, has gone to the Coast.

E. M. Shaw, of Oakesdale, has sold his theater to W. Mustard, who has signed for the Universal service. Both he and Harry Beal of the Medical Lake picture house, visited the Universal and reported to W. Potter that business was good with them.

The Liberty theater is now using a Universal comedy and through the efforts of W. Potter, manager of the Universal exchange, six of the eleven central picture houses in Spokane are using some part of the Universal service. J. J. Kenzie, an efficiency man, has been placed in charge of the poster department of the Universal.

Daily Fire Inspection

Public Safety Commission Inspects Film Exchanges—Recommends Concrete Film Storage Vaults—Suggests Another Fire Ordinance—This Will Be the Third Ordinance in a Few Months—Firemen Now Call Every Day.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE—Recently the city's Public Safety Commission inspected the film exchanges. A few days afterwards firemen commenced making daily tours of Film Row and examining the exchanges. The commission said it considered the vaults where films were stored not safe and thought they should be of reinforced concrete with sufficient vents to prevent explosions in case of fire. Fault was also found with exhibition rooms in several exchanges, the commission claiming there were not enough exits. The commission suggested the passage of an ordinance regulating all exchanges.

This is the third time within the year that a fire ordinance covering exchanges has been proposed. Owners of buildings housing exchanges have expressed themselves in favor of doing anything reasonable that the city administration thinks will further safeguard the lives of the occupants, but declare that with the maze of municipal regulations and the ever-changing requirements they are at a loss to know what to do. Exchange men pointed out that while the Public Safety Commission and the fire marshall were continually harping on the question of films in exchanges and theaters where every logical means of preventing fires is now being used, it has not come to public knowledge that they have ever tried to regulate the handling of kodak films sold in paper cartons throughout the city.

PORTLAND'S NEW THEATER.

The Rex Opens Its Doors at Third and Morrison Streets—A Fine House.

Portland's newest theater, the Rex, opened its doors on schedule time April 15. The house is located at Third and Morrison streets, in the heart of the downtown shopping district and at a prominent transfer point. It is owned by J. G. and H. M. Fleishman, owners of the Novelty, further down Morrison street, and will be under the direct management of H. M. Fleishman.

For the opening, the auditorium was decorated with carnations and roses, and while there was an atmosphere of newness about the house, the first show was put over without a hitch. Manager Fleishman corralled the first nickel that was paid for admission and hung it in the box office as a good-luck token; this was the only christening ceremony. The first program featured Essanay's "Blind Justice," with Henry B. Walthall, and will be followed by "The Deathlock" and "New York."

A large pipe organ, formerly used in the San Francisco Exposition, will soon be installed in the theater, and there is some work yet to be done on the front of the house. Otherwise the theater opened completely equipped for business.

Alaska Exchange Man Visits.

Portland, Ore.—W. D. Gross, who conducts the Alaska Film Exchange, Juneau, the Alaska distributors of Universal films, was in Portland recently visiting Gus Metzger, manager of the Film Supply Company of Oregon. Mr. Gross stated that Universal was the only service that came regularly to his territory, the other pictures coming only as features. The admission price throughout Alaska, said Mr. Gross, is 25 cents and until recently four reels have constituted a show. Now, however, competition has become keen and the length of shows has been increased.

Mr. Gross controls seven houses in Alaska and reports them all prosperous. There is at present a great influx of people to Alaska and he predicts that in a year and a half, when the new railroad has been completed, many new towns will spring up. Mr. Gross has handled the Universal product in Juneau for four years and makes a trip to the "States" every six months to keep in touch with film conditions.

Coos Bay Prosperous.

Marshfield, Ore.—H. L. Thompson, who has been road man out of Portland for Universal during the past two months, returned recently from a trip through the Coos Bay country in southwestern Oregon and reports prosperous conditions with the coming of the new railroad to Marshfield. Heretofore this territory could be reached only by stage coach over the mountains from Roseburg or by ocean steamer, and owing to the uncertainty of stage connections and the long time films were kept in transit from Portland, exhibitors were compelled to use cheap pictures. Mr. Thompson said that immediately upon the opening of the railroad the theater men put in better service and now the pictures shown in the Coos Bay towns are on a par with those shown throughout the state.

H. H. Brownell With Pathe.

Portland, Ore.—H. H. Brownell has been employed by Pathe as road man out of Portland to succeed B. J. Sperry, who was promoted to the position of manager some time ago. The position of travelling solicitor has been vacant since Mr. Sperry's promotion. Mr. Brownell entered the film game as operator. Later he was manager of the Portland Apex office and exploited features on his own account in Oregon and California. Recently he has served as cameraman for Gaumont in this territory and also photographed the Pendleton Roundup.

Mr. Brownell recently returned from a trip through eastern Oregon and stated that the exhibitors there knew very little of the dangers of the proposed statewide Sunday closing law which is being fathered in Portland.

J. V. Lynn With Universal.

Portland, Ore.—J. V. Lynn, who was publicity manager for the People's Amusement Company for some time, has been employed by Universal as road man. Mr. Lynn will work out of Seattle and handle the Washington territory.

New Theater at Woodburn.

Woodburn, Ore.—George C. Healy and Harry Samchuck have opened the Opera House as a moving picture theater. The equipment was furnished by the Service Film Company of Portland. The new house has been renamed the Woodburn theater.

Heard on Film Row.

Paul Noble, formerly manager of the National, has left Portland for San Francisco and Los Angeles. The boys on Film Row regret his departure, but expect to hear big things from him in the South.

The Columbia and People's theaters are holding Fashion Shows one night each week.

Among the recent visitors in Portland were: H. Herman, travelling representative for the Rudolf Wurlitzer Company; M. E. Mead, road man for Triangle; Lew Cullins, of the Casino theater, The Dalles, Oregon; B. J. Callahan, Critic theater, Seaside, Oregon; E. R. Saunders, Bell theater, Ilwaco, Wash.

Victoria, B. C., Theaters

A Visit to Picture Houses in the Provincial Capital—Eight Fine Theaters Inspected—Only One of Them a Five-Cent House—Ten-Cent Seats Found More Popular Than Fifteen-Cent Seats.

By E. S. Thomas, Vancouver Correspondent of Moving Picture World.

VICTORIA, B. C.—The correspondent of the Moving Picture World took a trip to Victoria, B. C., recently, for the purpose of calling on the exhibitors of that city. It was found that while business is not all that could be desired, everyone is optimistic regarding future business. There are some fine theaters in the city, and very good programs are the rule. It was noticed that where admission prices are 10 and 15 cents an unusually large proportion of 10-cent tickets are sold.

The Dominion.

The Dominion theater, on Yates street, was the first house visited, and the Lasky feature, "The Golden Chance," was the attraction. J. M. Robertson is the manager of this theater, which has a seating capacity of 900, and is one of the leading houses of the city, with the exclusive franchise for Paramount subjects in Victoria. Mr. Robertson called particular attention to the large rest-room over the lobby, where patrons may sit until seats are available in the auditorium—an innovation that is typical of the attention given to patrons at this house. Business is reported as good, and the theater would probably have been more crowded when visited had not the streets outside been lined with people waiting for the passing of a military parade. In this connection it is stated that the principal difficulty experienced by the management is in keeping a staff of ushers, twelve having enlisted since the beginning of the war.

Through the efforts of Mr. Robertson the Victoria Daily Colonist has just commenced to run a Sunday page of photoplay publicity.

Music at the Dominion is supplied by a pipe organ, played by John Thill.

The Royal Victoria.

The Royal Victoria, next visited, is a really magnificent theater, built two years ago at a cost of $450,000, and seating 1,554. The house is constructed without stairways, and inclined runways reach the balcony at two different levels. Manager Clifford Denham conducted the World man over the entire building, and onto the enormous stage, underneath which is installed an automatic heating and ventilating plant, and a series of especially fine dressing rooms for the accommodation of the road shows which occasionally play the house. A large, clear picture is projected from the rear of the balcony, with a throw of 140 feet to the screen. Although slightly away from the main business section of the city, it is not far enough out to have this fact materially affect the attendance, and Mr. Denham is expecting increased patronage with the Triangle program, which is about to be installed in the Royal Victoria. This house is controlled by the National Amusement Company, of which W. P. Nichols is managing director.

The Variety.

The Variety, on Government street, is the principal Victoria customer of the Universal, and has recently begun the showing of Bluebird Photoplays. This house, which is owned by L. J. Quagliotti, was recently reopened after extensive alterations, and a $10,000 organ has been ordered from the Karn Morris Piano & Organ Company, of Woodstock, Ont., although an orchestra is being used at present. Mr. Quagliotti intimated that he might leave Victoria for an indefinite stay, and would turn over the management of his local houses to his brother Hector, of the Colonial theater, in Vancouver. Seating capacity of the Variety is 678, and the house was comfortably filled. The following was displayed prominently in the foyer: "Notice to Patrons. The management desires to promote the comfort and convenience of its patrons in every possible way. Any suggestion tending to this end will be gladly received."

The Columbia.

When the World man approached the box office at 10.20 p. m., the startled cashier almost fainted.

This house, located on Government street, is controlled by the National Amusement Company, and is under the management of M. B. Maysmith. At present four acts of Fischer small time vaudeville are shown in conjunction with moving pictures, but the future policy of the house is problematical, and it is considered likely that exclusive picture programs will be shown hereafter. Seating capacity is 704, and a three-piece orchestra is used. Good business is done at 10 cents admission.

The Romano.

A store show, located on Government street and controlled by L. J. Guagliotti. Admission is 10 cents, and the seating capacity is about five hundred. Universal programs, including Red Feathers, are shown.

The Majestic.

Manager C. E. Bailey is just giving up this house, which will in future be conducted by B. S. Heisterman, the owner of the property. The house (a store show) seats 520, and has recently booked General Film service. Mr. Bailey, who was formerly proprietor of the Rex, at Esquimalt, expects to leave soon for Calgary.

The Empress.

This is another of the houses on "Quagliotti Row," and is the only 5-cent theater in town, with a large trade among the Chinese and other foreigners. It was also the only house which was observed to be "standing them out" during our visit. Universal pictures are used.

General Manager W. P. Nichols, of the National Amusement Company, was on the same boat with us going to Victoria, and also on the return trip to Vancouver, and we had some interesting talks with him regarding conditions generally. Mr. Nichols stated that late in April the National Film Service would confine its attention to the Triangle releases, which start on April 17. Seven reels per week will be brought in until May 8, when fourteen reels will be the weekly importation, and all will be shown at the Rex and Globe theaters, with the Rex taking first run. For some weeks large advertising space has been taken in local newspapers advertising this program, and these houses expect to start off to big business.

Manager Not Permitted to Operate.

Victoria, B. C.—C. E. Bailey, manager of the Majestic theater, appeared before the works committee of the city council recently to complain of the examination provided by the by-laws for moving picture operators. He explained that he had taken the examination and had failed because of certain technical electrical questions which were asked. He claimed that this knowledge was not needed by an operator. His operator being sick, the manager had taken his place in the booth, and Chief Davis had issued a summons against him. It was decided that the regulations must be enforced, and Mr. Bailey was advised to secure a qualified operator. However, as he has practically decided to go to Calgary, the matter will be dropped.

Confer on Operators' License.

Vancouver, B. C.—A committee, consisting of J. O. Thomas, vice president of Vancouver Local No. 348, I. A. T. S. E., and E. J. Huttelmayer, business agent, went to Victoria recently, and were joined by a committee from the operators' union of that city in a consultation which had been arranged with Premier Bowser relative to a change in the laws governing provincial operators' licenses, along the lines set forth in the Moving Picture World some weeks ago. It is stated that the premier was favorably impressed with the suggestions of the unions, and that legislation covering the proposals will probably be undertaken in the near future.

Clifford Denham, Picture Pioneer.

Victoria, B. C.—Clifford Denham, manager of the $450,000 Royal Victoria theater in Victoria, B. C., is one of the real pioneers of the moving picture industry in Canada. Twelve years ago he was sent out from England by Charles Urban's Bioscope Company, and spent four years taking pictures throughout Canada, both for the Canadian Pacific Railway and the Dominion Government. These films were exhibited all over the British Isles, and were a great factor in the colonization of Canadian territory. In England Mr. Denham was also associated with the Moss & Thornton theaters, now known as the Moss & Stoll circuit.

Settling in Victoria, Mr. Denham exhibited the first moving pictures in that city in the open air, at Gorge Park, and later became manager of the old Victoria theater in the palmy days of the province. On the completion of the Royal Victoria two years ago he was placed in charge of this house, in which road shows were played for a time, but where for the past year moving pictures have been presented, under the control of the National Amusement Company.

Mr. Denham has made many friends in Victoria through his policy of giving benefit performances in aid of local charities. He has just agreed to donate thirty per cent. of his receipts each Monday night to the local Red Cross fund, and many local artists are always at hand on these occasions to assist with their services.

Western Canada Notes.

Vancouver, B. C.—This city's first Charlie Chaplin contest was held recently at the Columbia theater, and brought out eight entries, including two young ladies and a Chinaman. The amateurs appeared several times during the evening and all attendance records at the Columbia were broken.

Calgary, Alberta.—The Naomi Mothers' Society is planning a Child Welfare Week here in the near future, and local exhibitors have promised to help in every way possible—either by the exhibition of special films, or by allowing short speeches to be made in the theaters, dealing with the movement.

Victoria, B. C.—During the three-day engagement of the Vitagraph comedy "Green Stockings," at the Royal Victoria theater, Manager Clifford Denham arranged with a local store to display green stockings in a prominent show window. One theater ticket each night bore the name "Green Stockings," and the holder of the lucky ticket was presented with an order on the store for a pair of the emerald hose.

Edmonton, Alberta.—The first local house to adopt the Saturday morning matinee for children is the Monarch. Manager Max Allen will give a special performance at ten o'clock every Saturday hereafter, and will show a variety of films especially suitable for children. One of the first pictures to be shown is "Cinderella," with Mary Pickford.

OVERCROWDING IN TORONTO.

A Little Too Much of a Good Thing—But It Shows Health.

By W. M. Gladish, Special Correspondent, 1263 Gerrard St. East, Toronto, Ont.

TORONTO, Ont.—When Francis X. Bushman and Beverly Bayne, the Metro stars, paid a visit to Toronto recently they made short appearances at some fifteen picture theaters. The crowds were enormous, but the College playhouse, 346 College street, was so jammed that Manager M. J. Thaler was summoned to police court because of the overcrowding. He explained the circumstances and also proved that he had phoned for police assistance to handle the attendance, but the policeman never came. Judge Cohen did not impose sentence.

A few nights later, however, Patrol-Sergeant Rogers found thirty-seven people standing in the aisles of the picture house owned by T. J. Ryan, 336 Pape avenue. In court next day Mr. Ryan was fined $20 and costs.

With theater overcrowding cases in the police court it sounds as if Toronto exhibitors are doing good business.

May Change Health Inspection Law.

Toronto, Ont.—The City of Toronto has applied for legislation to amend the Public Health Act to permit an inspector to enter a moving picture theater or other place of amusement at any time of day or night. Under the prevailing law a civic investigator can only examine theater premises during the day time, when nearly all the small houses are empty.

Will Buy Red Cross Motor Ambulance.

Toronto, Ont.—The members of the Moving Picture Protective Association of Toronto have decided to pool the proceeds of recruiting meetings in their theaters in a general fund for the purchase of a Red Cross motor ambulance.

Starfilms Co-operative Circuits.

Toronto, Ont.—W. B. Lubin, assistant general manager of Starfilms, Limited, Metro distributors in Canada, has been working up a plan for the establishment of circuits of co-operative theaters for the exchange of Metro features throughout Ontario. This is similar to the group system which has been evolved in Toronto by which fifteen local theaters contracted for three Metro pictures per week each for a period of six months on a co-operative basis.

Mr. Lubin says that he has been pleased at the manner in which the co-operative arrangement between the fifteen Toronto theaters became effective and that the circuit idea in the country sections deserves a trial at least.

Local Universal Notes.

Toronto, Ont.—Mr. Claire Hague, general manager; W. R. Lennon, Toronto manager, and W. Davidson, of the Canadian Universal, recently paid a return visit to the headquarters of the Universal, in Detroit, Mich., when a conference was held with George Weekes, Detroit manager, and William Bailey.

Violet MacMillan, Universal star, has been making a tour of Ontario theaters during the past six weeks. She spent one whole week in Ottawa and another week saw her before the public at Hamilton.

An important business arrangement has just been consummated at the Toronto branch of the Universal whereby the new Regent, Ottawa, one of Canada's best show houses, will take Universal service exclusively.

World Film Notes.

Toronto, Ont.—Arrangements have been made whereby World Features, Limited, World Film distributors in Canada, will look after the bookings for "The Whirl of Life," the photo-play feature in which the Vernon Castles are starred. The first exhibition of the picture was given at the Flower theater, Ottawa, during the week of April 10, after which it was seen at the Connaught, Montreal. It will be shown in Massey Hall, Toronto. A percentage of the proceeds from the picture will be turned over to British aviators, it is declared.

World Features, Limited, are also handling Equitable features in the Dominion, the first release to be "Trilby."

The World branch at Toronto has two new roadmen, Mr. H. W. Burton and George Brownridge. The latter was formerly with the defunct Conness-Till Film Manufacturing Company, Toronto.

Toronto, Ontario.—Phil Kauffman, of the Paramount Pictures Corporation, has announced that "The Hypocrites," which was banned by the Ontario Board of Censors, has been passed by the censor in Nova Scotia. It is understood that no attempt will be made to show the feature in the Province of Quebec where the population is mainly French-Canadian.

Begin to Know Power

Montreal Exhibitors Successfully Work for the Election of Mayor Mederic Martin—Two Days Before Voting a Meeting of the Exhibitors' Association, with Little Concord, Gave Marked Results, It Is Claimed.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

MONTREAL, Canada.—Montreal recently had its civic elections. Two days before the public went to the polls, somebody among the exhibitors woke up. A meeting of the Exhbitors' Association was summoned. Eighty per cent. of the members were absent. Mr. Herring, the president, after shedding a few figurative tears over the pitifully small attendance, proposed that the exhibitors should help to re-elect Mayor Mederic Martin. This happened forty-eight hours before the elections. Mr. Herring said that Mederic Martin would be the film man's friend. Lapointe, one of the other contestants, had imposed the charity tax on local amusements, Mr. Herring pointed out. Mr. Herring stated that Martin had promised him he would help the moving picture business.

One of the exhibitors ventured to tell Mr. Martin the reason for the poor attendance at the meeting. He said that in his case, as in many others, the association did not back their members. Mr. Herring pointed out that the association would not help law-breakers. A lively discussion took place. The Charity Tax, the inefficiency of the association, this, that and the other thing were then discussed in rapid order. At last someone decided to remind the gathering that the meeting had been called to discuss whether or not the Montreal exhibitors would support Martin in his bid for the mayoralty. When the meeting broke up it was generally understood, some way or other, that the great moving picture industry was behind Martin. His vote was taken from those at the meeting. Mr. Herring later said that thirty-five houses used the screen to boost Martin. The writer saw in Mr. Herring's theater, the audience laugh, hiss and shoo Martin's picture on the screen. However, Martin won the election. This is the attiture of the exhibitors who supported Martin: "We can always say that the man we backed was elected." We want to see a "live" association now. It's a funny bunch of exhibitors who start an election campaign forty-eight hours before the elections.

Another New Theater?

Westmont, Quebec.—Although several new houses have been recently opened in Montreal, and seem to be doing a bad business, still we hear stories every day of more new houses. The Montreal suburb, Westmount, is now named as a site for a new house, according to Montreal newspapers. It is said that a new house will be erected in Westmount by the Independent Amusement Ltd., who own and operate the Strand and Moulin Rouge theaters, as well as the recently-opened Regent. We are given to understand that the proposed house will be a facsimile of the Majestic at Detroit, and will seat fifteen hundred. One connected with the above-named company stated that it was extremely probable that the house would be erected, but that everything had not been settled as yet.

Has $61,000 from Charity Tax.

Montreal, Quebec.—As soon as the new Board of Control convenes, members will be asked to approve distribution to hospitals and institutions of charity the sum of $61,000 resulting from the one cent charity tax between August and January last. The money has been in the civic treasury, awaiting decision as to the manner in which it should be divided. In accordance with charter amendments at the last session of the Legislature, one-half will go to general hospitals, one-third to special hospitals, and one-sixth to institutions of charity.

Among Montreal Exhibitors.

Mr. Wickham has opened a new house in St. Lamberts, across the river from Montreal, and has called it the Victoria. It seats 500 people.

Business among Montreal exhibitors has been slow lately, most exhibitors giving the Lenten season as the reason for the slackness.

It looks as if quite a few small Montreal houses will be compelled to close their doors before September. A dull season has just been experienced, and the hot weather will soon come.

The new St. Denis theater will put on a stock company very soon. They will be featured and helped by pictures. If the venture is successful, then pictures will be abolished. The new house does not seem to have been making much of a show, from a financial standpoint. Other houses recently opened in Montreal seem to be in the same position.

Manager Campbell, for Ontario Bluebird, has been in Montreal on an extended trip dealing with the bookings of the Blue Bird films in the East.

J. J. Orkney has been appointed Montreal manager for Blue Bird.

The following out-of-town exhibitors made recent calls on the Montreal exchanges: Manager Bedard, of Quebec, who runs the Princess and Crystal Palace theaters in the Ancient City, and also the Orpheum in Riviere du Loup; Messrs. O'Connor Bros., of Huntingdon, P. Q.; Mr. Bayeur, of Sherbrooke, P. Q., and Mr. Paquette, of the Auditorium, Quebec City; Mr. Bedard, of the Casino, Quebec; Mr. Audette, of the Royal, St. Johns, P. Q.; Mr. Bouchard, of Three Rivers; Mr. Tanguay, of the Victoria, Quebec.

We recommend to Canadian exhibitors a two-reel comedy entitled "The Revenge of Mr. Tommy Atkins," which is handled locally by Allfeatures. It is sure to make a hit with any British audience.

H. W. McCollum, formerly with Universal and V-L-S-E., has connected with the Feaster Film Feed, of which he is Canadian managing director, and has opened offices at 204 St. Catherine street West. The Feaster Film Feed is an appliance which does away with all trouble in rewinding film.

Calendar of Daily Program Releases

Releases for Weeks Ending May 6 and May 13

(For Extended Table of Current Releases See Pages 1056, 1058, 1060, 1062.)

General Film Company.

Current Releases.

MONDAY, MAY 1, 1916. (Serial No.)

BIOGRAPH—Swords and Hearts (Drama) (Biograph—Reissue No. 48) 20457
ESSANAY—The Strange Case of Mary Page, No. 15 (Two parts—Drama) .....
KALEM—The Master Swindlers (No. 6 of the "Social Pirates" (Two parts—Drama) .....
LUBIN—The Buckshot Feud (Comedy)..... 20458
SELIG—The Man Within (Three parts—Drama).... 20452-3-4
SELIG—The Selig-Tribune No. 35, 1916 (Topical)... 20456
VITAGRAPH—Jane's Husband (Comedy)..... 20455

TUESDAY, MAY 2, 1916.

EDISON—The Matchmakers (Three parts—Drama).. 20464-5-6
ESSANAY—In the Moon's Ray (Two parts—Drama) 20459-60
KALEM—Ham and the Masked Marvel (Comedy). 20461
LUBIN—The Candle (Two parts—Drama)..... 20462-3

WEDNESDAY, MAY 3, 1916.

BIOGRAPH—Fit for Burning (Three parts—Dr.)... 20469-70-1
EDISON—The Real Dr. Kay (Comedy)..... 20472
ESSANAY—The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So" (Comedy) 20468
KALEM—Romeo of the Coal Wagon (Comedy)..... 20467

THURSDAY, MAY 4, 1916.

LUBIN—None So Blind (Three parts—Drama).... 20473-4-5
SELIG—The Selig-Tribune No. 36, 1916 (Topical)... 20476
VIM—The Brave Ones (Comedy)..... 20477

FRIDAY, MAY 5, 1916.

KALEM—The Dumb Heiress (Comedy)..... 20481
KNICKERBOCKER STAR FEATURE—The Oath of Hate (Three parts—Drama) 20478-9-80
VIM—Home-Made Pies (Comedy)..... 20483
VITAGRAPH—Some Chicken (Comedy)..... 20482

SATURDAY, MAY 6, 1916.

ESSANAY—Once a Thief—? (Three parts—Drama). 20484-5-6
KALEM—The Human Telegram (No. 78 of the "Hazards of Helen" Railroad Series (Drama).. 20491
LUBIN—Father's Night Off (Comedy)..... 20487
SELIG—An Elephant's Gratitude (Drama)..... 20492
VITAGRAPH—The Resurrection of Horror (Three parts—Drama) (Broadway Star Feature)..... 20488-9-90

General Film Company.

Advance Releases.

MONDAY, MAY 8, 1916.

BIOGRAPH—During the Round-Up (Drama—Biograph Reissue No. 49).
ESSANAY—The Strange Case of Mary Page No. 16 (Two parts—Drama).
KALEM—The Rouges Nemesis, (No. 7 of the "Social Pirates"—Two parts—Drama).
LUBIN—Skirts and Cinders (Comedy).
SELIG—A Stranger in New York (Three parts—Drama).
SELIG—The Selig-Tribune No. 37, 1916 (Topical).
VITAGRAPH—The Sleuth (Comedy)

TUESDAY, MAY 9, 1916.

BIOGRAPH—Merry Mary (Two parts—Comedy—Drama).
EDISON—Celeste of the Ambulance Corps (Three parts—Dr.).
ESSANAY—A Return to Youth and Trouble (Two parts—Comedy—Drama).
KALEM—Title Not Yet Decided.

WEDNESDAY, MAY 10, 1916.

EDISON—A Mix-Up in Black (Comedy).
ESSANAY—The Fable of "The Good Fairy and the Lorgnette and Why She Got It Good" (Comedy).
KALEM—Not What the Doctor Ordered (Comedy).

THURSDAY, MAY 11, 1916.

LUBIN—The Wheat and the Chaff (Three parts—Drama).
SELIG—The Selig-Tribune No. 38, 1916 (Topical).
VIM—The Water Cure (Comedy).

FRIDAY, MAY 12, 1916.

KALEM—A Lunch-Room Legacy (Comedy).
KNICKERBOCKER STAR FEATURE—Broken Fetters (Three parts—Drama).
VIM—The Pretenders (Comedy).
VITAGRAPH—In Ag'in Out Ag'in (Comedy).

SATURDAY, MAY 13, 1916.

ESSANAY—The Jester (Three parts—Drama).
KALEM—Hazards of Helen No. 79 (Title Not Yet Decided).
LUBIN—Jenkins' Jinx (Comedy).
SELIG—The Sheriff's Duty (Western—Drama).
VITAGRAPH—O'Hagan's Scoop (Three parts—Drama) (Broadway Star Feature).

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Calendar of Daily Program Releases

Releases for Weeks Ending May 6 and May 13

(For Extended Table of Current Releases See Pages 1056, 1058, 1060, 1062.)

Universal Film Mfg. Company.

SUNDAY, APRIL 30, 1916.

	(Serial No.)
IMP—Through Flames to Love (Two parts—Drama)	01392
L-KO—No release this day.	
REX—Their Anniversary (Comedy)	01391

MONDAY, MAY 1, 1916.

NESTOR—Her Hero Maid (Comedy)	01395
RED FEATHER PHOTOPLAY—Dr. Neighbor (Five parts—Drama)	01394
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 1—"The Leopard's Mark" —(Two parts—Drama)	01412

TUESDAY, MAY 2, 1916.

GOLD SEAL—The Purple Maze (Two parts—Modern —Drama)	01396
IMP—When Slim Was Home Cured (Comedy)	01398
REX—Eleanor's Catch (Comedy)	01397

WEDNESDAY, MAY 3, 1916.

ANIMATED WEEKLY—Number 18 (Topical)	01401
L-KO—The Bankruptcy of Boggs & Schultz (Com.)	01400
VICTOR—The Girl Who Feared Daylight (Two parts —Drama)	01399

THURSDAY, MAY 4, 1916.

BIG U—The Beloved Liar (Three parts—Human Interest Drama)	01402
IMP—Won with a Make-up (Comedy)	01403
LAEMMLE—No release this day.	

FRIDAY, MAY 5, 1916.

IMP—Just Kitty (Drama)	01404
LAEMMLE—The Thief of the Desert (Drama)	01405
NESTOR—Lem's College Career (Two parts—Com.)	01406

SATURDAY, MAY 6, 1916.

BISON—The Leap (Two parts—Railroad Drama)	01407
JOKER—A Perfect Match (Comedy)	01408
POWERS—No release this day.	

SUNDAY, MAY 7, 1916.

LAEMMLE—The Marriage of Arthur (Two parts—Drama)	01410
L-KO—Mr. Buddy Bruggs, Burglar (Comedy)	01411
REX—Scaling the Jungfrau (Educational)	01409

MONDAY, MAY 8, 1916.

NESTOR—Potts Bungles Again (Comedy)	01414
RED FEATHER PHOTOPLAY—A Huntress of Men (Five parts—Drama)	01413
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring, No. 2, "A Strange Inheritance" (Two parts—Drama)	01430

TUESDAY, MAY 9, 1916.

GOLD SEAL—The Mark of a Gentleman (Two parts Drama)	01415
IMP—When a Wife Worries (Comedy)	01417
REX—Virginia (Drama)	01416

WEDNESDAY, MAY 10, 1916.

ANIMATED WEEKLY—Number 19 (Topical)	01420
IMP—The Go-Between (Drama)	01418
L-KO—The Great Smash (Three parts—Comedy)	01419

THURSDAY, MAY 11, 1916.

BIG U—No release this day.	
LAEMMLE—Her Husband's Faith (Two parts—Drama)	01421
POWERS—Mr. Fuller-Pep—He Tries Mesmerism (Comedy Cartoon)	01422
—Some Monkey Stars (Ditmars Educational)	01422

FRIDAY, MAY 12, 1916.

IMP—The Capital Prize (Two parts—Drama)	01423
NESTOR—Never Lie to Your Wife (Comedy)	01425
VICTOR—A Strange Confession (Drama)	01424

SATURDAY, MAY 13, 1916.

BISON—A Fight for Love (Two parts—Drama)	01426
JOKER—A Wife for a Ransom (Comedy)	01427
POWERS—No release this day.	

Mutual Film Corporation.

SUNDAY, APRIL 30, 1916.

	(Serial No.)
BEAUTY—Two Beds and No Sleep (Comedy)	04682
VOGUE—Bungling Bill, Doctor (Comedy)	04683

MONDAY, MAY 1, 1916.

AMERICAN—Pierre Brissac the Brazen (Two parts —Drama)	04684-5
FALSTAFF — The Dashing Druggist's Dilemma (Comedy)	04686
MUTUAL MASTERPICTURE DE LUXE—The Quality of Faith (Gaumont—Five parts—Drama) (No. 97)	

TUESDAY, MAY 2, 1916.

THANHOUSER—The Weakling (Two parts—Dr.)	04687-8
VOGUE—Out For the Count (Comedy)	04689

WEDNESDAY, MAY 3, 1916.

BEAUTY—Billy Van Deusen's Ancestrie (Comedy)	04691
GAUMONT—See America First No. 34 "Yosemite National Park" (Scenic)	04692
—Kartoon Komics (Cartoon)	04692
MUTUAL WEEKLY, Number 70 (Topical)	04690

THURSDAY, MAY 4, 1916.

MUTUAL MASTERPICTURE DE LUXE—Lying Lips (American—Five parts—Drama) (No. 98)	
THANHOUSER—The Spirit of '61 (Three parts—Dr.)	04693-4-5

FRIDAY, MAY 5, 1916.

CUB—M. T. Dome's Awful Night (Comedy)	04694
MUSTANG—With a Life At Stake (Two parts—Dr.)	04696-7

SATURDAY, MAY 6, 1916.

CENTAUR—Avenged By Lions (Two parts—Drama)	04699-700
FALSTAFF—The Skillful Sleigher's Strategy (Comedy)	04701

SUNDAY, MAY 7, 1916.

BEAUTY—All for Nuttin' (Comedy)	04702
GAUMONT—"Reel Life" (The Mutual Film Corp)	04704
VOGUE—Bungling Bill's Dream (Comedy)	04703

MONDAY, MAY 8, 1916.

AMERICAN—The Touch on the Key (Two parts—Drama)	04708-9
FALSTAFF—The Kiddie's Kaptain Kid (Comedy)	04710
MUTUAL MASTERPICTURE DE LUXE—Soul Mates (American (Five parts—Drama) (No. 99)	

TUESDAY, MAY 9, 1916.

THANHOUSER—When She Played Broadway (Two parts—Drama)	04711-2
VOGUE—Germanic Love (Comedy)	04713

WEDNESDAY, MAY 10, 1916.

BEAUTY—Skelly's Skeleton (Comedy)	04715
GAUMONT—See America First, No. 35 ((Atlanta, Ga." (Scenic)	04716
—Kartoon Komics (Cartoon)	04716
MUTUAL WEEKLY—Number 71 (Topical)	04714

THURSDAY, MAY 11, 1916.

AMERICAN—The Profligate (Three parts—Drama)	04717-8-9
MUTUAL MASTERPICTURE DE LUXE—His Father's Gold (Thanhouser—Five parts—Dr.) (No. 100)	

FRIDAY, MAY 12, 1916.

CUB—Jerry's Perfect Day (Comedy)	04722
MUSTANG—The Blindness (Two parts—Drama)	04720-1

SATURDAY, MAY 13, 1916.

CENTAUR—The Ordeal (Two parts—Drama)	04723-4
FALSTAFF—Freddie's Frigid Finish (Comedy)	04725

MUTUAL PROGRAM

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ESSANAY.

IN THE MOON'S RAY (Two Parts—May 2).—The cast: Richard Neal (Francis X. Bushman); Meredith Blake (E. H. Calvert); "Spider" (Bryant Washburn); Robert Hamilton (Rapley Holmes); Judith, his daughter (Gerda Holmes).

Meredith Blake, a gentleman crook, learns that the millionaire, Robert Hamilton, has just obtained a priceless scarab. He decides to get it. Accidently his accomplice, "Spider," finds an invitation to attend a reception at the Hamilton home. Blake poses as a detective and also attends. He secretes himself in Hamilton's apartment while "Spider" awaits outside to aid in the flight.

After Hamilton has retired, Blake emerges from his hiding place and by the light of the moon shining through the windows obtains the scarab. Hamilton awakes and the "Spider" leaps in and knocks him senseless.

Judith, Hamilton's daughter, hurries into the room at the noise and Blake, infatuated with her, has "Spider" carry her out into a waiting taxi. When Judith recovers from her faint she notes the number of the license. Tightly clasped within her hand she holds a fountain pen, which she unconsciously carried with her when disturbed in writing. On her white slipper she makes a plea for help and hurls it out the window of the cab. The slipper strikes Richard Neal, private investigator, who was on his way to the Hamilton home at the behest of the millionaire.

He forms a connection between the two incidents and at the house learns of a heel print of peculiar markings. He discovers this to belong to the driver of the cab and finds that this driver is none other than "Spider." By a ruse the crook is compelled to lead Neal and Hamilton to the hiding place of Blake where after a battle the girl is released and the scarab returned. The ending suggests that a love story will be the continuation of the exciting incidents.

THE FABLE OF THE PREACHER WHO FLEW HIS KITE BUT NOT BECAUSE HE WISHED TO DO SO (May 3).—A certain Preacher became wise to the Fact that he was not making a Hit with his Congregation. The Parishioners did not seem inclined to seek him out after services and tell him he was a Pansy. He has always tried to Expound—in a straightforward Manner—along the intellectual Plane of the aggregation who chipped in to pay his Salary. The Pew-holders could understand everything he said and they began to think the Preacher was Common. The Preacher decided that to Win and make everybody believe he was a Nobby and Boss Minister he would have to hand out a little Guff. He fixed it up Good and Plenty.

On the following Sunday Morning—from his Lookout—he gave out a Text which didn't mean anything—read from either Direction. He sized up his Flock with Dreamy Eye as he voiced the Poetry and Mysticism in those familiar lines of the great Icelandic Poet—Ikon Navrojk. A Stout Woman leaned forward so as not to miss Anything. A Venerable Harness Dealer seemed to recognize the Quotation and nodded his head Solemnly. The Preacher didn't know what all the Talk meant, and he didn't care. The Parishioners had paid their money for Tall Talk and were prepared for all Styles of Delivery. Perceiving that the Congregation would stand for Anything, the Preacher knew what to do after that.

MORAL—Give the People what they Think they Want.

ONCE A THIEF (Three Parts—May 6).—The cast: Paul Kendrick (Bryant Washburn); Mary Fulton (Nell Craig); Frank Overton (Edmund F. Cobb); James Overton (Richardson Cotton).

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Paul Kendrick has a position in James Overton's antique shop. Mary Fulton, another serious minded young person greatly interested in her work, has more than a feeling of friendship toward Paul, an attitude which is mutual. Paul's sister is terribly crippled and when a specialist tells him it will cost $1,000 to restore her to perfect health, he approaches his employer and asks the loan. Overton dismisses the idea as preposterous. Paul feels hurt, and when he sells a curio for $1,200 he merely makes out a sales slip for $200 and spends the $1,000 for his sister's operation, intending to ultimately repay. He is caught, however, and in the light of the circumstances gets only a six months' term.

Frank Overton makes advances to Mary. He is a rather dissolute son of the owner, quite as dishonest as his father. Mary consents to go out with him in the hope of making him place Paul back at work on the expiration of his sentence to allow him to repay the money. When he becomes intoxicated he tells how the firm is evading customs duty and literally smuggling its goods from Europe. With this as a lever Mary forces old Overton to take back Paul. The bookkeeper, who knows of the Overton smuggling, tries to get a raise and fails. Therefore, he promptly juggles the books to add to his salary. Paul—"Once a thief, always a thief"— is accused. But Mary comes to the rescue, having discovered the accountant's wrongdoing. Overton is compelled to pay all back duties to the government and keep Paul in his position until the boy can return the $1,000 he stole to help his sister. When the story ends it is natural to assume that Mary will resign her position when the thousand dollars is paid.

KALEM.

A WAR OF WITS (No. 4 of "The Social Pirates'—Two Parts—April 17).—The cast: Mona (Marin Sais); Mary (Ollie Kirkby); Dr. Hyoscine (Thomas Lingham); Marty McMurtha (Frank Jonasson); Letty McLean (Mrs. E. Sherart); Dr. Brown (Edward Clisbee); Billings (Paul C. Hurst). Directed by James W. Horne.

Mona and Mary, in the course of their career of aiding the helpless and combating "The Social Pirates," cross swords with a character known as Dr. Hyoscine, from the fact that he uses that insidious drug to extort money from his wealthy patients. The doctor is working his crafty designs on the wealthy Letty McLean when he comes to the attention of the girls.

They are stopping at the same summer resort, with Mona posing as Mary's maid, to aid their plans. By a clever ruse Mona secures the position as Mrs. McLean's maid, while Mary's beauty captures the amorous eye of Dr. Hyoscine. Facing a clever antagonist the girls are put on their sternest mettle, but with the aid of Mary McMurtha they succeed in teaching Dr. Hyoscine a severe lesson and at the same time bringing him to justice.

HAM AND PREPAREDNESS (April 18).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); The Daughter of the Regiment (Norma Nichols); Bud's rescuer (Juanita Sponsler).

Ham and Bud set out for Mexico to study athletics, but when bullets sing around their ears and bombs burst above them the place becomes too warm. One bursting shell sends Bud up in the air and he lands far out at sea. Meanwhile Ham, by proving that he was "a hero of Cow's Run" has been welcomed into the home of the captain of the regiment and his pretty daughter. Ham's jealousy when the periscope shows Bud being rescued by a charming mermaid, and the disappearance of some important papers start a whirlwind mix-up that ends with Ham and Bud swimming for dear life, hard pressed by army, navy and police force.

THEIR TAKING WAYS (April 19).—The cast: Clever Leona (Ethel Teare); Gentleman Jerry (Jack McDermott); The valet (Victor Rottman); The maid (Lillian Clark). Written by Paul Arlington. Directed by William Beaudine.

Clever Leona and Gentleman Jerry have a wonderfully enjoyable time at the swell society function lifting each other's valuables. But you can imagine the surprise when each arrives home to find that all they have are the things they have "borrowed." Off they go to the pawnshop—there to meet and learn each other's identity. A partnership is formed—both for business and life—which comes in mighty handy when they are later pursued by detectives.

A DOUBLE-BARRELED COURTSHIP (April 21).—The cast: Sis Hopkins (Rose Melville); Dorothy (Mary Kennedy); Jack (Arthur Albertson); Dorothy's mother (Mary Taylor-Rose); Sis' lover (Henry Murdock); Aunt Clara (Olive West); Uncle Dick (Richard Purdon); The butler (Frank Minzey). Written by Paul Arlington. Directed by Robert Ellis.

Jack is becoming altogether too attentive to Dorothy to suit her mother, so she ships her off to Aunt Clara. As her aunt has never seen her, Dorothy considers it a bright idea when she meets Sis on the way to the same house, to accept a job as maid to change places, since she will thus be able to see Jack without any trouble. So Sis is installed as the "young lady of the house," while Dorothy becomes the maid. But the arrival of Sis' persistent suitor—none other than Indifferent Ignatz—results in a mix-up that gets everybody in a tangle before Dorothy's mother comes to expose the whole affair.

THE GOVERNOR'S SPECIAL (No. 76 of the "Hazards of Helen" Series—April 22).—The cast: The operator at Lone Point (Helen Gibson); Tom Arnold (P. S. Pembroke); Detective Stanton (True Boardman); The Governor (George Williams); Glen Nash (Roy Watson); his aides (Harry Schum and Ed. Gibson).

When Nash, the crooked contractor, learns that the detective on the way to the Capitol with the evidence that will convict him must stop off at Lone Point to make train connections he determines to make use of the opportunity. He speeds in his automobile to the connecting point, and at the proper moment his aides set on Stanton and succeed in making way with the bag in which the documents are carried.

Tom Arnold, a tramp who has earned Helen's gratitude by aiding her in preventing an attempted robbery of the station, comes to the detective's aid, but just in time to be arrested himself as one of the thieves. Helen, convinced of his innocence, sets out on a high-powered motorcycle after the automobile containing Nash and his aides. His perilous ride is the beginning of a pursuit which reaches the climax when Helen leaps from horse-back to the speeding Governor's Special, barely grasping the hand-rail and pulling herself aboard in time to escape injury: But she succeeds in bringing the real culprit to justice and setting Arnold on his feet again.

BIOGRAPH.

SWORDS AND HEARTS (Reissue—May 1).—The cast: The Confederate soldier (Wilfred Lucas); His father (Vernon Clargers); A Southern belle (Claire McDowell); The poor girl (Dorothy West); The colored servant (W. J. Butler); The Union soldier (Charles H. West); Bushwhackers (Francis Grandin, Alfred Paget and W. C. Robinson).

In the old South, before the war, the wealthy belle is wooed by her neighbor's son. When he rides away to join his regiment, she kisses him before the assembled crowd. The daughter of a "poor white" on the plantation, who loves him secretly, also bids him good-bye. Later, while riding to see his sweetheart, the officer is pursued by Union troops. The poor girl sees them and, galloping off, draws the troopers in pursuit. She is wounded, but makes her escape, returning the horse without her escapade having been suspected. Her father heads a band of lawless men who, knowing that the lieutenant's father has a treasure chest in the house, attack the mansion, kill the owner and set fire to the place during their drunken orgy. They do not find the treasure chest, however, for the old negro butler has buried it in the earth. At the close of the war the officer returns home a beggar and is flouted by his former sweetheart in favor of a Union man. The old butler discloses the secret hoard and tells of the poor girl's bravery. The young man offers the heroine the life she saved, and she confesses her love.

FIT FOR BURNING (Three Parts—May 3)—The cast: Constance Grey (Vera Sisson); Rev. Mr. Thorndyke (Charles Perley); Madge Martin (Gretchen Hartman); Richard Foraker (Charles H. Mailes); John Masters (Ivan Christy); Mrs. Masters (Cora Drew); Sophie Masters (Grace Hamilton).

Constance Grey meets and falls in love with Dick Foraker, the editor of the reform paper. Dick is her idol and her ideal. He is the noble and unselfish champion of every cause that looks for moral betterment. That is what she thinks—that is what all the city thinks, except poor Madge Martin.

One day Sophie Masters disappears. Constance searches for her in vain. Then she thinks of Madge Martin, who is now one of the owners of a notorious resort. Constance describes the missing girl to Madge. That night Constance goes to the resort. Madge leads her to a door and asks her to look through the transom. Constance looks. What she sees is little Sophie Masters in the arms of Dick Foraker. There are empty wine glasses on the table, which tell their own story. Dick sees

the face through the transom. But in his drunken condition he thinks it is a phantom.

Then it is shown how Madge almost becomes mad with rage when she learns that her beloved Constance had been dealt almost a mortal blow by Foraker. She confronts this arch-hypocrite, the author of her own first great suffering, and tries to tear him to pieces. The men of the establishment come to her assistance and it goes hard with Foraker.

The next day the editor is seated at his desk reading in his own paper an account of how he was pitched upon by ruffians and badly beaten while on a mission of uplift in the slums. He thinks of the quick and eager sympathy of Constance Grey when he tells her of the outrage, and how she will love him more, if possible, for the things he has suffered for humanity's sake. But his complacent musings are interrupted by a boy who hands him a package —it is the ring he gave Constance—it is accompanied with a brief note—just a few words of molten grief, direct from her broken heart. But it is enough to convince Dick Foraker that the face at the transom was not a figment of his brain, that those pure serene eyes had beheld him with his mask off, and nowhere in this wide world could he ever again hide his shame.

And poor Madge Martin, tormented beyond endurance by her conscience, seeks oblivion in the river, while Constance Grey, strong of mind and high of soul, rises superior to the shocks of life and continues her work of love and kindness among the weak and down-trodden.

VIM.

THE BRAVE ONES (May 4).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Sheriff (Billie Bletcher); His Daughter (Elsie MacLeod).

Plump and Runt are once again in hard luck. Footsore and weary they arrive at a village and after devouring a plate of newly-made pies, proceed to make love to the Sheriff's daughter, who is rescued from their attentions by the worthy official himself. Not having the necessary money to pay for their meal, the old man tells them that if they will sleep for one night in an untenanted house on his property, he will not have them jailed. Our two heroes agree to his proposal and take up their new quarters. As midnight approaches, they are disturbed by unearthly noises, creakings and shadow-like apparitions.

Finally, giving up hope of sleeping, they lay awake. Their door slowly opens and in the wall appears a ghost like shape. This puts the finishing touch to their nerves and they bury their heads under the bed clothes. Meanwhile, a gang of counterfeiters who have long used the house as their headquarters discover the presence of the new tenants and decide to scare them off. Dressing in white sheets, they invade the bedroom, but Plump and Runt, now thoroughly aroused, attack and make them prisoner's. The Sheriff's daughter, thinking to have a joke, also dons a sheet and is mistaken by the coiners for one of themselves.

Confusion now reigns. The two boys try to escape. The Sheriff fires at them. Elsie screams as the villains vamoose and inform the police that the Sheriff is a coiner. A posse is dispatched, the Sheriff arrested and only released on the explanation from Plump and Runt who are now hailed as the saviours of the village, for were they not truly the means of making the ghost walk?

HOME-MADE PIES May 5).—The cast: Pokes (Robert Burns); Jabbs (Walt Stull); Ethel (Ethel Burton).

No one could blame Jabbs for being disgusted when he was forced to attempt to eat some of the biscuits made by his daughter, Ethel, a recent graduate of the Culinary Correspondence Course. Not discouraged by her first failure, Ethel bravely attempts a second trial under the supervision of her mother. This time she tries her hand at home-made pies, using all the ingredients she can find in the kitchen. When she places the pies outside the window to cool, the aroma attracts the attention of Pokes, who is badly in need of a meal. Pokes attempts to get away with the pies, but succeeds only in separating himself from some of his teeth.

Finally, when he is contentedly munching one of the pies made by the mother and which he has found amongst the sad efforts of Ethel, he is attacked by a policeman and a farmer whom he had previously insulted. Vigorously defending himself by using the pies as ammunition, which proves most effective, Pokes manages to seize Ethel and carry her off. Followed by the crowd, Pokes carries Ethel off to the quarry which Jabbs owns. Here he pauses to rest and sits on an old log where an irate employe, whom Jabbs had discharged, had planted a keg of powder in an attempt to blow up Jabbs. Unheedful of the burning fuse stealing quickly up to the keg, Pokes tells Ethel of his love for her, when the explosion occurs. The blast hurls both Pokes and Ethel high in the air and Ethel falls in on top of her mother and astonished crowd. When they look off in horror expecting to see the mangled remains of Pokes, to their chagrin they see him perched on top of a high tree calmly devouring the last of the home-made pies.

KNICKERBOCKER STAR FEATURES.

THE BROKEN PROMISE (Three Parts—April 28).—The cast: Aleda Shannon (Ann Drew); Edith Shannon (Joyce Moore); Roland Felder (Geo. Larkin); Mr. Shannon (Henry Stanley); Mrs. Shannon (Mollie McConnell); Mr. Felder (Daniel Gilfeather); Burke (Frank Watson).

Aleda Shannon, a child of nature, full of life and talent for classic dances, dances in her garden to the music from the birds. Roland Felder, her sweetheart, and her parents oppose the dances for they can't realize their beauty. Edith, sister of Aleda, returns home from a trip and a ball is given in her honor, but the parents refuse to let Aleda perform before the guests. Angered over it and urged by Edith, who has fallen in love with Roland, Aleda accepts the offer of Burke, the theatrical manager, to appear on the stage for the season. Her father disowns her.

Edith sets her cap for Roland and Mr. Shannon spares no expense in aiding her to keep him in the family. She gives Roland the wrong address to Aleda and his letter never reaches her. Aleda writes Edith and mentions she would wait till Roland has written first. Later Aleda writes again and states she has received his letter but had no time to answer. As the time goes, Roland believes he cares for Edith.

Three months later Aleda returns to New York weary of the stage and longing to see Roland. He reads of her in the paper and attends the performance. He goes to her dressing room, where they realize Edith's interference and she promises to quit the stage and marry him. Mr. Shannon gives his consent upon Aleda's promise never to return to the stage. She is welcomed back home, where Edith denies her charges and is jealous over losing Roland. Burke tells Aleda any time she wants to return, he will give her $2,000 a night.

Aleda and Roland become engaged. Shannon's extravagance during her absence has crippled him financially, but no one else knows of it. On December 9, during a reception, Shannon receives word from the trust company of his $20,000 note being past due, allowing him to January 1 to pay in, otherwise his property will go into the receiver's hands. Aleda reads this and decides to save him, writing Burke her wish to return. He replies that he is pleased and assures her secrecy, she having requested it, and he asks her to meet him at nine that night. Edith reads this and takes Roland that night to the theater and shows him Aleda entering the office with Burke. He is heartbroken, but does not respond to Edith's love making.

Shannon is shown the letter and Aleda allows herself to be falsely accused and is driven from home. She writes Roland of taking a two weeks' visit but Edith tells him the truth: That Aleda has signed up for fourteen nights, under the name of Princess Yoma to avoid recognition. Roland's father attends later and recognizes her. Roland rushes to the theater. She shows him why she was there and he reclaims her. The maid is substituted, his father is sent for and is convinced that it was not Aleda he saw. Christmas Eve, while Shannon is waiting for the crisis, he receives a letter and receipt for the $20,000 from Aleda, who has paid it. Filled with shame, he goes to her hotel and is shown the contract she made with Burke. On Christmas morning Aleda returns home and Roland's father gives her a large check for keeping her promise.

THE OATH OF HATE (Three Parts—May 5).—The cast: Captain Mark Stone (Henry King); May Manning (Marguerite Nichols).

Captain Mark Stone of the freighter, Annabel, gets word from his fiancee that she has decided to marry another man. He puts back to port and arrives just after the wedding ceremoney. Forcing his way into the house, he faces the girl and swears vengeance, vowing that he will marry and rear children to hate her children as he hates her.

Next day her father uses his influence to have Stone discharged. Stone lies in wait for him on the wharf, and through an accident he is injured in the head. A specialist is doubtful whether he will recover his sight. Mindful of his oath, Stone proposes marriage to May Manning, the slavey at his boarding house, and she accepts. Later, their child is born—a girl. At the news, the blind man stumbles from the house in a rage of disappointment, and, meeting with an old shipmate, goes on a voyage with him.

One of the crew bears a grudge against Stone and, seeing him helpless, drops him overboard on a dark night. The shock restores his sight. Reaching the shore, he makes his way to a fisherman's cabin, where a doctor, in attendance upon the fisherman's wife, declares that Stone's normal mind, deranged by a former blow on the head, has also been restored. His one idea now is to get back to his wife and child. But they have disappeared from the old home.

May, his wife, seeks work to support her child and becomes a dishwasher in a cheap waterfront restaurant. Stone, seeking her, is recognized on the street by his former sweetheart, who, having left her husband for another man, is now an outcast. To avoid her he enters the restaurant and there comes face to face with May. Explanations ensue, and he discovers that the weapon he chose to work evil against the woman he once hated has turned to love in his hands.

EDISON.

BLADE O' GRASS (Three Parts—April 25).—The cast: Dorothy Ward (Leonie Flugrath); Dorothy Ward, as a child (Eldean Steuart); Emerson Peabody Winthrop (Pat O'Malley); John Ward (Charles Sutton); Mrs. Ward (Mabel Dwight); Aunt Catherine Van Schuyler (Mrs. Wallace Erskine); Catherine Van Schuyler (Grace Morrison); David Travers (Guido Colucci); Jerome, a guide (T. Tamamoto); the Butler (Joe Bingham). Written by William Addison Lathrop. Directed by Burton George.

John Ward, deserted by a wife he adored, decides to spend the remainder of his life in solitude and, taking his baby daughter with him, he goes into the depths of the Maine forests, builds a cabin to shelter himself and his child, and leads the life of a recluse. By day he hunts, procuring enough food in this way to meet the necessities of life, and by night he imparts what knowledge he has to his child. Years are passed in this way and the little girl who came into the woods grows up and becomes a lithsome and beautiful young woman who is truly a child of nature.

But as the years go by, the woods that were virgin when Ward entered them become noted for their abundance of game and they are sought by many hunters. Emerson Winthrop, a wealthy New Yorker, learns of the reputation of the woods as a hunting ground and he establishes a cabin near the camp of Ward. One day he sees Dorothy in a canoe, gliding swiftly along a forest stream. At first he believes that he has seen a vision, but when he determines that it was no phantom or forest-sprite that he saw he seeks the acquaintance of the strange and beautiful girl. Unaccustomed to strangers, Dorothy at first makes every effort to avoid him but finally he wins her confidence. They spend much of their time together and finally they come to love each other. The girl, unexperienced in the ways of life, does not know of the origin of the emotions that move her when she is in the presence of Winthrop but the latter, educated and sophisticated, realizes that he is deeply in love with the maiden of the woods.

Then the time comes when the father of Dorothy learns of the meetings of Dorothy and the New Yorker and he forbids the girl to see Winthrop again and compells the latter to leave the woods. Winthrop relates his experience when he returns to the city and it comes to the sister of Ward who is indignant at the way in which her brother keeps his daughter apart from humanity and an exile in the forest. She writes him and rebukes him for his selfishness and, as a result, he sends Dorothy to the city. There she comes for the first time in contact with the stilted conventions and the petty deceptions of metropolitan life and she soon decides to return to the forest cabin where she has found contentment and happiness. While in the city she meets Winthrop who falls so completely under the spell of her charm and beauty that he follows her back to the Maine woods when she leaves the city.

He finds that his suit is still opposed by Ward but he never abandons the hope that in some way he will win the hand of the girl. And it is well for Dorothy and her father that he persists for while wandering through the woods one day the girl is attacked by a brutal woodsman. Winthrop goes to her rescue and, after an exhausting struggle, succeeds in hurling the girl's assailant over the edge of some cliffs. Then there is a woodland wedding, for Ward can no longer refuse the request of Winthrop. Even the recluse realized that, in all justice, the heart and hand of Dorothy belonged to the brave man who saved her from death or from a fate far worse than death.

THE MATCHMAKERS (Three parts—May 2).—The cast: Mamie Lane (Sallie Crute); Pa Lane (William Wadsworth); Hugh Hardy (Carlton King); Bertie Van Loon (Paul Bliss); Alice Warren (Margaret Prussing); Aunt Catherine DeLauncy (Leonora Von Ottinger); Mr. Van Loon (Robert Brower); Mrs. Van Loon (Mrs. Wallace Erskine). Author, William Addison Lathrop. Producer, George Ridgwell.

Mamie is the daughter of Pa Lane, postmaster and keeper of the general store in a little mining town. Hugh loves Mamie and Mamie loves Hugh, so when Hugh wants to go prospecting Pa Lane naturally is willing to grub

stake him. Hugh promises to divide his gold with Pa Lane—providing, of course, that he makes a strike. While these momentous events, to Mamie and Hugh, are taking place in the West, the aristocratic Van Loons in New York are wondering how they ever are going to get out of the condition of penury to which they have been reduced. Work—horrors, no! who ever heard of a Van Loon working? Their only hope lies in their son Bertie, who might be married to some wealthy young girl if a campaign in this direction was properly conducted. But dear little Bertie is not what his name implies. He really has a heart and he loves a girl—a poor girl, it is true, but, nevertheless, he loves her. Then, the newspapers announce that Hugh has made a fortune, and, true to his word, divided it with Pa Lane. Reading this, Mrs. De Launcy has a rare experience—she is struck by a thought, Mamie Lane is her niece, so she invites Pa Lane to visit New York and bring his daughter. Pa, like all new millionaires in the West, makes the trip.

Dissatisfied with Bertie's love affair, and fearful that he will marry the girl he desires, Mrs. Van Loon pays the latter a visit and pictures in eloquent language the terrible things that inevitably happen to people who marry for love. So the poor girl, not wanting to wreck the career of the man she loves, agrees to give him up. This leaves a clear field for Mrs. Van Loon and she immediately lays plans to have her son marry the daughter of the wealthy mining man. But when Mamie arrives she thinks only of Hugh and Bertie continues to think only of Alice, and each of them soon realizes that the other is in love with someone else. Immediately they have a common interest—not to marry each other.

Pa Lane finally falls to the state of affairs that exist and he sends for Hugh to come from the West to New York. And then he makes a few other moves without consulting the elder Van Loons. As a result, Mamie marries Hugh and Bertie marries Alice. Mr. Van Loon makes some aristocratic objections but the sight of a blunt democratic 44-calibre gun silences him quickly. Then Pa Lane takes the two young couples back to the West and Bertie gets a good position in Hugh's gold mine. Pa Lane spends much of his time asserting that no Van Loon or any other fancy-named artistocrat can make a fool out of him—that is, him and his little gun.

THE REAL DR. KAY (One Part—May 3).—The cast: Dr. Kay (Guido Colucci); Adsom Claus (Raymond McKee); Mrs. Sickler (Mabel Dwight); Her Ward (Gladys Gane); Felice Terpsichore (Jesse Stevens); John Brown (William Ruge). Author, Webster Oliver. Director, Will Louis.

Dr. I. J. Kay visits Adsom Claus, a lawyer, at his office. Neither of them has had a case in ages, and both are down at the mouth and at the heels. Dr. Kay goes away and forgets his bag and Adsom Claus goes out in search of him, taking the bag so that he can return it. Mrs. Sickler has a billious attack and her niece hurries out for a physician. Along ambles Lawyer Claus with Dr. Kay's bag and Mrs. Sickler's ward thinks that he is a sure-enough M. D. To be sure, Adsom protests against going into the house, but when a rich lady's ward happens to be mighty pretty and when one happens to be mighty nearly broke—"Oh, well, I'll take a chance," says the lawyer. Of course he examines Mrs. Sickler and gives her medicine. And he's a mighty lucky fellow—this Adsom Claus. He gives the lady strychnine but he is fortunate enough to give her an overdose.

Meanwhile, the real Dr. Kay has returned to Adsom's office to get his bag and is in there when in wanders petite Felice Terpsichore, weight, 350 pounds net. She wants to divorce her hubby so Dr. Kay takes both her case and her money and tells her to come around some other time. Claus then comes in and they relate the experiences they have had. Adsom is preparing Felice's divorce case when in comes her husband, also seeking a divorce. Adsom is just about to take his case and his fee when he sees his wife. Then there is a lively mix-up. But what does this matter in the end when Dr. Kay marries the wealthy Mrs. Sickler; Adsom Claus weds the pretty and equally wealthy ward, and Felice keeps her little lambkin.

LUBIN.

GERMS AND MICROBES (April 24).—The cast: Otto (Davy Don); His son (Raymond Duncan); Robbers (George Egan and Charles Leonard). Written and directed by Edwin McKino.

Colonel Otto's one fear is the dread of germs and microbes. He supplies himself with disinfectant which he uses constantly when eating, drinking, using the phone, handling money, etc. His son, Harold, is a sport and is in the bad graces of his father. On the day in question Harold returns from a cafe where he has spent his last dollar. To replenish his purse he meets the colonel and asks for more money, but is refused.

Picking up the newspaper he finds an article about germs which a crank has been sending people to scare them in order to get money. Harold gets an idea and proceeds to put his plan into execution by sending his father a germ letter, putting insect powder in the letter, which when opened flies over the person reading it. His father, who is very much afraid of germs, receives the letter on his birthday. His desk is filled with presents. One present is from an old comrade who sends him a German police dog. This the colonel orders the servant to put in the cellar. He then opens the letter. The powder flies over his clothing. He reads the following: "On opening this letter you have liberated about 2,000,000 healthy germs. You are without doubt inoculated by now. No doctor can save you. Send $5,000 to the old cave rock and I will send you my serum, which is the only thing that will cure you. Fail to heed this warning and you will be dead within six hours."

Otto is undecided what to do. Finally he picks up the phone and calls up the police station. As he is phoning two robbers relieve him of all his gifts, taking the fatal letter with them. They carry the booty to their den, but when they open the letter they read it and are scared. They decide to return the stolen goods, give him back the letter, and make him send enough money to buy serum for them also. Otto takes the money to the old cave place and returns to the house. When he is gone his son, Harold, and a friend take the money and proceed to the cafe for a good time. Otto and the two robbers in the meantime are waiting for the serum. The blackmailers never arrive. The robbers, not getting worse, decide it was a trick, steal the presents again and go back to their den, where they divide it. Otto hears the dog barking in the cellar, goes down, lets the dog smell the letter and the dog starts out, followed by Otto. The dog leads him to the cafe where he finds his son having a good time spending his money. He takes back the money. Then the dog leads him to the robbers' den, and Otto has them arrested.

PLAYTHINGS OF THE GODS (Three Parts—April 27).—The cast: John Raymond (Cecil Van Auker); Earl Raymond (Allan Forrest); Mrs. John Raymond (Adelaide Bronti); James Carlson (Sydney Deane); Claire Travers (Ruth Saville); Madeline Carlson (Evelyn Page); Tony (Walter Spencer). Written and directed by Captain Wilbert Melville.

John Raymond, millionaire, is of a dominant nature. Upon his son's marriage to his model, he disowns him completely. The young couple find it is not so easy to get along as they thought, for Earl has no great talent for painting. Earl finally gives under the strain of privation and Claire goes to Mr. Raymond for help, unknown to her husband. There she meets Mrs. Raymond, who gives her money. Raymond, coming in, finds Claire with the money, and, sending his wife out, accuses her of stealing it. He has her arrested and railroaded to jail.

Earl searches in vain for his wife, finally going to his house in hopes of news. There Mrs. Raymond tells him of Claire's visit. Raymond, entering, takes the boy aside and tells him that she came for money, and, getting it, went away. Bewildered, believing his wife left him, Earl continues the search for awhile, finally giving it up in despair and returning home.

Claire, released, goes home to find her husband gone. She goes to Raymond's house to find him and demand to see Mrs. Raymond. She enters through the open window of the room and gets a glimpse of a man leaving. Earl and some friends entering the room a few minutes later, find Raymond dead and Claire, horrified, holding a bloody paper-cutter in her hand. She proclaims her innocence, and the shock sends her into a fever, during which she tells of her term in prison.

At the trial Claire still maintains that she is innocent, stating she saw a man there. Suddenly she sees in the audience the face of the man she saw in the drawing room. It is Carlson, the secretary. During the excitement Carlson comes to the stand and admits his guilt. He tells then of Raymond ruining his daughter Madelaine, and of the fight in Raymond's house, where he killed him in self-defense.

LOVE AND BULLETS (April 29).—The cast: Captain Gunn (George Clarke); Hector Timid (Francis Joyner); Mr. Wiseman (John Sherman); Fred Thornton (Kempton Greene); Louisa Gunn (June Daye); Chatter, her maid (Adelaide Hayes). Written and directed by Clay M. Greene.

Louisa Gunn is appraised by her domineering old father, Captain Gunn, a retired army officer, that she has reached a marriageable age, and he insists upon selecting a husband for her himself. But she had been for some time accustomed to meet a young man of her own choice, Frederick Thornton, with the aid and connivance of her maid, Chatter, who generally managed to have him concealed somewhere about. The Captain's choice of a husband was liberal enough in that he gave her two to choose from: one, Hector Timid, a gentle, nervous, absent-minded man of middle age, and the other, Wiseman, a corpulent individual, whose only requirement for a wife was that she must be a home body. At last the old man insisted on a decision and Louisa promised to make it.

In an interview with Mr. Timid she developed a disposition so irascible and catty that he would not have married her for worlds, and to Mr. Wiseman she showed inclinations so fast and sporty that he, too, balked. This so angered the old Captain that he plunged the entire household into a turmoil by deciding to fight them both, and all hurried to the field of honor. Here was Frederick's chance, and he drove terror into the hearts of the two dead shot duellists by offering to fight all. At the first fire Frederick fell to the ground before the pistol of the intrepid Timid. As a dying request he asked that he be permitted to marry Louisa, a proposition which was agreed to. Then it transpired that the whole duel was a fake, that Timid was not a murderer, and that young women will select their own husbands in spite of domineering parents.

THE BUCKSHOT FEUD (May 1).—Written and directed by Edwin McKim.

Don, a lawyer in a mountain town, has the distinction of winning the first and only case tried in the town. It happens that a feud breaks out between two families. The leader has been arrested and is on trial for his life. Don has been selected to defend him. The court room is crowded and Don is making a good defense when he is shot at by the friends of the other family. Don is scared to death, he refuses to be made a target and is about to give up the case when the defendant's friends point a revolver at him. Don suddenly changes his mind and proceeds with the trial. After many funny situations the Judge charges the Jury and they file out. We then see the Jurymen in a saloon drinking. When the verdict of "Not Guilty" is announced the friends of the opposing feudists preceed to shoot up the court.

THE CANDLE (Two Parts—May 2).—The cast: James Carr (L. C. Shumway); Hugh Bancroft (Melvin Mayo); Art Evans (George Routh); Jim, a mechanic (Jay Morley); Dick and Jimmy, crooks (Robert Gray and J. J. Colby); Sue (Helen Eddy); The Old Woman (Grace Eddy); The Old Woman's Son (Julian Lamothe). Written by Maude Thomas and Julian Lamothe. Directed by Leon D. Kent.

James Carr, a young author, is working by candle light on his latest book in a shack on the mountain side. He puts in a supply of new candles, and goes out for a walk. While he is gone, a youth steals into the cabin, lights one of the candles, and puts poison in a decanter on the table. Hearing Carr outside, the youth hastily extingushes the candle, and hides in the next room. When Carr finds that the candle has been lit already, he knows someone was there in his absence. He sees the youth behind some boxes, and nonchalently goes to the table, where he pours himself a glass of wine, meanwhile procuring his revolver. Just as he is about to raise the glass to his lips, the youth shoots it from his hand. He has discovered that Carr is not the man!

Carr rises excitedly. The youth stands in the doorway, limply holding a revolver. He says, "You're not Bancroft!" Carr answers that Bancroft's shack is half a mile down the mountain. The youth rushes to the door, but Carr seizes him. There is a struggle in which the lights are extinguished. When Carr lights them again, he sees the flowing tresses of a girl before him, for the youth is Sue, a young woman in man's clothing. Carr asks her to tell her story. She shows him a letter reading, "Bring five thousand dollars to my shack on the mountain to-night, or I will tell your husband everything." The note came from Bancroft, known as Shiro, the Hypnotist.

Three years before he met her, and acquired hypnotic influence over her, she traveled over the country with him, not knowing that he was also the leader of a gang of pickpockets. They were playing in a small town hall one night, and between the acts Bancroft gave her a brooch, which she recognized as one belonging to a woman in the audience. She accused Bancroft of stealing it, and threatened to expose him. Then the woman discovered her loss, but Bancroft concealed the loot on Sue, and compelled her by his strange influence, to admit that she was guilty. She was sent to prison, while Bancroft went free.

After serving her term, she had a hard struggle for existence until she met Jim, a young mechanic. When she read one day that Bancroft was dead, she listened to Jim's words of love, and married him, thinking her past was buried. But only that morning she received the threatening letter from Bancroft, and not having the money, she went out to kill him. The candle on the table has burned down as Sue related her story.

She concludes by saying that like the candle, her life is finished. She is about to drain the

poison when Carr tells her to look at the candle carefully. It is of the kind used for the dead! And then he tells her how he bought some candles from an old woman that day, and later discovered that she stole them from a cabin down the mountain, where Bancroft lay dead, killed by the old woman's son in a gambling brawl. When Sue hears this, she throws the poisoned wine out of the window, and rushes out gladly into the night.

NONE SO BLIND (Three Parts—May 4).—The cast: Lieut. Fred Watson (Walter Spencer); Gladys Remington (Evelyn Page); Mrs. Remington (Adelaide Bronti); Ukana, a Hawaiian Belle (Princess Nona Darkfeather); Milton Hessor (Cecil Van Auker); Madge (Ruth Saville). Written by C. A. Frambers. Directed by Melvin Mayo.

Lieutenant Fred Watson, U. S. N., is assigned a position as Inspector of Machinery at the plant of Sunset Shipbuilding Company to supervise the construction of a submarine being built for the Government. Watson warns Hesser, president of the company, that the submarine must measure up to the plans and specifications in every particular. When the submarine is finally completed, Watson gives it a thorough test and as a result writes Hesser advising him that certain changes will have to be made before he will approve the vessel. Hesser bribes Madge, Watson's stenographer, to rewrite the first page of Watson's letter in such a form that it will look as though Watson had offered to approve the submarine providing Hesser gave him $25,000.

A Court of Inquiry is formed to hear Hesser's charges and as Madge has destroyed the original copy of the letter, substituting the forged one, Watson is unable to prove his innocence and resigns from the service under a cloud. Madge living in luxury upon Hesser's bounty, has kept the note-book containing the original letter, and armed with this, goes one day to his office demanding money. There she sees an invitation from Gladys Remington inviting Hesser to a ball. This enrages her and she tells him that she has the evidence to reinstate Watson and incriminate him. Gladys, having an appointment with Hesser for luncheon, arrives at the office as Watson tries to get the book from Madge and overhears the argument. She goes in and finally persuades Madge to go with her to the Superintendent and tell the true story. The superintendent assures the girls of Watson's reinstatement as soon as the true facts are submitted to Congress for action.

Meanwhile Watson has drifted down the scale of life in Hawaii. He is the means of rescuing Ukana, a Hawaiian belle, from some rough character and the girl gradually leads him back to decency. Fred realizing that she loves him and all he owes her, resolves to marry her. The wedding day is set and preparations started. Mrs. Remington and a party of friends arrive on the Island the day of the wedding festivities. Fred postpones the wedding to Ukana for that day and promises Gladys to take dinner with her on the yacht that night. A crowd of beachcombers have seen the yachting party and decide to rob the yacht that night. Ukana overhears their plans and realizing her lover is on board swims to the vessel to warn him. She is just in time and the pirates are repulsed, but Ukana is mortally wounded in the fight and dies in Fred's arms—her last request being that he kiss her. Fred learns of his vindication and goes back to start life anew.

FATHER'S NIGHT OFF (May 6).—The cast: Marie (June Daye); Banks (James Cassidy); Corbin (Francis Joyner); His wife (Eleanor Blanchard); Her brother (Hollins Antrim); Corbin's friend (Kempton Greene). Written by A. R. Lloyd. Directed by Clay M. Greene.

On the same day that his wife employs a new butler, Corbin decides to take a night out. That evening Mrs. Corbin's out-of-town brother, Jack ,arrives for a visit. Marie, the maid, goes to a masque ball, which Mrs. Corbin and Jack later attend as spectators. The sensation of the evening is the dancing of a certain couple, which is none other than Corbin and Marie, neither of which guesses the other's identity.

Banks, the new butler, being in love with Marie and jealous, follows her to the ball, and having recognized her, assaults her partner when the latter seems to be getting too fresh, little dreaming that in so doing he has given his new master a black eye. Corbin is the last to reach home from the ball, and is called to explain his disfigurement. This he does in a manner that reflects great credit to himself. He interrupts his narative to go into the adjoining room to discharge Banks, whom he sees and recognizes. Marie overhears, and hastily putting back on her masquerade costume, confronts her irate master, and by threatening to expose him, to retain Banks. Returning to his wife, Corbin continues the tale of his adventure. When he has finished, Mrs. Corbin calls him a brave hero, while out in the other room, Marie murmurs a like sentiment to Banks.

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RED FEATHER.

DR. NEIGHBOR (Five Parts—May 1).—The cast: Dr. Joel Samson (Hobart Bosworth); Hazel Rogers (Dorothy Davenport); Christine Hall (Gretchen Lederer); Hamilton Powers (Emory Johnson); Morgan Keith (Charles Hickman); Mrs. Preston (Adele Farrington); Mrs. Albert Rhodes (Margaret Whistler). Written by Agnes Hay. Produced by L. B. Carleton.

Hazel Rogers, a young girl eighteen years old and heiress in her own right to millions through the death of her father, falls in love with Hamilton Powers, the District Attorney. Powers is cold, calculating, indifferent, wrapped up in his law; attentive to Hazel, but in love with Christine, a trained nurse and a school friend of Hazel's and she, too loves Powers.

Hazel's mother, Mrs. Albert Rogers, lives with Hazel. Dr. Joel Samson, the famous surgeon, forty-two years old—warm hearted, upright, respected—loves Hazel, who is his ward. He is guardian of her millions until her twenty-first birthday, and in the event of her death, previous to her twenty-first birthday, sole heir to her estate.

Hazel eventually marries Powers, very much against the wish of Dr. Samson, with the usual result—Powers failing in his request to Dr. Samson to obtain the management of Hazel's money, becomes morbid, indifferent, cold to Hazel and after a few months of married life he leaves her in her magnificent home on Long Island and goes to New York City to better practice his law.

Mrs. Preston and Morgan Keith, two hangers-on, are at this time visiting Hazel in her home. One day Powers comes down from town and sees Hazel have a scene. Hazel, desperate, goes out alone for a spin in her auto. Driving too fast, she meets with an accident and is thrown violently out. Her back is fractured. She is brought home a helpless, hopeless invalid. Her suffering is intense.

Dr. Neighbor attends Hazel. Christine nurses her. One night in her agony she begs Dr. Neighbor to put her out of her misery. Christine, heartbroken, and almost distracted with love and agony for her suffering friend, administers an overdose of morphine. Hazel never awakens. Dr. Neighbor finds the hypo needle which Christine has left on the table. He puts it in his pocket. He knows.

Powers' dislike of Dr. Neighbor causes him to investigate, and the doctor is accused. Dr. Neighbor keeps silent. At the trial Christine confesses all and Dr. Neighbor is freed. Dr. Neighbor later gives his life for a patient.

L-KO.

A MEETING FOR A CHEATING (April 19).—The cast: The Husband (Billie Ritchie); The Real Burglar (Dan Russell).

Billie was rather proud of his wife's jewels and warned her repeatedly about leaving them lie so carelessly around, but without impressing her. Billy decides to have a friend play the part of a burglar so he writes a note to him, but is careless enough to let his wife get hold of the note.

Unfortunately, that night a real burglar breaks into the house. Bill's friend was late, so Bill himself decides to play the part of burglar. Soon the three are working around the house, dodging each other. The police arrive, but do not catch the real culprit until after some wildly exciting chases over the roof, down chimneys, etc. Bill and his friend have an exciting time proving their identity. But all ends well for them and the real burglar is carted off to a cell.

THE BANKRUPTCY OF BOGGS AND SCHULTZ (May 3).—The cast: Mr. Boggs (Ray Griffth); Mr. Schultz (Dick Smith); The Stenographer (Anna Darling); New Stenographer (Alice Howell); the Janitor (Phil Duncan).

Boggs and Schultz were too suspicious to have ever entered into a partnership with anyone. They quarreled over the service of the stenographer, they even split the combination of the safe—one having the first half and the other the remaining half. This worked a hardship on collectors who had to wait for the two partners to be in before they could receive any money.

They made a sad mistake by letting the janitor get familiar with them, as he was a bad character and on finding they had discharged the old stenographer he immediately gets busy and gets a confederate to help him rob the company. Both partners, however, fall so strongly for the new Jane that they were going to rob the safe and elope with her.

The dates each made were conflicting. Both determined to rob the safe at midnight. The janitor and his sweetheart were there, but Mr. Schultz arrived too, and they had to seek safety in the old safe. Mr. Boggs arrived about this time, so the occupants of the safe had some time, with Boggs drilling holes on one side and Schultz dynamiting on the other.

MR. BUDDY BRIGGS, BURGLAR (May 7).—The cast: The Husband (Dave Morris); the Wife (Eva Nelson); Clubman (Reggie Morris); the Maid (Gertrude Selby).

Mr. Briggs was a flirty old bird and almost got into serious trouble by trying to flirt with his friend's wife at the table. He slipped said wife a note belittling her husband who took a poke at Mr. Briggs' nose and then departed in high dudgeon.

Mr. Briggs, undaunted by his failure in this direction, turns his attention to the maid and is caught by Mrs. Briggs, who unceremoniously discharges the maid. Just at this moment a telegram arrives for Mrs. Briggs stating that her father has suffered a severe injury and requesting his little daughter to hurry to his bedside.

Mr. Briggs immediately sees a great opportunity for a good time and before his wife can get out of the house he has telephoned to his club and requested a few friends to come over and join him in a celebration. Wife arrives at the station and is handed a telegram stating that an error had been made. She thereupon starts back home. In the meantime Mr. Briggs has been joined by his friends, and they are having one great time when wife arrives home. One of the party knew what a temper she had so he immediately hid under a bed, not knowing that it was Mrs. Briggs' room. So while Briggs was busy getting the others out, wife discovers the clubman under her bed and lets out a lusty scream.

Mr. Briggs, ever ready, came to her immediate assitance and thought fast. Under the bed he went and disguised his friend as a burglar and hustled him off for the law to deal with, said law being a cafe where they were joined by some other friends in a glorious good time. But murder will out and the resentful friend of the early morning, discovering Mr. Briggs in such company, telephones immediately to Mrs. Briggs, who comes on the run with a large cleaver. She soon has the cafe in a turmoil with her chasing Mr. Briggs around the place. It cost Mr. Briggs a pretty penny to square himself.

IMP.

WHEN SLIM WAS HOME CURED (May 2.)—The cast: Mr. Slim (Victor Potel); Mrs. Slim (Jane Bernoudy); Dr. Hippo (Ed. Sedgwick); the Maid (Babe Sedgwick). Written and produced by Roy Clements.

Mr. Slim, denied "liberty and the pursuit of happiness" by his militant wife, relates his domestic difficulties to his friend, Dr. Hippo, and seeks his advice as to how to correct them.

Dr. Hippo, after trying to persuade the cowed Slim to assert his divine rights, explains what amnesia is and how it frequently develops a dual personality in the one afflicted, the resulting personality being the very opposite of the normal self of the one afflicted.

Slim quickly "gets the idea," and Dr. Hippo, after bandaging Slim's head, escorts him home, and informs Mrs. Slim that Slim has met with an accident; that amnesia has developed, and that Slim must be humored or he is likely to become dangerous. Slim, feigning his "other self," starts in on the one merry period of his life, and gratifies all of his previously denied desires.

Mrs. Slim, frightened at some of Slim's stunts, flees panicstricken to Dr. Hippo's office, but fails to find that eminent medical authority.

Awaiting Dr. Hippo's return. Mrs. Slim discovers a treatise on amnesia and makes the interesting discovery that "often another blow on the same spot as the one causing the original injury restores the patient to his normal condition." Mrs. Slim decides on a "home cure" and lands on Slim with the family hammer until Slim admits he is cured.

WON WITH A MAKE-UP (May 4).—The cast: The Leading Man (King Baggott); the Deacon (Frank Smith); Josephine, his daughter (Edna Hunter). Scenario written by Elliott H. Robinson. Produced by Henry Otto.

The members of a moving picture company, including William King, a handsome leading man, arrive at a small town to get some "snow stuff." The deacon's daughter, Josephine, on her return from boarding school, arrives on the same train and her father meets her at the depot. Presently Josephine sees the moving picture actors, and becomes greatly interested in the leading man, who piles on a sled with the other fellow actors as they drive off to the village inn. The deacon catches Josephine flirting with the handsome leading acting man and tells her to beware of actors. At home Josephine learns the identity of the actor in looking

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(*Continued from page* 1023.)

over a magazine devoted to the picture industry. Later in the day the director of the company, in search of a location, obtains consent from Josephine to take a scene in front of the Deacon's gate. When the Deacon sees the rehearsal in progress he rushes out and drives the actors away. But King and Josephine have fallen in love with each other, and plan to circumvent the Deacon. King makes up as a city doctor with the indispensable pointed beard, and is abetted in love's conspiracy both by the leading woman of the company, who makes up as a professional nurse, and the landlord of the inn.

Josephine at home pretends to be very ill, and her father proposes to send for Dr. Smith, the village physician, but she protests that her case is too serious to be trifled with, and suggests that there might be a city doctor stopping at the hotel. The minister calls the hotel on the wire and learns that there is a city doctor there. King is told and he and the leading woman, arrayed as nurse, are soon on the way to the Deacon's house.

Upon arriving King sends the Deacon and his wife out of Josephine's room under the pretext that the case is so serious that the patient must be left alone with the nurse and himself for forty minutes. After the anxious parents have retired to the living room, Josephine undergoes a record-breaking recovery, and pulls her suit case, previously packed, from under the bed. It is apparent that an elopement is under way, as we next see King, Josephine and the nurse making a hasty exit through the window into the street.

Finally the Deacon listens at the keyhole of Josephine's bedroom and, failing to hear voices inside, opens the door and rushes into the room where he finds a note from Josephine stating that she is to be married to the leading man before taking the train to the city and asking her parents' forgiveness.

JUST KITTY (May 5).—The cast: Judge Wright (Willis Granger); George Jennings (Curtis Benton); Clara Howard (Sydell Dowling); Kitty (Edith Roberts); Buster (Lois Alexander). Written by A. E. Bergh. Produced by Robert F. Rill.

Judge Wright tells his nephew, Geo. Jennings, that late hours and sporting companions will never make a good lawyer. The next day the Judge attends a board meeting at the orphanage. A number of the children who have reached the age limit are given in charge to kindly disposed persons. Kitty and Buster, her little protege, are standing close to the Judge. The Judge drops his pen and all the children rush to pick it up, but Kitty gets there first and hands it to him. The Judge thanks her and he asks her what her name is and she replies "Kitty." He says "Kitty what?" and she answers, "Just Kitty." The Judge obtains consent of the orphanage committee to adopt the two children.

The scene then shifts to the apartment of Clara Howard. George enters and gives her money to pay some pressing bills. He tells her he has a scheme to get her into his uncle's home in the guise of a governess. Clara, who is an adventuress consents to apply for the position. After Clara has been installed as governess, she meets George late at night in the library by appointment. He shows her a number of promissory notes that cannot be renewed and tells her she must assist him to rob the safe in the wall back of the picture hanging near the fireplace in the library.

Kitty and Buster hear a noise and arouse the Judge, who takes a pistol and goes down to the library. There he sees a man at the safe and commands him to hold up his hands. The Judge is astounded to find that the culprit is his own nephew, and orders him out of the house. Meanwhile Clara has been able to escape from the library and without being seen by the Judge and Kitty. Fearing that his uncle will now disinherit him, George plans to prevent him from making a new will. So the next day he phones to Clara to meet him at four o'clock at the garage.

Kitty, who is hiding behind the library curtains, overhears what Clara says over the phone. She then rushes to the station house. The sergeant tells Dick Blake, from the Central office, to accompany the girl, and Dick leaves the station house with a dictagraph under his arm. Arrived at the garage, Dick hides the dictagraph in a corner and runs the wires to the chauffeur's room on the floor just above. George arrives at the garage at four o'clock and describes to Clara how he proposes to get rid of the Judge. Meanwhile Dick is making notes of their conversation which is duly recorded by the dictagraph.

That evening we see George forcing his way through the window of the Judge's room. There is a puff of smoke and we see a body move in the bed. The door opens and Clara forces Kitty to enter ahead of her. George forces a pistol into Kitty's hand to fasten on her the supposed murder of her benefactor. At this point the Judge and Dick enter from a closet where they have concealed themselves. George tries to escape through the window, but Dick catches him, and slips a pair of handcuffs over his wrists. The Judge, however, requests Dick to remove the handcuffs and orders his nephew and accomplice to get out and leave the country, telling them that they can both thank Kitty for saving them from prison

LAEMMLE.

THE THIEF OF THE DESERT (May 5).—The cast: Ali Ben (Val Paul); Zoradi (Myrtle Gonzalez); Hassan Bey (Walter Belasco); Enver Kahn (Fred Church); Said Shrad (Wm. Crinley). Written and produced by Lynn Reynolds.

Ali Ben was on his annual pilgrimage to Mecca. Ali Ben is accompanied by his daughter, Zoradi, whom he expects to sell to a Turkish merchant at Mecca. This arrangement is not at all welcome to Zoradi, as she has met this merchant before, and found him to be a coarse, fat, old man. She remonstrates with her father for selling her, and in reply to her complaint he tells her that the merchant, being wealthy, can furnish her with the silks and fine clothes fitting to her beauty.

Ali Ben and Zoradi camp near a water hole in the desert. In another part of the sandy waste two camel thieves are dividing their loot. One of them takes the larger share, and the two quarrel. Said Shrad thinks he has been tricked in the transaction and warns his partner, Enver Khan, that their next meeting will be a "fight to the death." Enver rides away disdainfully.

Later that evening, as the girl goes to the water hole, she sees Enver riding by and is much taken with his manly bearing. She watches him in admiration and does not notice Said sneaking upon him. He tries to kill Enver, without success. Enver, in turn, disarms him and throws him into the water hole. As he turns around to leave, Enver discovers the girl watching him with admiration, but she hastily sets out for the camp. He pursues her, but as he reaches camp the girl's father comes out threatening to shoot and drives him away.

That night, Zoradi dreams of her gallant cavalier, and offers up a prayer that she will be rescued from the marriage with the fat merchant. She wanders out on the desert, nearby. Enver, meanwhile, has slipped to the tent and discovers the girl is gone. Her father is peacefully snoring, and he decides to steal the camel. The girl sees him prowling around, and, stealthily creeping up behind him, places the dagger against his face and tells him to let the camel alone. She then asks him why he would stoop to steal a camel when it was just as easy to steal herself. He takes her at her word and, placing her on his horse, makes haste to leave the vicinity. Ali Ben wakes at sunrise and discovers his daughter gone, and thinks that what has happened is the will of Allah. Enver Kahn and the girl ride into the brightening day, happy in each other's love.

THE MARRIAGE OF ARTHUR (Two Parts—May 7).—The cast: Arthur Bates (Rupert Julian); Agatha Grey (Elsie Jane Wilson); Fritz (C. de Vidal Hundt); Batt's Friend (Hal Cooley). Written and produced by Rupert Julian.

Arthur Bates spends his time with wine, women and song. Arthur's lawyer calls upon him one day bringing the sad news of the death of his uncle and tells him that his uncle's entire estate has been left to him. Arthur is very much pleased at the old man's death, but finds cause for complaint when he finds that one of the provisions of the will is that he must marry Agatha Grey. This does not fall in with his plans, but, however, rather than lose the fortune, he determines to throw himself away on Miss Grey.

The parents of Miss Grey find the young man very pleasing and the wedding day is hurried forward. Soon after the ceremony, Arthur and his wife leave the home of her parents and start housekeeping for themselves.

With the accession of wealth, Arthur finds it much more pleasant to enjoy the forbidden fruit of the great white way than to stay at home with his wife. The girl is very lonely as a result, but nevertheless writes home that she is happy.

To commemorate his newly-found inheritance, Arthur gives a big party and refuses to allow his wife to attend. The maid finds a woman's slipper in Arthur's pocket and naturally tells his wife. She also tells the wife that all her husband cares for is amusement, and confronted by the evidence of the slipper, the wife is forced to believe. She determines to follow Arthur and watch him.

Arthur and his friends are having a big time at the party when his wife comes in and takes a table nearby. He does not know her in the becoming clothes she is wearing, but when the other men notice her, he recognizes her as his wife. While Arthur did not care for his wife at home, he becomes very jealous when he sees her surrounded by other men. He goes to her table and in his rage starts to choke her, but she shows him the slipper and he realizes that she has been found out. The two become reconciled and Arthur promises that their home will be a happy one in the future.

NESTOR.

HER HERO MAID (May 1).—The cast: Leading Man (Lee Moran); the "Peach" (Billie Rhodes); Her Mother (Stella Adams); Mr. Simps (Neal Burns). Scenario by A. E. Christie. Directed by Horace Davey.

At the last performance of the season the leading man is attracted by the appearance of a "peach," sitting in the audience. The "peach" notices the handsome man and immediately falls in love with him.

The next day Billie's mother sends her down town to advertise for a maid, as the regular girl has left. While she is in the store Lee comes in and recognizes her as the "peach." He learns from the clerk that the girl is advertising for a maid. The girl recognizes the handsome leading man and on the way home buys one of his portraits. Lee has had quite a bit of experience in female impersonations, and decides to try for the job of maid.

Out of many applicants he is selected by the mother, and immediately starts his duties. The maid's service is satisfactory. Billie confides her admiration for the handsome leading man to the maid and is surprised by the sudden affection of the aid, displayed toward her. The butler tries to flirt with the maid and receives a jolt and tells the other servants that the new maid has an awful punch.

Mr. Simps was a rich young man and a persistent caller at the house of the "peach." While mother had favored him to a certain extent, Billie detested him but was unable to get rid of him. Shortly after the new maid takes charge, Mr. Simps pays a visit and becomes very affectionate towards Billie. Her calls for help reach the maid and he goes to her assistance, takes Mr. Simps by the collar and deposits him out in the yard. They all compliment the maid on her wonderful strength.

The maid learns of Billie's plans and when he is off duty sneaks home and then changes to his regular clothes and meets the girl. While she is bashful at first, the two finally become very chummy and spend several happy evenings in the park. At last Lee decides to remove his disguise at the house instead of his hotel, and is seen entering the room dressed in man's clothes. Billie's mother thinks he is a burglar and calls a policeman. They all go into the room and Lee is discovered dressing in the clothes of the maid. The deception is found out and while the mother is angry at first she decides that there is some excuse for his devotion because he was willing to do the duties of a maid in order to be nearer the girl he has admired.

LEM'S COLLEGE CAREER (Two Parts—May 5).—The cast: Lem (Eddie Lyons); Mary (Betty Compson), Rollin (Lee Moran); His College Chum (Neal Burns). Written and produced by Al. E. Christie.

Mary and Lem are sweethearts. Mary is a farmer's daughter and Lem the owner of Bar 3 Ranch. They are happy until one day Mary's mother gets a letter from some city friends accepting an invitation to be present at her son's return from college. Rollin, the college boy, takes leave of his father with a parting warning regarding the West, but Rollin refuses his father's gun, assuring him that the West is now as calm and civilized as the college city.

He arrives in the small farm town and to the dismay of all the cowboys and Lem succeeds in making a great impression on Mary and her family. A dance is later given in his honor and he attires himself in full dress for the occasion and is the idol of the whole barn. Every girl in the place, including Mary, is his for the asking, and Lem and the rest of the cowboys don't have a look-in. As time goes on Lem broods over his misfortune and when his Wednesday evening for calling on Mary rolls around the boys have to coax him to go, as he feels he has lost all chances. He finally gets as far as her front porch, where he hears soft music and witnesses his sweetheart's departure with his rival for a lovers' stroll in the woods. This dashes out his last hopes and he returns to the cowboys most unhappy.

They decide to take a hand and proceed to give poor Rollin a royal western trouncing, much to his discomfiture and pain, and the next day he makes a hurried departure for the East and peace. Mary is broken-hearted and Lem over-joyed, thinking he may again renew their engagement, but Mary informs him that her future husband must have a college education.

Lem leaves for college and lands in the hands of his enemies. He discovers he is attending the same college as Mary's city friend, Rollin, and the latter plans that he will now get even. College days are rough ones and the boys play many pranks on Lem, but he has his ever-ready gun and succeeds most of the time in getting away all whole. Finally he tires of the gay life and decides that if he must do without

Mary, it is better than to go through the misery of college education. He jumps a freight train with the boys in pursuit and finally arrives in his little home town and is given a royal welcome by all the cowboys.

Later, when he is sufficiently recovered from his many bruises and aches, he dresses in his best suit and sallies forth to meet the worst, for he feels Mary is no longer his, as his education has been brief. But glad tidings await him and Mary is so very glad to see him that she tells him she will marry only him.

JOKER.

A PERFECT MATCH (May 6).—The cast: Old Man Butts (Charles Conklin); Anastasia (Gale Henry); Herman Schultz (William Franey); Archibald Vanderloop (Milburn Moranti); Fortune Teller (Lillian Peacock). Written and produced by Roy Clements.

Old Man Butts, president and owner of an oat-meal factory, was noted for his lovely disposition. Anastasia, his daughter, was the old man's sole heir, and her suitors were numbered by the score. Herman Schultz was father's choice of the visitors but Anastasia had a mind of her own, and had chosen as her suitor Archibald Vanderloop. Archibald, with an eye to father's millions, opened a tonsorial parlor in the town, to be near his lady love.

He was addicted to the use of musk, as it was the badge of his profession. One evening during a brilliant concert, Archibald, absent-mindedly, pulls out his bottle of musk and sprays himself. Father smells the musk and thinks it is some new kind of disinfectant. He at once comes to the conclusion that the crowd is infected with some contagious disease and there is a general house cleaning. The guests are dumped outside and father begins to fumigate the house. Father accuses Archibald of being the one who has caused all the trouble. The next day Anastasia snubs Herman. She makes a date with Archibald to visit a fortune teller.

Herman visits the fortune teller's booth and learns some of the trade. He persuades the fortune teller to allow him to write the answers, then the two come in to have their fortunes told. After he has presented her with a sum of money she consents. The fortune teller tells them that she can only tell the fortune of one at a time and Anastasia is taken in first. Her fortune is told, and the answers written upon a slate. Herman is handling the answering, and he writes that the barber already has a wife and that her true lover is a little man with a moustache. In reply to another question he writes: "Feed your lovers with biscuits and watch them. The one who eats the biscuits will be your 'true lover.'" Anastasia leaves and Archibald takes her place. In reply to his questions, Herman tells him that Anastasia has already poisoned three lovers and that he will be the fourth. He also states that she has just put poison in her biscuits.

Of course, neither of them believes in fortune telling, but in thinking over the matter they become suspicious of each other. Arriving at the house, Anastasia decides to test the fortune teller's predictions and brings in a nice plate of biscuits to Archibald. Herman sneaks up to the window and peeps in. Before he thinks, Archibald takes a biscuit and starts to eat it. He suddenly thinks of the fortune teller's prediction and throws the biscuit from him with horror.

Anastaisa believes that the prediction was true and Archibald was merely trifling with her affections. She orders him out of the house. Herman comes in at this opportune moment, sees the plate of biscuits and immediately proceeds to demolish them. Anastasia believes that her true lover has been found and goes to the waiting arms of Herman, while Archibald hurries away congratulating himself on his narrow escape from poisoning.

BIG U.

THE BELOVED LIAR (Three Parts—May 4).—The cast: Carl Varden (Thomas Jefferson); Mary Quinby (Joe Bech); Mrs. Quinby (Nanine Wright); Jackie (Buddie McQuoid); Mary Milbank (Marjorie Blinn); Jack Milbank (Frank Newberg), Scenario by Calder Johnstone. Produced by George Cochrane.

Carl Varden, first violinist of the National Opera Company, has for years lodged with Mrs. Quinby, occupying her attic. Her little daughter, Mary, is favored by the old musician and endeavors to become a singer. Old Carl adopts a little newsboy, and soon the little boy and girl become close friends. Carl loses his position and soon is in hard straits. Unable to secure another position, he resorts to street playing, deceiving his friends in the belief that he is working elsewhere.

Then follows the illness of Mrs. Quinby, ending in her death. The old violinist tries to care for both children, but the case is reported to a nearby clergyman, and thus it comes about that the children are adopted by a wealthy married couple.

For many years Carl has been working on an opera which however he is unsuccesful in selling. Some time after the children are taken from him he is forced to leave his old home. He refuses assistance from the Milbanks, and leaves the opera in his old trunk, together with a few toys of the children.

Some years elapse. The new landlord opens the old trunk, finds the opera and sells it for a small sum. Meantime the Milbanks have taken Jack and Mary abroad, and the girl follows her desire and in time becomes a professional singer. After attaining their majority they return to America, where Mary is to make her debut as prima donna, the Milbank fortune paving the way to her success. On their arrival they make an unsuccessful search for Carl.

Jack acts as Mary's manager and handles her publicity. The music dealer learns of her anxiety to secure a suitable vehicle in which to make her debut, and takes the old opera to her and sells it at a good profit. Mary recognizes portions of it and is convinced that it is the work of Carl.

The violinist returns to the city and visits his old home. He is permitted to open the old trunk, but on finding the opera gone, believes he has been defrauded. He falls back in a faint. On his person is found a business card of Mr. Milbank, with a request that he be notified in case of accident. Thus are Mary and Jack reunited with their old friend. Carl, in his delirium, does not recognize them, but Mary, on seeing her old harmonica and Jack's toy drum, plays a trick on Carl. They go into the outer hall and return, each playing on the instruments as they used to. Memories return to the violinist and in the place of the grown-up man and woman he sees again the little boy and girl and folds them to him. Later he recovers and receives a substantial sum of money for his opera, in which Mary makes a big "hit."

BISON.

THE LEAP (Two Parts—May 6).—The cast: Joseph Howard Gordon (Lee Hill); Alma May Kern (Rena Rogers); Duncan Gordon E. N. Wallick); John Kern (Marc Fenton); Charles Rush (L. C. Shumway); Foreman Clark (Robin Adair). Scenario by Harvey Gates. Produced by Henry McRae.

Duncan Gordon, a millionaire railroad man, has a son Joseph, who has had a good education but lately spends his time pleasure-seeking. In the round of festivities, he has met Alma May Kern, whose father is a large mine owner. Joe and Alma become good friends. Neither has met the parents of the other.

One day, as Kern and Gordon are going to town in separate automobiles, they have a collision and though a trivial one, it results in a fist fight. While the parents are trying to disable each other, their children are engaged quite diffierently. Joe has proposed and is accepted. He make an appointment with the girl the next day.

Gordon learns his son has been going with the daughter of Kern and orders him to cut off all relations with her. Kern, learning the same, takes similar measures.

In spite of their parents, they determine to see each other on all occasions, and next day are enjoying the pre-arranged dinner and laughing over the attitude of their fathers. Unknown to them and to each other, Gordon and Kern have come to the same restaurant for lunch and are seated very close. They hear their children making plans for the future, and a big scene results in which each parent takes his child and leaves.

Kern decides to send his girl to Europe. Gordon gives his son a substantial check and suggests he take a trip to Europe, not knowing that the girl is going too. Joe has a will of his own, and as he is a graduate railroad engineer, he tears up the check. He tells father that he intends to strike out for himself.

Joe and Alma arrange to correspond with each other under assumed names. Joe leaves for the West. Alma's father, learning of Joe's disappearance, decides the latter has gone to Europe, and sends his daughter out West to an aunt. Joe secures a position with the railroad in which his father is interested and works under the name of "Joe Howard."

Alma arrives at her destination and, disliking loafing, secures a job in the Star Mining Company, in which her father is interested, unknown to her. She learns that the Star Mining Company is tunneling under the property owned by Gordon. She sends a telegram to Mr. Gordon telling him of this and suggests he investigate. Gordon comes and Alma, hearing more of the crooked operations of the men in charge of the company, makes a copy of what she hears and mails it to Gordon.

Joe learns from a discharged miner that the Star company is tunneling in the other mine and, believing Kern does not know of this, wires him to come. Kern decides to investigate, and he brings a mining engineer with him. The man in charge, learning that Kern is on the way, determines to prevent the meeting between Kern and Gordon, as they know their illegal operations will not meet with the approval of either man.

Charles Rush, manager of the mine, determines to fix things so the trains will not meet. He gives the engineer and fireman of the East bound train a drink. Alma determines to return East and takes the train Rush intends to wreck. The engineer and fireman become unconscious and the train runs wild. Joe is working with his construction gang, and seeing the train rushing on realizes something is wrong and hurries to the track. Joe climbs the telegraph pole, balances himself on the wire until the train passes beneath and jumps on top, makes his way to the engine and stops the train.

The passengers learn of the miraculous escape they have had and Joe is overwhelmed with congratulations. Alma and Gordon, Sr., have become acquainted, but he does not know of her identity. The crooked manager of the company is arrested, and both Gordon and Kern send for "Joe Howard" to reward him. They are greatly surprised to discover that he is the son of one of them and almost the son-in-law of the other.

Realizing how unselfishly the son has worked for them, the two old men make up and the story ends happily.

GOLD SEAL.

THE PURPLE MAZE (Two Parts—May 2).—The cast: Lois (Stella Razeto); Lloyd Baxter (Juan De La Cruz); Cora (Gladys Brockwell); Borden (George Hernandez); Wright (Marc Fenton). Produced by Ed. J. Le Saint.

Lois, stenographer for Lloyd Baxter, a rising young attorney, is unconscious of the many pitfalls for unwary feet in the city, as she has lately come from the country. Opposite Baxter's suite is Bordon, a real estate operator. Cora, his stenographer, has already "played the game" with him and is worldly wise. She takes a liking to the little country girl and the two take rooms across the hall from each other in a moderate priced apartment house.

Lois has saven enough for the two to get theater tickets at a popular show and surprises Cora. Cora is surprised that a girl should do such a thing as to buy her own ticket and tells her she should "get in the game." While this is new to Lois she determines to improve somewhat and aided by the many feminine tricks and foibles, she "comes out."

Her employer is surprised and raises her salary on the spot. He realizes the beauty of the girl and how innocent she is. One day he has her take a package to a woman, who is in reality his mistress. Lois performs the errand and is much impressed by the luxury of the house and notices a picture of her employer. She resents the idea of this, but little realizes it is the stirring of love which resents the idea.

As time goes on, Baxter realizes how unworthy his action in keeping the woman is and begins to break away from her. He abruptly breaks off relations with the woman. The womanliness of his little stenographer appeals to him, and he realizes he loves her, but before making this known decides to become a man again.

Cora has a spat with her employer and leaves. She secures work with another man and accepts his attentions, as she really loves him. Baxter at last one day confesses his love for Lois. Before requesting her answer he tells her that he was a decent man before he got caught in "The Purple Maze," and like many other fellows took the easiest way. That night as Lois sits on the bed dreaming, Cora comes in distrait and sobbing. Lois consoles her and Cora confesses her wrong doing but states she really and truly loved the man, but he had done like the others and refused to marry her.

Lois consoles Cora to the best of her ability and Cora starts back to her room. She pleads with Lois to cut out the "game," as it isn't worth the effort, and as she leaves states she is going home.

Lois realizes how she might be led into the same path and writes her employer a note begging his forgetfulness and forgiveness. She sends the note by a boy. There is a commotion and shot in Cora's room. When the door is forced open her body is found stiffening in death. Lois crosses the hands of her friend and covers her face.

Baxter is in his room admiring a ring he has selected for Lois when the note reaches him. He is frantic when he reads it and hurries to Lois' home. As he comes in he is strangely moved by the sight of two men carrying out a silent form on a stretcher. His first thought is that it is Lois, and as he raises the cloth over the face of the occupant his hands violently tremble. Realizing it is not her his grief is great as he hurries to Lois' room.

At first Lois cannot face him, but finally looks up and realizes his love is true. The two find comfort in each others arms and she allows him to place the ring on her finger.

(*Continued on page* 1030.)

TRIANGLE PLAYS

Norma Talmadge in The Children in the House

Must a woman cling to a faithless husband? Must she continue to live with him and suffer the torture of unhappiness when he has proved himself unworthy of her love—has admitted his preference for another woman?

These are the vital questions in the TRIANGLE-Fine Arts Picture, "The Children in the House," released for the week of April 30th, in which Norma Talmadge, the popular star, is given every opportunity to display that versatile ability which won her fame and popularity.

Real Human Interest

With the possible exception of the war in Europe there is no other subject today so intensely interesting to your patrons as that of domestic relationship—divorce and marriage. So closely is this picture related to their own individual happiness that told in a TRIANGLE sort of way it should prove particularly attractive.

Men and women alike, married or single, all will be enthusiastic over the presentation of this story of the pretty young girl who turned love down to marry money only to realize her mistake after it was too late. The heart aches, the unhappiness, proved to her satisfaction at least that it is never worth while to marry without love.

TRIANGLE PLAYS

Full of Thrills Laughter and Tears

Many indeed are the varied scenes which furnish thrills, tears, joy and laughter to your audience in this latest TRIANGLE PLAY.

Take for instance the spectacle of the auto load of bank robbers plunging after a flying battle with the police over a steep precipice 300 feet high. Its occupants shot down one by one the car is seen to zigzag as it speeds along the mountain road. Then as a shot pierces the brain of the man at the wheel the machine takes one wide swerve, balances for a moment on the edge of the cliff, and then topples down the rocky declivity until it arrives at the bottom a mass of shattered and broken metal. The sight of the big car as it falls over the cliff to certain destruction is warranted to give every audience at least one gasp.

Then there's another thrill when the burglars capture the TRIANGLE kiddies, tie them in a hut for safe keeping, and in a fiendish moment decide to set the house afire. Your patrons will feel their hearts go down to their shoes as they watch the flames creep nearer and nearer to the struggling bodies. It's a race neck and neck between an automobile and the raging fire, and the machine wins just by a hair.

H. B. Warner in "The Beggar of Cawnpore"

The TRIANGLE-Ince Picture for the same week will be H. B. Warner in "The Beggar of Cawnpore." Warner gives a terribly convincing portrayal of a morphine-ridden wretch who sank from a handsome officer in a crack regiment to a half-crazed beggar in the crawling slums of a mysterious Oriental city. It is one of the swiftest, most amazingly picturesque screen dramas yet offered the public. If you are an exhibitor and are not running TRIANGLE PLAYS why not send in the attached for information in regard to their presentation?

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VICTOR.

THE GIRL WHO FEARED DAYLIGHT (Two Parts—May 3).—The cast: Mrs. Mayne and Mary, her daughter (Mary Fuller); Viola Dexter (Edna Pendleton); Frank Forrest (Clifford Gray); Bruce Hilton (Curtis Benton); Dreen (William Welch). Produced by Lucius J. Henderson.

Mary, a girl of eighteen, lives with her uncle, Dreen, in a cabin in the mountains. From her infancy she has been warned never to expose her eyes to the light of day else she will become blind. She has obeyed her uncle implicity by always remaining in a darkened room.

With a party of gay young people, Frank Forrest is spending a holiday at a luxurious hunting "camp" not far from the girl's cabin. Viola Dexter, a girl of millions, is in love with Frank, regarding the love making of Bruce Milton, of the same party, with indifference. Bruce plans to prevent Frank, who really does not care for Viola, from marrying her. On one of the hunting expeditions Bruce maneuvers until he separates from the rest of the party and, being carefully screened, fires at Frank. He merely wounds him in the shoulder. This sends Frank hurrying to Mary's cabin for aid. Her uncle is away on a long hunting trip. Mary bathes Frank's wound and binds it.

Under his persuasion Mary tells her life story and the reason she fears daylight. Years before in the same cabin lived her mother and father, the former ill and half-crazed, the latter prey to sudden heart attacks. The mother tries to revive him and then rushes to the door in the hope of seeing some chance of help. There is not a soul in sight. Nearly mad with grief the mother gets on her knees and blasphemes against the sun and the maker of it. Hours later Mary tells Frank, the men returned and found her mother in a faint across the threshold and her father dead. She explains that her mother, when her baby was born, swore that the child should never see daylight, and when on her death, Mary's uncle came, he, too, carried out the same vow. Frank determines to help her all he can. Frank calls upon Mary a number of times and soon falls in love with her. He tells her that he has arranged for an eye specialist to come and examine her.

Her uncle's hunting trip has come to an end and, burdened with game, he sits by his camp fire on the last night in the forest. He takes a flimsy document out of a stout envelope and pores over the contents. It is a crude form of will, evidently written by Mary's mother, entrusting her life's savings, three bonds, to her brother to be kept for Mary. There may be a reason, as Frank suspects, for the old man's idea in keeping Mary from the light. The uncle gloats over the three bonds, wondering how long Mary will live and keep them from being really his.

Next day the society people leave on a long tramp. Viola is disappointed because at the last minute Frank declares he must go to the village. In reality, it is to meet Dr. Trenchard, the eye specialist.

Meanwhile the uncle has returned, and learns that Mary's unusual happiness is due to the fact that Frank, whom she says is her lover, is due with an eye doctor. The uncle is insane with rage and dashes off to encounter Frank. They meet and the uncle's gun goes off, wounding him. The society people hear the gun go off. And Mary hears it louder than any one else. She snatches up a gun, flings the door open wide and stands for a second blinking, blinded by the sun. Then she goes off to save her lover.

The uncle has flung Frank from him. The doctor has long since been overcome. The big gun is aimed at Frank. Mary points her gun at the old man. But she does not have to kill him, for the tramping party breaks in upon the scene and save the situation. Dreen, now weak and mortally wounded, collapses as they support him. Mary flies to Frank's arms. Dying, the uncle is asked why he raised the girl in darkness. He says: "Starving for light, I thought she would die." And when he hands the three bonds to Mary, it is clear to Frank that avarice prompted the old man's cruelty to her. She sees as well as any one. Not many nights later, Mary is introduced to Frank's friends at the camp and she gets her first glimpse of the life that will soon be hers for all time.

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REX.

SCALING THE JUNGFRAU (May 7).—Frederick Burlingham, the famous Alpine climber and cinematographer, whose ascent of the Matterhorn and pictures of the great Vesuvius created such a sensation, has obtained some wonderful pictures of the snow-clad Jungfrau.

These pictures show the actual climbing of the mountain, which is 13,760 feet high. We are shown a "summer" scene, in which people are enjoying a game of snowballing; other scenes picture the vast fields of snow. More wonderful still, however, is a picture taken above the clouds.

We are shown the mountaineering party climbing the Rothdale Saddle, which, by the way, slopes 70 degrees; and later we see them breaking the ice cornice at Rothdale Saddle, always an exceedingly dangerous operation. Above the Saddle the panorama is beautiful.

We are then shown a marvelous dangling maneuvre, which looks anything but safe. At a height of 13,000 feet we see Mont Blanc quite distinctly, although this famous mountain is 73 miles away from the Jungfrau.

Finally, the summit, the noblest in the world, is reached. At the station of Jungfraujoch, from which Mr. Burlingham started on his perilous ascent of the Jungfrau, the mountaineering party were watched with breathless interest by the people who had gathered to see the beginning of the journey.

UNIVERSAL.

ANIMATED WEEKLY NO. 16 (April 19).

Girl "Cops" Keep Order.—Skirted police guard smaller school children from traffic perils—New York City. Subtitles: Clearing fire-escapes. "Pinching" a bad boy.

Noted Bandmaster Leads Parade.—John Philip Sousa heads march of stage stars as Hippodrome celebrates 11th anniversary—New York City. Subtitles: Charlotte, Ice Queen. Two of the clowns.

Millionaire Plays Airman.—Porter H. Adams and army observer try-out latest model of biplane—Los Angeles, Cal.

Autos Pull Cannon.—Gasoline replaces horses in hauling guns over mountains to target practice—Columbia River Gorge, Ore.

Bless Czar's Ambulances.—Russia's officials see unique ceremony before "Made in America" vehicles are sent to firing line—New York City.

Uncle Sam's Bandit Hunt.—Quick flashes of up-to-the-minute news as army penetrates into Mexico. Subtitles: El Paso's citizens enlist for military training. Panorama of Cananea, Sonora. World's largest copper smelter is located here. Governor Calles of Sonora brings war orphans to Hermosillo school. Caranza's soldiers at Naco, Sonora. Sixth Field Artillery manoeuvring before crossing border at Douglas, Ariz. Hiking 400 miles after Villa.

America's Own Battle.—Baseball boys fighting in 3,500-mile line of trenches that run from coast to coast. Subtitles: Giants famous leader, McGraw. Tesreau, Giants hurler. Benny Kauff—will he make good? "Christy" Mathewson, starting his 16th year. Busiest man on diamond. Walter Johnson has 42-

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centimeter arm. Pitcher Calwell, Yanks' mainstay. Manager Donovan greets Manager Griffith. Gilhooley, smallest Major Leaguer. The umpires—remember they're human. Many "Grandmothers" died. Baker out, stretching a single. Trying to get pitcher's goat.

Boston's Grand Opening.—Wreath to Manager Carrigan. Major Curley throws first ball.

Chicago, Ill.—"Ty" Cobb, world's greatest star (right) and Eddie Collins.

San Francisco's Opening Parade.—Mayor Rolph pitching, Police Chief catching.

Los Angeles Starts Season.—Manager Frank Chance. Mayor Sebastian hurls first ball.

Drop Navy Craft into Sea.—Big sea-going tug has unique launching—Norfolk Navy Yard, Va.

Cartoons by Hy. Mayer.

ANIMATED WEEKLY, NO. 17 (April 26).

Twenty-Five Mile Run.—Famous Boston marathon won in the closest contest in 10 years.—Boston, Mass. Subtitles: Doctors inspecting contestants. Arthur Roth, the winner.

Another Teetotaller.—Baby camel can go 9 days without water, but wants milk every day.—Universal City, Cal.

Fire Scares Shoppers.—Fight flames from "L" road in blaze checked by quick work.—New York City. Subtitle: High pressure hose.

Killing the Rum Demon.—Doses of medicine for first offenders in only United States city that cures instead of jailing.—Los Angeles, Cal.

Raising $1,000,000.—Don't forget the old actor—10 per cent of May 15th's theater receipts goes to help them.—Actors' Home, Staten Island, N. Y. Subtitles: Daniel Frohman meets the old folks. A little recreation.

Belgian Market Fete.—Prominent society folk serve as salespeople to aid war sufferers.—San Francisco, Cal.

Posing in the Clouds.—Studio atop Flatiron Building forms ideal background for art students.—New York City.

Off on Roller Skates.—Exciting sport as school boys race for supremacy.—Chicago, Ill.

This Race Killed Bob Burman.—Noted racer and mechanician who perished as auto upset going mile-a-minute.—Colona, Cal. Subtitle: The fatal car.

Canadians Ready for War.—Seventy-seventh battalion, promised next chance for front, make fine show at inspection.—Ottawa, Ontario. Subtitle: Signal corps drills.

Some Swift Sport.—Many thrills for spectators as eastern cracks win from western polo stars.—Riverside, Cal.

United States Ready for Battle.—Colonel Taylor inspects 8th Cavalry waiting at border.—Texas. Subtitles: Displaying their preparedness. Night scene in camp. "Taps."

Back from Battle Practice.—Three of Uncle Sam's big sea fighters return to home port.—New York Harbor. Subtitles: Flagship "Wyoming." Battleship "New York." Battleship "Texas."

President Reads Ultimatum.—Nation's executive visits Congress to tell of crisis with Germany.—Washington, D. C. Subtitle: Mrs. Wilson after speech.

Cartoons by Hy. Mayer.

Mutual Film Corp.

THANHOUSER.

THE CARRIAGE OF DEATH (Three Parts—April 29).—The cast: Peasant Girl (Marion Swayne); Her Lover (Bert Delaney); Her Uncle (Morgan Jones); Signor (William Burt); His Daughter (Gladys Dore).

Very different are the lives of the rich signor's daughter, who has all of the world's best things, and the orphaned peasant girl who drudges through the long days for her dissolute uncle.

The peasant girl's uncle makes her plow the fields so that he may have more time to drink, but her peasant lover makes the work light and the hours short. One day the rich signor's daughter rides by and stops because she sees that they are so happy. She questions them and learns of the uncle who forces a girl to do a man's work in the fields. Indignant, the signor's daughter rides to the inn and reprimands the uncle for his brutality.

That night the uncle proposes a scheme that will mean both vengeance and money. He knows that the signor's daughter is to attend a ball that night and she will have to ride home through the mountains alone. With three others of his ilk he plans to capture her and hold her for ransom—or death. The peasant girl, in her poor little attic room, hears of the plot. She thinks of the rich girl who has spoken so kindly, and manages to escape via the window. She badly sprained her ankle in doing so, but she was determined, and made her way to her lover whom she told of the plot. While he went to the signor's house, she left for a convenient place to intercept the daughter to warn her of impending danger.

On the mountain road she stopped the carriage of the rich girl and told her of the plot. Incredulous, the signor's daughter took the peasant girl into the carriage—and it drove straight to the men who were waiting. The bandit-leader-uncle would have vented his rage on the girl he knew had tried to warn his victim, but his crafty brain knew that there would be a common fate of death for both of his victims. He intended to get both vengeance and money. The bandits sent the driver with a note to the signor that demanded five thousand lire within two hours. The note told that delay would mean death. He showed it to the girls, and the little peasant feared that the help her lover had gone to bring would come too late.

Though the lover, with the signor and other men, were riding furiously, the mountain miles were many and the minutes few. The uncle drove them to a blind road at the top of a hill so that he might watch for the return of the messenger. There was but one road to escape, and that was down the hill. And at the bottom of the hill his men were waiting with ready carbines to riddle the carriage at the first attempt to pass. The uncle went into the thicket for a better view down the hill. The peasant girl jumped from the carriage to turn the horses in a daring attempt to escape.

At the foot of the hill the three outlaws watched for the return of the messenger. They saw instead the girl's father and two others riding toward them. And at the top of the hill the driverless carriage was dashing toward them, the scarf of the signor's daughter fluttering from the side in the breeze. From the other side of the hill came the father and the others. But the carriage of death won! Three puffs of white smoke came from the bushes. There was a sudden lurch of springs as a dead body rolled from the seat. The horse, wounded, fell between the shafts as the girl's father went to the carriage. He is greatly astonished to see that the body which fell out of the carriage is that of the uncle and not his daughter. When he turned around he saw his daughter and a peasant girl coming forward with a sturdy peasant boy helping them.

He ran to his daughter and clasped her in his arms. As he kissed her and held her tight the peasant boy explained. He had gone on ahead of the others and he knew many short trails over the mountains. He had taken one and had dismounted his horse so that he could go into a thicket that screened a high rock that commanded the whole country-side. There he surprised the bandit by overcoming him. But when he tried to put him into the carriage, a captive, the horses had taken fright and dashed down the hill. The signor listened, he puts his hands on the shoulder of the peasant girl and the peasant boy and told them that a thousand lire would be their wedding present.

THE WEAKLING (Two Parts—May 2).—The cast: Weakling (Harris Gordon); Bully (Thomas A. Curran); The Girl (Barbara Gilroy); The Woman (Louise Emerald Bates).

Away back in their childhood days, the Weakling had been domineered by another boy whom he always thought of as the Bully. During play hours the Weakling was continually tormented by the other boy, and grew up in abject fear of him. Even when they were men out in the world this state of affairs continued. In an effort to escape from his evil menaces, the Weakling moved into another section. Soon after he located there. "The Girl" came into his life. At that period she was a very little girl, indeed, a mere child, and the Weakling met her when her doll had fallen into the water and was in danger of being drowned. For the child's sake, the Weakling jumped into the water and rescued the doll.

The little girl grew to be a beautiful young woman, and the Weakling was in love with her but afraid to tell it. Then his evil genius, the Bully, appeared. Fate had led him to the quiet little village, and Fate brought about his becoming a lodger with the girl's mother. The Bully was much taken with the young woman,

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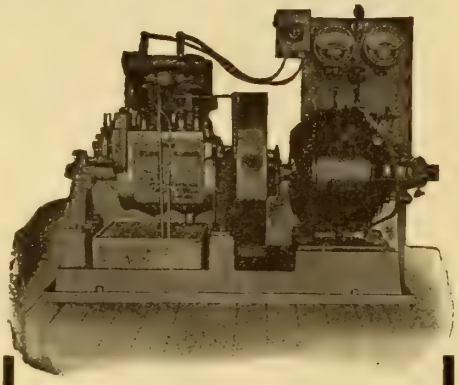

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and this feeling was intensified when he discovered the Weakling and learned his secret. He told the Weakling that the girl had made quite an impression on him, and then for the first time in his life the Weakling showed some spirit. He denounced the Bully, and declared he would tell the girl that he was a married man, but the Bully threatened him with death if he didn't keep his mouth shut.

The Bully told the girl that the other man was a fugitive from justice and feared arrest. She begged him not to expose the Weakling, to which he replied, "Of course, if you were my wife, your friends would have nothing to fear from me," and believing the Weakling was in danger of a prison sentence, the girl agreed to elope with the other man. That night the Bully drove up to the house prepared to take the girl away, but just in his moment of triumph he was unexpectedly balked. The Weakling came back, but this time he was a different man. As he advanced toward the Bully, the latter told him to go away, and then pulled his revolver, but the Weakling simply said. "You have bullied me all my life, but now the honor of the woman I love is at stake." For a few seconds the Bully held the gun trained upon his antagonist ready to fire, but as the other showed no fear, the gun wavered more and more, for the Bully was really not brave and he did not dare to carry out the threats he had made. The Weakling came to his side, took the revolver from his hand, and sternly ordered him to leave that section of the country forever, and the Bully obeyed.

From an upper window the girl had noticed all that had gone on, and she came down to the man she loved just as he was slowly walking away. She complimented him on his courage, but then as the thought of the other man's threats came back to her, she paled with fright. "But your past—that man will have you arrested," she gasped. The Weakling laughed and comforted her. He told her the other man knew nothing against him—nothing for which he could be punished. Then he took her into his arms and caressed her.

MUTUAL.

MUTUAL WEEKLY NO. 69 (April 26).

Berkeley, Cal.—University girls give pretty pageant. Fifth annual "Paratheneia" is presented in Faculty Glade.

Bradford, R. I.—Rear end crash on N. Y., N. H. & H. R. R. kills five, injures thirty. Express hits local in dense fog. Wooden cars burn. Subtitle: Ruins of railroad station.

St. Louis, Mo.—School children buy elephant for Park Zoo with their saved pennies.

Mt. Djablo, Cal.—Eight tons of dynamite clear way for new mountain boulevard.

New York City.—Our warships back from winter target practice in Cuban waters. Coming up the East River they dock at the Brooklyn Navy Yard for repairs. Subtitle: The "Wyoming."

San Francisco, Cal.—Monster reptile must have his daily outing.

Washington, D. C.—"Some Omelette!" The government seizes and burns $27,000 worth of bad eggs.

Seattle, Wash.—Victorious Washington 'Varsity eight defeats Stanford crew in Pacific Coast championship race.

San Francisco, Cal.—Belgian market fete. Society women raise fund for needy Belgium.

Boston, Mass.—Battleship "Nebraska" goes in dry dock for overhauling. Subtitle: Off for home after a six months' cruise.

Alameda, Cal.—Death wins in gruelling grind of speed kings. Three killed when speeding monster rolls into spectators. Subtitle: Bob Burman, who was killed, and his wrecked car.

Syracuse, N. Y.—Syracuse 'Varsity crew training in an indoor tank for regatta at Poughkeepsie.

Cody, Wyo.—New oil fields are discovered at Elk Basin. Shooting a gusher.

Somewhere-in-Mexico.—Native Indians are used to trail Villa bandits.

New York City.—Yankees and Senators open ball season at Polo Grounds. Washington 3—New York 2.

St. Paul, Minn.—School children make houses to protect birds.

MUSTANG.

THE RETURN (Two Parts—April 21).—The cast: Melville (Clarence Burton); Mrs. Melville (Mollie Shafer); Frank, their son (Art Acord); Jim, a bookkeeper (William Hooser); Mary, his daughter (Nita Davis); Bert, his helper (Lawrnce Peyton); Addison, the sheriff (Otto Nelson). Directed by William Bertram. Scenario by Karl Coolidge.

In a small western town, Melville has long been the expres agent. His son, Frank, who acts as clerk in the office, is one day out hunting when he meets Mary, whose father earns a scanty living from his bees. Mary tells that her father will not allow her to see any man other than Bert, who some day she is supposed to marry. She adds that she detests Bert, and is willing to meet Frank. As the months go by, Frank and Mary meet almost daily. Their love develops and when Frank proposes marriage, Mary accepts him.

Melville's greatest ambition is that his son shall have a college education. He confides to his wife that he needs but $200 more before he breaks the news to Frank, and his reference to the money is overheard by Frank, who is puzzled by it.

Addison, the sheriff, an old friend of Melville, has a dog that has a habit of burying any object that it finds. One day, as Melville is checking up, and a bundle of currency falls, unnoticed to the floor, the dog picks it up and burys it under the building. The auditor arrives, and Melville learns that he is $200 short. Frank recalls his father's statement that he needs $200, and convinced that his father has taken the money, determines to save him. He leaves a note, stating that he is the guilty party, and that he will return again when he is able to make good the loss. This done, Frank rides into the foothills and there finds work with an old miner. Melville makes good the loss to the auditor, who promises that the matter will go no further.

Having saved up $200 by hard work, Frank returns home. But Addison's dog again comes into the limelight when he carries a ball under the office, and going after it, the small boy owner of the ball brings out not only the ball, but the missing currency. Addison recalls that on the day the money was found to be missing, that his dog had been burying something under the building. Frank, upon arriving, hands the money to his father, only to learn that the currency has been found, and that it was unquestionably the dog that took it.

As Frank is hurrying out to see Mary, she is in her cabin with a revolver in her hand, and outside the cabin, Bert, her rejected lover, is endeavoring to break in. Frank rides up just as Bert is about to enter. Bert flees, and Frank hearing Mary's call for help, dashes toward the cabin. Inside, thinking that it is Bert entering, Mary fires and then starts back in horror. Her bullet has gone true, and Frank lies stretched out on the floor. She has killed him.

AMERICAN.

HIS MASTERPIECE (Two Parts—April 17). The cast: Eric Devoe (Edward Coxen); Florence, his wife (Lizette Thorne); Jacob Dexter (Charles Newton); Doris, his daughter (Marquerite Nichols).

Eric DeVoe, through circumstances, is forced into a marriage with Florence Bennet. They live together but for a short time and Eric returns to the studio to live alone. They later decide upon a divorce and he leaves the city on a cross-country sketching tour, walking, while she files for divorce upon grounds of desertion.

During the walk he comes to the farm of Jacoby Dexter, who has a daughter, Doris. Eric remains to paint for a while, and soon they fall in love. He tells her of his pending divorce and that he will marry her as soon as it is procured. Florence learns of Eric's affair and stops the divorce proceedings for spite. Later he returns to the city, but to his horror Florence now refuses him the divorce. He pleads with her but to no avail. He returns to the farm to tell Doris of the difficulty he is having over the divorce, and to assure her that everything will come out all right in the end, and then returns to the city.

Later, Doris becomes desperate and having lost all hope, she writes him a letter telling him of the real existing conditions and that by the time this letter reaches him, she will have ended it all down in the marsh. After sending the letter she goes to the marsh. Eric upon receiving this pitiful letter of farewell is in a mental panic. In his distorted fancy, he sees her as she enters the marsh, and with this conception he grasps his pallette and starts to paint madly. For three days and nights, stopping neither for food or rest, he paints and then as it is finished he falls exhausted. He is found and sent to the hospital with brain fever. The painting is named "L'Amour Abime," or "The Lost Love," and sent to the exhibit, where it hangs in the place of honor. Then, too late, his wife, seeing what she has caused, grants him his divorce.

After sending the letter to Eric telling of her intention and going to the marsh to drown herself, she is seen and rescued by her father. She then tells her father for the first time of her existing conditions and writes to Eric telling him she is still alive, but the letter lies at his studio while he is at the hospital. Weeks pass and Doris, receiving no word from Eric, comes to the conclusion that he doesn't wish to return, and becoming desperate begs her father to take her away, where no one will know. He grants her wish and they leave.

Eric leaves the hospital with the divorce and returns to the studio, where he finds Doris' letter telling she is alive. He rushes back to the farm only to find that it is deserted and that the whereabouts of Doris and her father are unknown. He then returns to the city burdened with sorrow.

Doris and her father having taken up life in their new home, desperately await the end. Later she accidentally sees the notice of Eric's illness and of his divorce in an old paper. This explains to her why he didn't come to her or answer her letter and she begs her father to take her back to the farm as Eric may have been there looking for her.

Eric is irristibly drawn back to the farm and to his old trysting places and while he wanders from one familiar spot to another, Doris and her father return. They meet and after they are happily married, their child is born, and Eric is soon hard at work again with brush and palette.

THE COUNTERFEIT EARL (Two Parts—April 24).—The cast: The Earl and Banjo-Eyed Kid (George Perliolat); Lucy Bronson (Vivian Rich); Mrs. Bronson (Louise Lester); Ralph Collum (Alfred Vosburg); Mrs. Belknap, Mrs. Bronson's sister (Marie Van Tassell); Cuthbert Belknap, her husband (Al Fordyce). Directed by Karl M. LeViness. Scenario written by William Parker.

Ralph Cullom is in love with Lucy Bronson and she loves him, but her mother wants her to marry a title. Earl Twombley comes to America on a business mission. He carries letters of introduction to Mrs. Belknap, Lucy's aunt. Lucy's mother sees an opportunity to arrange a match between Lucy and the Earl. He accepts an invitation as guest at Mrs. Belknap's country home, where Lucy and her mother live. Just before sailing to America

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the Earl's valet was called to war. On arriving in America the Earl employed one of the hotel valets. "The Banjo Eyed Kid," a well-known crook, learns of this and kidnaps the Earl's valet. The Kid then becomes the Earl's valet and accompanies his Lordship to the Belknap house party with the intention of stealing jewels.

At the house party the Kid disguises himself as the Earl so that he can move about the house with small fear of detection. A maid, however, becomes suspicious of the disguised Earl, and the Kid gets into numerous dramatic situations in his endeavors to keep out of sight of the real Earl and at the same time continue his thefts. The maid imparts her suspicions to Mrs. Belknap. Mrs. Belknap writes a note summoning the Earl to her room. The Earl drops the note enroute to her room. It is found by Mrs. Belknap's husband. He grasps a revolver and rushes toward the room. The maid, seeing all this, and having surrepetitiously read the note, tells Lucy. Lucy runs to her aunt's room, arrives before Belknap and locks Mrs. Belknap in a closet. When Belknap rushes in, he finds the Earl and Lucy, in negligee, in the room.

At this time the disguised Earl, in fleeing from a guest who discovered him in her room, makes his escape through Ralph's room, dropping a jewel casket in his flight. The guests crowd in just as Ralph picks up the jewels. He is accused of the theft. He is dragged to Mrs. Belknap's room. Here he learns Belknap found Lucy and the Earl alone. He repulses her. She then learns he is accused of robbing rooms. She then refuses to listen to him. The disguised Earl in his flight gets into Mrs. Bronson's room where he is captured by her. Her appearance with him clears up the mystery. Mrs. Bronson bemoans her luck that the Earl will not propose to Lucy now. She is surprised to learn that the Earl is already engaged and will be married shortly in London. This pleases Lucy and Ralph, and Mrs. Bronson, upset by the whole affair, gladly gives her permission to their marriage.

A BROKEN GENIUS (Three Parts—April 27).—The Cast: Karl Rittan (Edward Coyen); Jack Hemingway (Geogre Field); Agnes, Karl's wife (Lizette Thorne). Directed by Thomas Ricketts.

Karl Rittman, a young artist, is considered as a genius in art circles. He leaves his wife, Agnes, whom he loves dearly, alone much of the time while he works in the studio. Misunderstanding arises between them over this, and especialyl over the nude and semi-nude models he finds it necessary to use in his work. After a scene with her in the studio, during which she tells him that he must chose between her and this "obscene" branch of his art, he promises to use them no more.

During the absence of her husband, Agnes has formed an acquaintance with Jack Hemingway, a fascinating social parasite. He finally wins his way to her heart. She foolishly admits to him that she loves him and he pleads with her to leave with him.

Karl has been granted a commission to paint a series of immense mural paintings for the new exposition building. Although this commission, executed, would be the making of him, he remembers his promise to Agnes concerning the necessary models. At the studio Jack convinces him, by telling him that any man is a fool to allow a woman to come between him and his success, and that the right thing to do is to go ahead, get the models and go to work. Jack then brings Agnes to the studio, where she sees Karl and the model in what she thinks a compromising position. Jack again pleads with her and she agrees to go, leaving Karl a note. Jack returns to the studio with the intention of stealing a sum of money which he saw paid to Karl that morning. In the attempt, he is discovered, and a shuffle follows, during which Karl is struck senseless by a cowardly blow. Jack tells Agnes nothing of the fight or the theft and they leave.

Karl, heartbroken, abandons his art, and his one thought is for revenge upon the man who has wrecked his life. Later he learns of the whereabouts of his wife and Jack. Jack has been convicted of a bank fraud in the West and was sent to the penitentiary and that Agnes, under an assumed name, poses as a widow and is living in Canton. Karl, seeking diversion, takes a trip to the mountains during which he comes to Canton. Lured by his old love for her, he cautiously goes and watches the house, and is surprised to find her with a baby.

Jack, broken down in health, breaks from the penitentiary. He and Agnes suddenly meet. He pleads with her to hide him until he can make his get-away. Seeing the physical condition he is in, she finally takes him to her house. Hearing a knock at the door, she hides him in a recess in the wall behind the kitchen cabinet, and upon opening the door is greatly surprised as Karl enters. He soon finds Jack's hiding place and insists upon a fight to a finish. Agnes pleads with him and asks him by all the love he once had for her, and for the sake of his child not to have murder on his soul. As she speaks of the child as his, he is dumbfounded. She takes him to the child and there tells him of Jack's arrest a few hours after leaving the studio, of her soon regretting the move she had taken, of her coming to Canton, of the birth of his child, and of her wishing many times that she could return only to realize it was too late. As she finishes telling him this, he picks up the child in his arms. He finds his wife alone, sobbing, and taking her in his arms, forgives her and restitution follows. They think of Jack and go to tell him of their plans, and that later, as soon as he is well enough they wil help him to safety, but they find him dead.

CUB.

THE TRAITOR (April 28).—The cast: Jerry (George Ovey); Gen. FitzRoy and Judge Fuller (Louis FitzRoy); Col. Rathmore (George George); The Traitor (Tommy Hayes); Lieut. Gerard (Arthur Mund); Sergt. Zookie (Harry Jackson); Capt. Williams (Jefferson Osborne); Officer Kelly (Gordon McGregor); Flora (Rosebud Hill); Dora (Clair Alexander). Directed by Milton Fahrney.

Whenever anything happens, the police first blame Jerry on general principles and then proceed to find the real culprit. An incident of this kind results in a merry mix-up between Jerry and his enemies, the police, and, when the battle is over, they lead him to the police station. To the great humiliation of the officers, the Captain of Police finds Jerry in the possession of nearly all of the officers clubs and about a dozen brick-bats.

They proceed to put Jerry through the third degree and generally abuse him when they are interrupted by the arrival of an interested old couple who witnessed the altercation between Jerry and the officers. The old folks argue that there is something wrong with Jerry's head and induce the Captain to permit them to take Jerry and have his head examined by a phrenologist. After considerable difficulty, the old couple manage to land Jerry at the phrenologist's door where Jerry, unobserved, manages to create a small riot between the old man and the head examiner, resulting in the arrival of the police and the arrest of the old gentleman.

Jerry is escorted into the office where the phrenologist—who in reality is a much wanted military spy—proceeds to hypnotize him, puts his clothes on Jerry and makes him up to resemble the spy, places incriminating papers in Jerry's pockets and makes his escape. The soldiers arrive and arrest Jerry, who is taken before the General at army headquarters. There they seach and cross-examine Jerry and find it necessary to handle him in no gentle manner.

With the aid of a few handy bottles and some extra fresh pies Jerry subdues his tormentors and makes his departure, only to be intercepted at the gates of the army post by other soldiers, whom he bowls over and makes his escape. Running across the aviation field, Jerry sees an aeroplane which he appropriates and sails away to safety in. In making a

(*Continued on page* 1038.)

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(*Continued from page* 1035.)

landing he accidentally comes upon the head examiner whome he holds up at the point of a gun and marches to the police station. Confident that his capture of the spy will result in his own pardon, Jerry boldly enters the stronghold of his enemies, only to be pounced upon and thrown into a cell.

M. T. DOME'S AWFUL NIGHT (May 5).—The cast: M. T. Dome (Billy Armstrong); His Wife (Ethel Turpin); Jigger (Tommy Hayes); Maid (Mlle. Ottawa).

M. T. Dome has just established his new bride in a cozy little flat, and to lighten the burden of housekeeping decides that his wife must have a maid. He visits an employment agency and, man-like, selects the maid because of her looks rather than for her qualifications.

Returning home with his prize, M. T. Dome cannot understand why his young wife is not enthusiastic over his selection, but the new bride naturally resents the good-looking servant being made a member of the household. Dome is satisfied, however, and loses no time in starting a flirtation with the new bride's maid.

He is caught in the act of showing a fatherly interest in the maid and the first quarrel between the newlyweds occurs, resulting in M. T. Dome seeking the comforts of his club. His old bachelor friends welcome Dome's return to the fold and time passes only too quickly for rebellious bridegroom, so that at two A. M., on his way home, Dome does not realize how iate it is.

Meeting some friends, and by this time in a very convivial mood, he insists upon them accompanying him home, where they all arrive in high spirits. The M. T. Dome's reside in a semi-apartment hotel, which provides a general reception room for its tenants, and here Dome insists that his guests make merry.

One of the rules of the establishment is, that there shall be no music after ten P. M., and, although it is now three A. M., Dome's hilarious spirit will not be denied, so he sets back the clock and starts in to entertain his friends to the annoyance and distress of the tenants. In a mad dance, Dome falls against the stair rail, carries it away and alights, with the wreckage, one flight below.

By this time the entire apartment house is aroused, including the landlady, whom Dome placates by promising to stop his noise and repair the damage he has done. Keeping his promise, Dome loses no time in looking up a carpenter, whom, together with his assistant, he bribes to come and do a very urgent job at that hour in the morning.

The noise created by the mechanics is even worse than that made by Dome and his friends, so the tenants, in a body, fall upon the disutrbers of their sleep and throw them out doors, Dome meanwhile having been singled out by his bride and is given a beating by this outraged young lady.

FALSTAFF.

THE DASHING DRUGGIST'S DILEMMA (May 1).—The cast: Drug Clerk (J. C. Yorke); Sweethearts (Elsie Jordan and Frances Keyes).

A new clerk was employed by the village druggist, and he was such a pretty young man that all the girls were much smitten with him. Among them were two sisters. They were proud because they had a wealthy uncle, and the uncle was unhappy because the two sisters were continually taking care of him. In fact, they annoyed him so greatly that he finally offered $10,000 apiece if they would get married within a week and never bother him again. The girls made efforts to get the druggist, but he refused to entertain their proposition.

The young clerk had an easy job—that is, easy as far as drug stores are concerned. He had to open up at 6 A. M. and was all finished at midnight, unless someone rang the bell. This night someone did ring the night bell. It was one of the sisters—the one who was badly smitten with him. When he opened the door she grabbed him, intending to carry him before the minister in triumph. Her plot failed, however, for her sister "double crossed" her. It was the sister who took the weeping druggist to the parsonage, but she also was in trouble, having failed to secure a license, but she went for it, warning the clerk that if he moved from that house till she returned she would scratch his eyes out.

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The druggist did not care to leave the house, but fortunately for him he noticed a telephone. Through it he got into communication with a large determined-looking woman who hurried around to the house, arriving there just as the two sisters appeared, each with a marriage license, but when the stranger came into the room the druggist hailed her with cries of joy, and turning to the others he simply said, "I cannot marry either of you—my wife won't let me."

They were naturally indignant at not having been told that he had a life partner, but the young druggist explained that he had pretended to be single under the direct orders of his boss, who claimed that it spoils business if it is known that the soda-water clerk is married.

THE SKILLFUL SLEIGHER'S STRATEGY (May 6).—The cast: Skillful Sleigher (William Swan); His Sweetheart (Gladys Leslie); Her Uncle (Frank E. McNish).

If you were a young man, and you loved a girl, and her guardian didn't object until after you had bought the marriage license, wouldn't you be peeved?

And furthermore, when you tried to elope, so that the license money would not be wasted, suppose shoes and crockery were hurled at you, and the girl was told she was to be sent to boarding school, as punishment for your conduct, wouldn't it make you feel like starting something?

The young man in this story did start something. He was helped by heavy snow, and was also a youth of imagination. The girl had told him they were going to take her to school in her father's auto, and the suitor, aided by several shovelers, blocked the road, rendering it impossible for the auto. Then he drove up in his sleigh and offered to drive the girl to her destination.

Did the guardian let her go? He did not. He insisted upon accompanying them. Was the young man surprised? He was not. He put the girl on the front seat, placing guardian in the rear seat, and drove so skillfully that at a certain place in the road the sleigh tipped, and the unsuspecting guardian was tipped out. Then the young couple drove on to a minister's house, and found that the license was worth having.

As for guardian, he trudged through the snow to his stalled auto, and reviled his chauffeur because he was so slow in making repairs. But he never saw the skilful sleigher until the happy couple returned to his home to ask his blessing.

CENTAUR.

AVENGED BY LIONS (Two Parts—May 6).—The cast: Hilda Kruger (Margaret Gibson); Richard Mann (Francis McDonald); Jan Kruger (Harry C. DeMore); Hontas (David Allen).

Richard Mann, a young English engineer, has been commissioned to make a preliminary survey for a new railroad in South Africa. At a farewell luncheon at his club, the charm of the ultra-fashionable young ladies of the metropolis is the topic of discussion. The subject does not interest young Mann, who assures his friends that his work will always be his bride.

In the Transvaal, the Boer population is resentful towards all modern improvements and particularly against the proposed encroachment of their lands for railroad purposes. Jan Kruger, a prosperous farmer and leader among his neighbors, was particularly bitter against any and all changes in the general conditions of their country.

His daughter, Hilda, a sweet and lovable young miss, quite naturally was a partisan to her father's views. These were the conditions that Richard was obliged to contend with upon his arrival at the field of his activities, in addition to the hardships of his work and the dangers of the wild beast-infested jungle through which he was to blaze the way. Hontas, a half-breed, was foreman for Kruger, and had long cherished a wild desire to win Hilda's love.

While the old Burgher was away from home one day, Hontas, after being repulsed by the girl, attempts to use force, for which he receives a beating from her father, and is summarily discharged. Kruger is a man of violent temper and given to beating any lazy blacks who worked for him and has thus earned their hatred, which fact the discharged foreman uses for his purpose later on.

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Kruger's land and in the course of events, Richard calls upon Kruger with his credentials, but is ordered away at the point of a rifle. Hilda joins her father in berating the intruders. A few days later Richard rescues Hilda from the violence of the half-breed and wins her gratitude and also the knowledge that she is a most adorable young lady, and proceeds to mentally compare her with the fashion plates of his country.

The appearance of the surveying party causes the Burghers to hold a meeting at the trading post, and Richard plans to attend this meeting to plead his cause. Hontas learns of the proposed all night absence of Hilda's father and plans to seize this opportunity to carry her off, enlisting the help of several of Kruger's resentful blacks to accomplish his purpose.

Richard proceeds alone upon his mission, but is beset by lions in the dense jungle and forced to return to camp and in doing so is obliged to pass through Kruger's land. Hilda hears the approach of the vengeful half-breed and his followers and makes a brave resistance, but outnumbered, she is surprised from behind by one of the crafty blacks.

Richard arrives upon the scene in time to save the girl from her captors, whom he puts to flight. The cowardly half-breed, knowing that quick justice awaits him if caught, seeks the darkness of the jungle for safety. The lions which blocked Richard's path, have been driven from their haunts by hunger and have invaded the outskirts of the settlement, surprising Hontas in his flight. A short pursuit, a vain struggle and Hilda was avenged by lions.

MUTUAL MASTERPICTURE.

THE QUALITY OF FAITH (Gaumont—5 Parts—May 1).—The cast: Albert Richards (Alexander Gaden); Marna (Gertrude Robinson); Louise Alford (Lucile Taft); John Alford (Charles W. Travis); Guy Carleton (John Reinhard); Raynale Berne (Henry W. Pemberton); Sport Ragan (Alan Robinson); Baker (John Mackin). Scenario by Charles T. Gardner. Directed by Richard Garrick.

Albert Richards, the young pastor of a fashionable and wealthy church, woos Louise Alford and wins her promise to become his wife. She is the daughter of a wealthy mill-owner, John Alford. Louise is a vain, pleasure-loving girl. Her love for Albert is only a passing fancy. After realizing the monotony of such a life as would be hers as his wife, she finally jilts him for Guy Carlton, a society admirer.

In the meantime labor troubles arise in the mill owned by Louise's father. The leader of the mill workers is a home-loving, peaceable fellow, Baker, hard-working and reliable when unmolested, but a man of high temper when aroused. Baker is elected head of the first delegation sent to petition Alford not to increase the hours of their labor, as he proposes doing. The petition is denied. While visiting among the poorer classes of the city, Richard is called to minister to a factory girl who has been horribly hurt in Alford's plant. The dramatic story of conditions that exist in the factory told the minister by the grief-stricken father arouses in him the desire to investigate for himself. Later, the tragic squalor and privation of the working people is further revealed to the minister. These scenes confirm his resolve to make an effort in behalf of these unfortunates.

On his way home after one of these visits Richards encounters a girl and man in combat, the bully beating the woman unmercifully. He goes to her rescue and assists the girl to her nearby home. The pastor learns that she is Marna, a woman of ill-repute. Struck by her apparent unhappiness and unrest, the minister succeeds in getting her to tell the story of her present life. Ill-health has incapacitated her for work in the factory, where there is no sympathy and had led her to a life of shame for a bare livelihood. Cheered by Richards' words of encouragement, Marna grasps eagerly at his offer to help her and later finds a haven through his efforts in the Salvation Army home.

With the gathering of clouds on the factory horizon, Richards takes active interest in the cause of the workmen. His final break with the Alford family comes over his position in the matter. In a riot of the striking workmen, Baker is arrested for inciting it and is given two years in prison. Richards is dismissed from his church and comes under the influence of an atheist. He falls into debauchery, where the love and faith of Marna are the two abiding lights. His literary work also fails of success at the same time.

Louise has married Carlton. But the bottom of the pit is finally touched by Richards, and success as a writer at last comes to the erstwhile minister. With renewed popularity, Louise, who has wearied of her husband, sets a trap to again catch Richards with her wiles, but he proves himself strong, and is rewarded by the love and devotion of Marna. Alford, the factory owner, succumbs to heart failure just before Baker comes from prison to kill him because he was the cause of the strife and tragedy at the mill.

Triangle Film Corporation.

HIS BREAD AND BUTTER (Keystone—Two Parts—April 9).—The cast: Hank Mann, Peggy Pierce, "Slim" Summerville and Bobbie Dunn.

Hank Mann is a waiter in a restaurant run by "Slim" Summerville, who is about to hire a new cashier. Hank sees an opportunity to increase the family income and telephones to Peggy to apply for the place. She conceals the fact that she is married and obtains the job without difficulty. While she is receiving instructions from the boss in his office Hank is assigned to a private dining room which has been reserved for a party of three. The trio eat well and drink much, running up a large bill. During an opportune moment Hank goes to his employer's office and finds his wife dancing with "Slim." In spite of his protests he is ordered back to his post.

Back in the dining room Hand finds a lively argument as to who is to pay the check. It is suggested that the water choose the victim and in order to obtain a fair selection Hank is blindfolded. While he is groping about the customers sneak away. Summerville now holds the head waiter responsible and discharges him. In revenge, Dunn determines to win Peggy.

From here on the complications are fast and furious. "Slim" loses most of his apparel in the scramble and is discovered hiding under Peggy's bed. Dragged out by Hank, he is bound to a keg of powder in a room on the upper floor of a garage. After lighting the fuse Hank flees downstairs only to find that the door is locked. There is a lot of excitement before he escapes and the picture ends with a real thrill.

HIS LAST LAUGH (Keystone—Two Parts—April 9).—The cast: Harry McCoy, Julia Fay, Mary Thurman, Joseph Callahan, Billie Bennett, Sutherland Ring, Dave Anderson and Lige Crommie.

Duke Don Ferdi, while playing a piano in a cabaret, sees the picture of a pretty American girl and determines to wed her. His sweetheart finds the clipping and follows him. Meanwhile two crooks rifle his belongings and steal a portrait of his ancestor, who had ridiculed the

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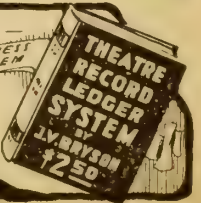

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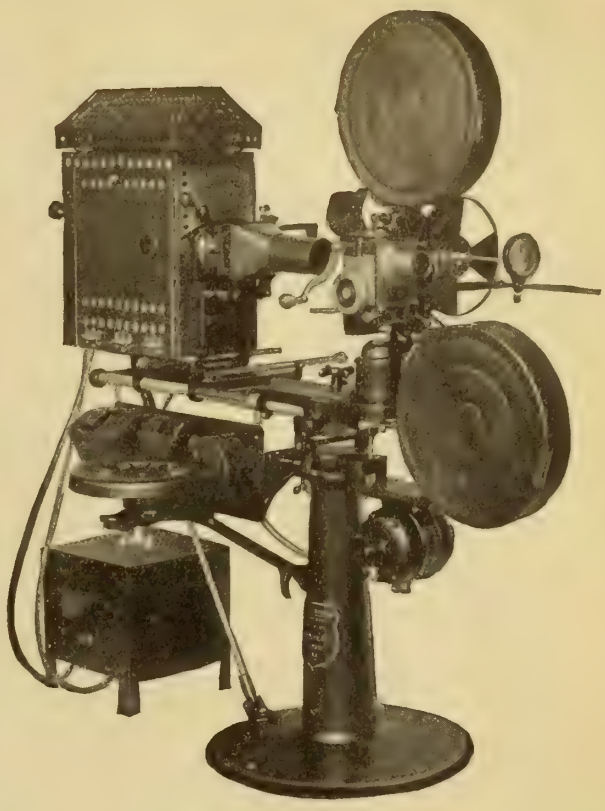

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theory of Christopher Columbus that an egg could be made to stand on end. On the back of the painting they find directions which if followed they believe will reveal a fortune. They are instructed to obtain a certain ring. It develops that this ring has been given to the rich American girl by her suitor.

As the girl is riding with him the crooks lift her from her mount and carry her away in a taxi. Ferdi lowers himself from a railroad bridge and rescues her, but not until the crooks have obtained the ring. But the duke is now receiving the favor of the girl and her family, the young American being apparently discarded. The ring, on careful examination, reveals directions to obtain a medal which Ferdi always wears. This is easy. Ferdi returns to the cabaret and is on the job when his new friends arrive on a slumming trip inspired by the disgruntled suitor. He sees an opportunity to stamp Ferdi as an imposter and confronts him at the piano. The duke, however, displays his medal as proof of his claim, the crooks rush in and snatch it and speed away.

They go to a lonely spot, as directed by the medal, dig up a box and get into their machine just as a police car arrives. Their troube goes for naught in the lively chase which follows, they are caught and the box recovered. Ferdi now impatiently awaits the opening of the box, but much to his chagrin it contain not wealth but an ancient joke about the chicken that crossed the street, which the shade of Columbus doubtless considered a snappy retort to the ridicule to which he had been subjected centuries before. Now spurned by the rich girl, Ferdi is in despair until his cabaret sweetheart, always close at hand, offers her sympathy and all ends happily.

SOLD FOR MARRIAGE (Fine Arts—Five Parts—April 16).—The cast: Lillian Gish, Frank Bennett, Walter Long, Pearl Elmore, A. D. Sears, William E. Lowery, Fred Burns and Frank Brownlee.

Marfa, belle of a Russian village, lives with her aunt and uncle, a scheming pair who are seeking to marry her to a rich, but ugly, old peasant. She loves a young fellow who once rescued her from a pair of ruffians who sought to kidnap her in their sled as she was dragging a heavy bundle home through a snow storm. Jan is poor and finds no favor in the eyes of the covetous couple. But he is sure of Marfa's love as he goes away to make his fortune.

Col. Gregioff, the governor of the district, is attracted to the girl, but when he forces his attentions on her as she is busy with the washing she knocks him senseless with a club. In a driving rain storm the girl and her relatives flee from the village to escape the wrath of Gregioff. Revived by his men, the colonel goes at once to the home of the family. Only the aged and crippled grandfather is there and, as he recognizes the intruder as the man who had eloped with Marfa's mother fifteen years before, only to desert her, he feebly seeks revenge. Gregioff easily brushes him aside and goes out into the highway, where a lightning bolt strikes him dead.

Meanwhile Marfa and Jan have been reunited on a ship bound for America. Again the scheming pair, now determined to make a rich marriage for the girl in California, intervene, and in San Francisco Jan loses track of them completely. In despair he runs into a friend of the voyage who tells him the others have gone to Los Angeles. In the latter city a rich bargain has been made for Marfa's hand. She escapes, but her ignorance of the language is fatal and she is brought back. Jan sees a rabbi on his way to perform the ceremony and follows him, but is refused admission to the house. While he is obtaining the aid of the police Marfa is tortured into submission and is about to be married when help arrives. The conspirators are bundled off to jail and Jan and Marfa face the future together.

THE STEPPING STONE (Kay-Bee—Five Parts—April 16).—The cast: Frank Keenan, Mary Boland, Robert McKim, Margaret Thompson, Joseph Dowling and J. Barney Sherry.

Mary Beresford is the devoted and self-sacrificing wife of a man whose ambition is great, but whose energy in achieving that ambition is less than nothing. He has a fairly responsible place with a well known firm and holds it solely because his wife does most of his work for him after hours in their home. One day a particularly important stack of papers is given to Al Beresford by his employer; a report must be in the hands of their most distinguished client that night. Al dawdles through the day and at night takes the unfinished job home. He and Mary start to work it out together, but he pleads a headache and goes to bed. She finishes the work and delivers the papers in person to Elihu Jasper.

Jasper is a powerful operator in Wall street and lives alone in a big mansion. He is attracted to Mary and in an effort to help her summons Al to an interview. He soon finds that the man is unworthy of consideration, but because of the woman he gives Al many tips that increase his income and enable the Beresfords to move into palatial quarters. Jasper is a frequent visitor there, bored by the man's egotism, but secretly admiring the woman.

There comes a day when Beresford is convinced that his rise is due entirely to his own efforts, he regards the wife who has made his position possible as a hindrance and urges her to give him his freedom. A widow in society has attracted him. Mary departs and the world swallows her up. Jasper is informed of the situation by her maid. His mind quickly formulates a plan. Al Beresford is wiped out in the street and commits suicide. Then comes the long hunt for Mary, but not until Jasper goes into the market to thwart a plot to deprive him of a profitable mine does he discover her as the secretary of his broker. He saves the mine and wins the woman.

BUCKING SOCIETY (Keystone—Two Parts—April 16).—The cast: Chester Conklin, "Shorty" Hamilton, Louella Baxam, Dora Rogers and Jack Henderson.

Henderson, a scheming lawyer, is unable to pay the wages of his stenographer, Dora Rogers, when he receives a letter stating that a client has died leaving a large estate to a nephew, "Shorty" Hamilton, who doesn't amount to much. The lawyer makes an agreement with Dora to substitute her name and share the estate with her. They arrive at a western town just as the bad man, Conklin, is shooting up the hotel in a jealous rage because Louella favors "Shorty."

While talking over the agreement at luncheon the lawyer and stenographer are interrupted by Louella, who enters with a plate of pie. She places it on the agreement, which sticks. Louella, back in the kitchen, discovers the plot and keeps the paper. Henderson then devises a new scheme and would have Dora obtain the fortune by marriage. So he tells "Shorty" of the inheritance and they plan to go to Denver and take a big house. The heir generously invites all the boys to attend the housewarming. They accept and Louella, disguised as a boy, goes along with them.

Dora tries to impress "Shorty" with her beauty and fine clothes, but he is thinking of the girl back in the hotel. On the night of the party Louella has returned to woman's apparel and is near the house when she meets the lawyer. He thinks she has followed him because of her affection and offers her a place in the kitchen. She helps the waiters and comes upon Dora and "Shorty" in a corner. Dora recognizes her and orders her from the house. "Shorty" demands that she stay and the lawyer interferes with threats. Louella now flashes the agreement to swindle "Shorty" and the cowboys chase the conspirators out of town. The occasion then develops into an engagement party.

Pathe Exchange, Inc.

PATHE NEWS NO. 32 (April 19).

Oakland, Cal.—Three thousand school children celebrate annual "Field Day" with exercises symbolic of their healthy outdoor work.

New York City.—Part of the Atlantic Squadron arrives from their winter target practice and anchors in the harbor. Subtitle: The superdreadnaught New York, pride of the American Navy.

New York City.—Miss Pearl White, in painter's garb and with Union ticket, ascends high above the world's busiest thoroughfare to paint the sign of the Motion Picture Exposition.

Havana, Cuba.—The fear of war that now prevails throughout the world has reached this ocean republic, and the small but powerful army is keeping itself in trim. Subtitles: The beautiful harbor of Havana is always under the strict guard of the fortress at Morro Castle. The guns are a little old but they have ordered the new howitzers.

Boston, Mass. —The U. S. S. Nabraska is placed in drydock to have her hulls cleaned of barnacles accumulated in her long cruise.

Charleston, S. C.—Cadets at the Citadel Camp, the West Point of the South, keep in trim for possible call to guard the nation's honor, by constant drill in the ways of real warfare. Subtitle: Twigs and branches are intertwined to make shrapnel proof trench roofs.

El Paso, Texas—American troops build a temporary bridge across the Rio Grande to facilitate communication with troops in Mevico. Subtitles: Off duty. Our soldiers are big brothers to the poor, unfortunate population of the war-ridden Republic.

Sydney, Australia.—The large crowds who witnessed the launching of H. M. A. S. Brisbane shows the interest the citizens of the Commonwealth take in their strong navy program.

San Francisco, Cal.—Twenty men are required to feed the 55 lb. dinner to the largest reticulated python snake in captivity.

Corona, Cal.—A hundred thousand people witness the great classic auto race in which the famous "Wild Bob" Burman meets a tragic death. Subtitles: "Wild Bob" before the race. The wrecked car.

PATHE NEWS, NO. 33 (April 22).

Lexington, Mass.—"Look, ye people, and ye shall cheer the famous ride of Paul Revere." As Sergeant Hamilton reproduces the historic event of '75 in commemoration of the one hundred and fortieth anniversary. Subtitle: 1—And the Minute Men are ready, as in the days of yore, to save the freedom of their country.

Latest American fashions for afternoon and evening wear. (Courtesy of Madame Yovin, New York). Subtitles: 1—Purple faille afternoon dress of apron design with bodice of ecru lace. Tailor-made suit of green brillantine alpaca with basque hips and small waist. 2—Auto coat of black and white check Ratine, with black leather collar. 3—Wrap of old rose taffeta, chiffon collar and ruche border, over evening gown of black ruffles trimmed with silver ribbon and bodice of beaded net. 4—Evening gown of orange satin with long train, marking the revival of the train effect. 5—Gorgeous wrap of black and white satin with beaded ornaments and high collar. Gown of black lace with pannier hips and hoop skirt, worn in Louis XVI regime. 6—White Jersey silk coat with ostrich feather trimming over afternoon dress of hand-embroidered white net.

Washington, D. C.—President Wilson goes to the Capitol to declare to Congress convened

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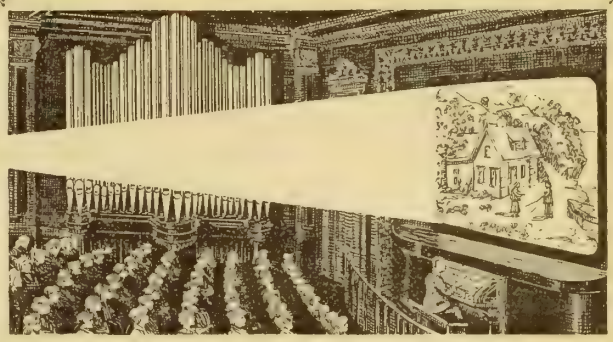

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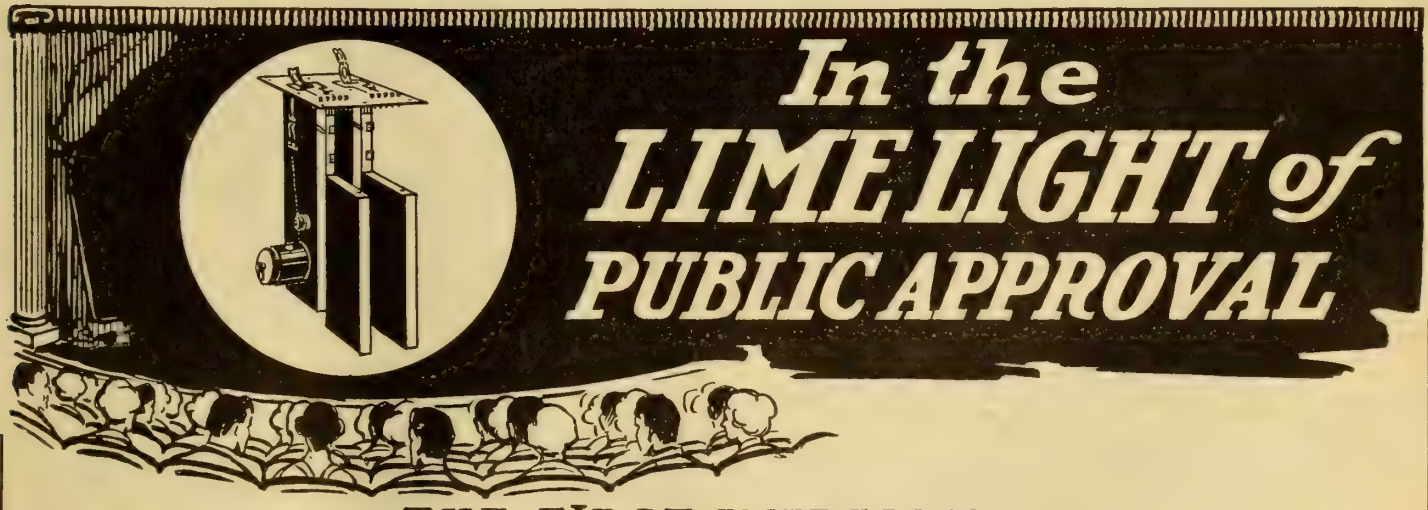

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in joint session his decision on the submarine issue. Subtitles: 1—The cause of the controversy. 2—His Majesty, Kaiser Wilhelm II. 3—America asks for the safeguard of its citizens on the high seas.

Chihuahua, Mexico.—Transport wagons with supplies for the American troops at the Front proceed cautiously across the bandits' treacherous plains. Subtitles: 1—An advance scout, sighting a band of marauders, rushes back to the base for reinforcements. 2—In a flash the camp gets ready for action and responds to the hurry call.

Bradford, R. I.—Five are killed and scores seriously injured when the fast Gilt-Edged Express crashes into a stalled local train. Subtitle: 1—A few bits of twisted steel are all that remain of the telescoped wooden cars.

Staten Island, N. Y.—Famous stars of days gone by give a reception to the matinee idols of the present on the lawn of the new home for retired theatrical folk. Subtitles: 1—The actresses enjoy feeding the chickens. 2—National Motion Picture Tribute Day May 15. On this day a portion of the receipts of motion picture theaters all over the country will be donated to this great charity.

THE IRON CLAW, NO. 9 ("Arrows of Hate"—Pathe—Two Parts—April 24).—This episode tells of Jules Legar, "The Iron Claw," arch-criminal, who perpetrates a number of outrages in the name of "The Laughing Mask." The police seek The Mask and trap him in the home of Enoch Golden, on whom Legar, in previous episodes, has sought to wreak vengeance. Margery, Golden's daughter, saves The Laughing Mask but is herself trapped by Legar. David Manley, her father's secretary, who loves her, wounds Legar but is overpowered. He and Margery are bound hand and foot, thrown into a room and the gas turned on. As they are about to be rescued through Manley's ingenuity, Legar's lieutenant appears and shoots at them minute steel arrows believed to be poisoned. But The Laughing Mask has contrived to neutralize the poison. Still The Laughing Mask eludes identification. Who is he? The next episode will be entitled "The Living Dead."

THEM WAS THE HAPPY DAYS! (Phunphilm—April 26).—A motion picture company is ready to start out to find a location when it is discovered that the hero, Lonesome Luke, is missing. A search is instituted. Meanwhile, Luke, who has slid to the floor of the company's auto, has fallen asleep. The picture that follows is his dream which in comedy effects far surpasses the ingenuity of the foregoing "set."

Luke dreams that he is again a schoolboy and that he and his fellow-actors are all young again. The girls are in short skirts and the boys in knee-breeches. They attend the little schoolhouse on the hill, presided over by a sour dame, the archtype of the country schoolmarm. Once in the schoolroom the real fun begins. Fatty, one of the scholars, has a "penny-dreadful" concealed in a geography book. Fattoy comes to a particularly bloody part, when lo! his hair is seen to actually rise from his head and stand out like the well known quills of the equally well known porcupine.

HOW BIRDS FEED THEIR YOUNG (Pathecolor—April 29).—The Brown Linnent is shown feeding its young on partially digested food which she tries scrupulously to apportion equally. The Long-tailed Tomtit is caught in the act of feathering its nest and hunting insects for its voracious brood. The Chaffinch and the Wren, bustling about their domestic affairs round out a half reel of interest and beauty.

THE TOWNS OF TUNIS (Northern Africa—on the same reel as foregoing).—In this picture we see Kairouan, the "holy city," whose loop-holed walls crowned with a multitude of domes give it a most remarkable appearance. The busy market-plate crowded with picturesque natives from dawn to nightfall makes an interesting scene which is followed by closeup views of the characteristic architecture of the country and raiment of its natives. Then follows the great mosque of Kairouan which has more than a thousand marble pillars, and its walls magnificently decorated. Five other views go to make up this half of the reel.

Miscellaneous Subjects

INTERNATIONAL FILM SERVICE, INC.

THE MYSTERIES OF MYRA (Episode No. 1—3 Parts—April 24—The cast: Dr. Payson Alden (Howard Estabrook); Myra Maynard (Joan Sothern); Mrs. Maynard (Bessie E. Wharton); Arthur Varney (Allen Murnane); Grand Master (M. W. Rale). Scenario by Charles W. Goddard. Produced by Wharton, Inc.

John Maynard, during his life, belonged to an organization known as "The Black Order." By its occult powers this company holds complete sway over its members, and exerts a strange and compelling influence over all who chance to come within its range. It is the typification of mystery and the Order's highest prelate, The Grand Master, whose face the members seldom see, is the personification of invisible powers put to wicked ends.

Maynard's last message to the Order contained a clause that in case his three daughters died before their eighteenth birthdays, his fortune should go to the Black Order.

The two elder daughters have both committed suicide at the appointed time by unusual methods of self-destruction and Mrs. Maynard, who is cognizant of the strange associations formed by her deceased husband, suspects occult influences. Consequently, she is deeply troubled as her youngest and favorite daughter approaches her fateful birthday.

Arthur Varney, who is a constant visitor at the Maynard home, is racked by conflicting emotions. While he loves Myra with all his heart, as a member of the Black Order he is bound to assist in bringing about her destruction. His final apeal to the Grand Master on Myra's behalf is scorned. Her death is inevitable.

Arrayed against the Black Order is Dr. Payson Alden, a prominent young physician, who has given up medicine to become a noted investigator of spirit phenomena. He awakes one night from a troubled sleep and finds mysteriously pinned on his breast a note warning him to cease his investigations of the occult under the penalty of death. He also discovers that his notes on the Maynard case have been stolen. Aroused by the incident, he immediately communicates with Mrs. Maynard and arranges to call.

The atmosphere of the Maynard household is tense with the dread expectation that an unseen something is about to happen. Myra has been mysteriously walking in her sleep, as did her two elder sisters before their deaths. This strange habit is the result of the concentrated mental influences exerted by the members of the Black Order under Varney over the susceptible young girl. At the breakfast table, Myra unconsciously assumes the pose which is the sign of the Black Order. Mrs. Maynard, recalling this in connection with her husband, is beside herself with fear and anxiety.

Dr. Alden calls. Myra's curiosity has been aroused by her mother's trepidation upon seeing her unwittingly make the wicked sign and she asks Dr. Alden to explain the meaning. Just as he, in turn, assumes the pose, Mrs. Maynard comes into the room and at once suspects Alden of connections with the Black Order. With hysterical fear, she orders him from the house. Explanations are unavailing and he reluctanly departs.

Greatly attracted by Myra, however, he resolves to carry on his investigations in spite of Mrs. Maynard's objections. The day before the girl's birthday, he secretly enters the house and arranges a system by which he may learn whether or not Myra walks in her sleep and whither her wanderings lead her. In the afternoon of the fateful day, he gains entrance to the Maynard house through a clever ruse and discovers the path of her sleepwalking the night before and hides, awaiting further developments.

At exactly twelve o'clock that night, the Black Order is in full session, extending by their mental power complete sway over the actions of the unfortunate girl. At the same time, still in a troubled sleep, Myra rises from her bed and slowly descends the broad stairway. Hesitatingly she crosses the room, completely under the unseen influence and, touching a secret panel, descends into a crypt known only to her dead father.

Silently Alden follows. By the flickering candle light, she reads the dust covered parchment and unwillingly picks up a nearby dagger. Struggling with her inward emotion, she raises it full above her head and with a final effort starts its downward plunge. Like a flash, Alden grasps her wrist and saves her from horrible death. He carries the unconscious form to the living room above, where he finds Mrs. Maynard, who has been unable to sleep.

Again the girl drifts off into the hypnotic state and her fingers begin to twitch convulsively. Knowing the sign, Dr. Alden places a pencil at her fingers and on the back of a book Myra begins to trace a message from the other world. She awakes, however, before it is completed.

THE MYSTERIES OF MYRA (Second Episode—2 Parts—May 1).—Dr. Alden visits Myra Maynard on the day after he rescues her from her attempted sleep-walking suicide and explains to her what happened. She is deeply puzzled, but resolves to assist Alden wherever possible in running down the despicable band which has brought about the death of her two sisters.

Arthur Varney, who loves Myra, but is compelled, as a member of the Black Order, to assist in bringing about her destruction, calls at the Maynard home. He has been ordered by the Grand Master to ascertain why the plans of the Black Order have failed and to assist in setting another scheme which will cause her death. The butler ushers him into an adjoining room, as Alden has left word that he and Myra are not to be disturbed.

At this moment Alden is placing Myra in a hypnotic state, in hopes that she will finish the message of warning from her dead father which she had started the nigth before. Varney becomes suspicious and sneaks into the room unknown to Myra and Alden.

After a few false starts, Myra begins the message, "Your—your father wishes to warn you against the Black ——"

At this point she breaks off, shudders and awakens. Varney's hypnotic power urging her not to write has counteracted the persuasive influence of Dr. Alden. Varney returns to the hall and is soon presented by the butler. He has failed, however, as Alden has suspected that the warning is aimed against the Black Order.

The Malevolent Grand Master is preparing an evil plant of death. He injects into the closed blossom of a strange plant a poisonous powder. This he sends by two of his men, disguised as flower sellers, to the Maynard home.

Varney is greatly disturbed by the news that Dr. Alden is to spend the night as Mrs. Maynard's guest in order to be on the ground if any further attempts be made upon Myra's life. Nevertheless, Varney, can do nothing but follow out the new plan of the Grand Master. He prepares to go and is ushered to the door by Myra herself. Jnst then the two flower sellers ascend the steps and display the blossoms to Myra. Varney buys a plant for her. He is torn between love and fear, but fear is uppermost and he departs without a word.

As they are saying good night that evening, Dr. Alden asks a strange favor of Myra. He requests to be allowed to keep the new plant in his room over night. Myra demurs but later, in her boudoir, changes her mind and sends her maid with the plant to Alden's room. He is deeply gratified as he realizes that his interest in Myra is surely turning to love. Only for a moment, however, does his mind linger on such pleasant thoughts and he is again the stern man of science. Suspicious of the unknown plant he carefully examines the stem, the leaves and even the earth in the flower pot. His suspicions appear unfounded, however, and he prepares to retire.

It is midnight. The blossom of the strange plant is beginning to unfold and develop into a beautiful flower. Nevertheless, it is the flower of death, for the white powder concealed in the heart of the blossom is liberated and drops down upon the damp earth, there reacting with the moisture, producing a heavy white vapor, which floats across the face of the sleeper. Alden stirs, gasps as if choking, and attempts to rise but falls back helpless.

In another room a strange phenomenon is happening. Myra, with a premonition of evil in her mind, awakes as if from a bad dream. She instinctively feels that something is

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wrong. As she turns, her eye catches the little crystal globe which Alden has given her. Here is a chance to test Alden's science. She sits up in bed and gazes intently into the depths of the crystal. Slowly a filmy something takes shape. It is an apparition of Dr. Alden half rising in his bed and gasping his throat as if breathing with difficulty. She hastily slips into a robe and hurries to Alden's door. A cloud of white vapor envelopes her. Greatly alarmed she summons the butler. Together they enter the room and stumbling, half overcome, drags the now unconscious form of Alden from the contaminated atmosphere.

After prolonged efforts, he is brought back to consciousness. He explains what happened and laughingly assures them that he is all right again. Suddenly Myha recoils in horror as she sees in a picture on the wall the malevolent face of the Grand Master looking menacingly down upon them.

IVAN FILM PRODUCTIONS.

THE CITY OF ILLUSION (Six Parts—April).—The cast: Claire Burton (Mignon Anderson); Father Burton (Joseph Burke); Maggie Burton (Blanche Craige); Carleton, land owner (Carleton Macy); Ethel, his mother (Mathilda Brundage); Douglas Hobson, a New York lawyer, cousin to Stanford (Bradley Barker); Eva Strong, an heiress (Paula Shay); Agnes, her sister (Maxime Brown); Robert Allen, an architect (Willard Case); Boris, a farm hand (Guido Colucci); Hodge, an unfriendly neighbor (D. H. Gould).

Paul Stanford, of Richmond, a wealthy bachelor, on a visit to his farm, meets Claire Burton, daughter of his caretaker. He proposes marriage to her and she refers him to her parents, who agree to their union. Stanford settles $25,000 on his young wife, and takes her to his home in Richmond, where he educates her. He treats his wife both like a faithful husband and a devoted father; but Claire never learns the meaning of love. The country girl has illusions regarding New York. She asks her husband to come and live in New York, but he demurs, stating that he cannot give up his business in the South.

One year after his marriage Stanford, having legal business, sends for his lawyer, Douglas Hobson, a New Yorker, who fascinates Claire. Hobson describes the life in New York. After his recital, Claire tells Hobson that she loves him, that she never loved her husband, and proposes an elopement. Hobson refuses, stating that if she were free, he would marry her. Claire tells Hobson that she will try to get a divorce.

Stanford enters unexpectedly and finds Claire in the arms of Hobson. He denounces him and orders him out. Claire pleads with Stanford to divorce her, stating that she loves Hobson. Stanford will not listen. Claire appeals to her father for help, and he tells her that a divorce can only be procured through evidence of infidelity.

Claire forms a desperate plan; she tells her husband that she has been unfaithful. Bitterly grieved Stanford realizes that youth is its own excuse, and offers to close the book of her past, and make it a sealed volume. Claire is insistent, and Stanford agrees to separate on conditions that she return his marriage settlement.

Six months later Hobson in New York is nominated for District Attorney, and being in need of funds for his campaign, marries Eva Strong who, with her sister, Agnes, had come into an inheritance.

One week before election, while busy with his campaign, he receives a telegram from Claire, stating that she procured her divorce and is coming to New York. On her arrival Claire learns that Hobson has married. Her love for him turns to hate. She becomes desperate and demands that he should divorce his wife, as he made her divorce her husband, otherwise she threatens to expose him.

The same night Hobson returns home worried. His wife questions him; he tells her of Claire's demand. In desperation, Eva withdraws the joint account of herself and sister Agnes, and buys Claire's silence.

Three days before election, Stanford, reading of Hobson's political aspirations, comes to New York to avenge himself. Stanford goes to the hall where Hobson is addressing a big meeting and denounces him. Hobson denies his statement, and takes Stanford to his former wife, who disproves his accusation.

Hobson asks Claire about her statement of infidelity, and Claire tells Stanford that her illusion for New York made her lie and that she was always faithful to him. Claire tearfully begs her husband's forgiveness, and asks to be taken back. Stanford returns the money to Eva and Agnes and forgives Claire and Hobson.

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THE CLOSED ROAD (Paragon—5 Parts—April 24).—The cast: Frank Sargeant (House Peters); Julia Annersley (Barbara Tennant); Dr. Hugh Annersley (Lionel Adams); Dr. Appledan (Leslie Stowe); Griswold (George Cowl). Author and director, Maurice Tourneur.

Dr. Hugh Annersley, assisted by Dr. Appledan, has succeeded in finding a cure for cancer. Julia, Dr. Annersley's sister, comes home with Griswold, a former client of the doctor, and to whom he still owes money. Griswold did not enter the house, Annersley saying to Appledan that if Griswold would pay him what he owes, he could then continue his work with the medical discovery. Griswold, now being attended by Appledan, Annersley decides to write him a letter, in which he states that unless he is paid within twenty-four hourse, that he will go to Griswold's apartment to collect the account himself. Appledan takes the letter to Griswold himself.

In giving medicine to Griswold, Appledan gives him an overdose, resulting in his sudden death. To ward off suspicion, Appledan places Annersley's letter threatening violence to Griswold on the latter's table, and firing two shots out of a revolver, the aged doctor leaves the room. When the police investigate they find the revolver on the floor, and on it is carved Hugh Annersley's name. Circumstantial evidence in the form of the revolver and letter points to Annersley. He is placed under arrest and charged with the murder.

Julia, calling upon Appledan, notices the old doctor laughing hysterically as Frank Sargeant, a well-to-do young man, leaves his office. He tells Julia that he has just warned Sargeant he could not live more than a couple of months on account of the poor condition of his heart. With this knowledge, Julia starts in search of Sargeant, and finds him in an old quarry just as he was to commit suicide. She persuades him to listen to her. She unravels to him the story of her brother's plight, and of the fact that he could save millions of lives were he able to continue with his cancer cure. That as he, Sargeant, could not live long and was on the verge of committing suicide, would assume the murder of Griswold, clear Annersley of the charge, and thereby be of some good to humanity. Sargeant agrees and fabricates circumstantial evidence against himself so strongly that he is arrested and convicted of the crime.

While awaiting electrocution, Sargeant learns that his heart was never affected, that old Doctor Appledan was mentally unbalanced, and then confined to an insane asylum. Upon learning this, Julia sets out to clear Sargeant and reverse the wheels of destiny against him. The old doctor confesses that he gave Griswold an overdose of medicine and to clear himself had placed Annersley's letter and pistol near him, thereby clearing Sargeant. How Julia repaid Sargeant for his great sacrifice by her love and affection brings the picture to a dramatic and happy ending.

THE CHAIN INVISIBLE (Equitable—5 Parts—April 24).—The cast: James Wadsworth (Bruce McRae); Anne Dalton (Gerda Holmes); Sir Richard Towne (Alfred Hickman); Robert Dalton (Tom McGrath); Mrs. Dalton (Lillian Page); Paul Dalton (Victor Benoit); Elizabeth King (Margaret Livingston). Scenario written by Roy L. McCardell. Directed by Frank E. Powell.

James Wadsworth, a north woodsman with little education, but full of truth, loyalty and courage, sells his valuable lumber properties to a syndicate, and comes to New York full of the determination to do things there as he has in the West. At the station he sees Anne Dalton awaiting her brother, who has just graduated from college. He promptly falls in love with her, takes the number of her car, and as brother and sister drive away, he goes to a hotel.

The Daltons, with Towne, sail on a cruise, and Wadsworth goes on the same steamer. He rescues Anne's handbag from a thief and gives it to her brother, beginning their acquaintance. Wadsworth bribes the purser to give him a vacant seat at the Dalton table, where his presence is resented by all but the son, the family snubbing him but the son speaking in his favor. His manners cause resentment on Anne's part and when he rescues her brother from gamblers in the card room by fighting the crowd, she and Towne see the affair. His wrist has been hurt and she ties it up for him, although Towne has called him a "barroom loafer." Wadsworth makes love to Anne, and she, in a revulsion of feeling, tells him that she has accepted Towne. Wadsworth, made almost insane by this, and obsessed by the idea of primitive love with her on a desert isle, takes advantage of a fog and some wreckage drifting by, drops her overboard and plunges after her. Reaching the wreckage with her, they float off, while after a futile search the ship goes on.

They reach their island and after Wadsworth has saved her from savages, the inevitable happens. They love and mate. The disappearance of Anne makes her mother ill, but as soon as

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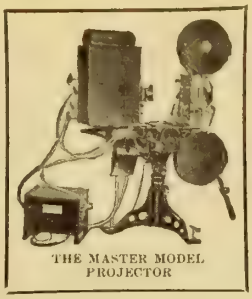

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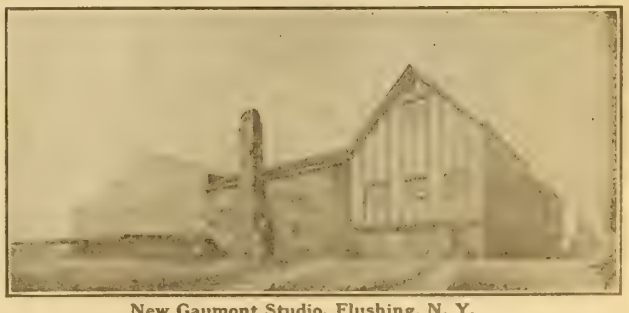

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she is able to go, a cruise in search of the girl is started, in which Towne takes part.

A year later, as the search is being abandoned, the Daltons find the island. Wadsworth sees the yacht, and climbing to the top of what they have called a "signal tree," attracted the attention of the people on board. Just then a branch breaks and he falls, breaking a leg. A boat from the yacht lands, Anne, tending her babe, sees her father and Towne. They induce her to go to the yacht, after Towne has been sent to the "signal tree" to tell Wadsworth. He reports that Wadsworth has been killed by a fall, but has left him helpless and hurt. The boat reaches the yacht and with Anne unconscious, they sail away. Wadsworth crawls back to the hut, and faints. The parents plead with Anne to marry Towne to give the child a name, and at last she consents. In the meantime a cruising naturalist finds Wadsworth, fixes him up and brings him back to civilization, where he learns that Anne is to marry Towne.

Believing that Anne has deserted him, Wadsworth determines never to look on the face of woman again, changes his name and feigns blindness. He is introduced, four years later, to the Dalton house, as the literary lion of the hour, having written a famous novel. He meets Towne and removing his glasses, shows Towne the man he had left to die on the island. Towne, terror-stricken, goes to his room and shoots himself, and Anne, later, coming into the room where Wadsworth is, with her child, recognizes Wadsworth, and they embrace, showing that "the chain invisible" has held through all the trials to which they have been subjected.

GEORGE KLEINE.

THE MISHAPS OF MUSTY SUFFER NO. 10, "COMING DOWN" (May 3).

Musty holds down a job as general factotum at the Busy Bee Amusement Arcade, one of his chief duties being that of taking tickets at the entrance to the moving stairway which leads to the cinema theater on the second floor. A "tough guy" slips Musty a milk ticket and starts up the stairway, but Musty proves himself equal to the occasion by reversing the escalator which causes the miscreant to lose his footing and make a hasty exit head over heels.

The boss introduces Musty to Woof-Woof, the wild man, and Leonardo the Lion, who share a cage in the museum of the arcade. "If they get rough, slip 'em one of these magic crackers and they'll be as peaceful as two lambs," he informs Musty as he presents him with several of the wonderful bits of pastry. The boss departs and Musty hugely enjoys teasing the occupants of the cage. Then he passes on to a music box, which he succeeds in putting out of order. Woof-Woof and Leonardo, much peeved at the teasing Musty has given them, escape from the cage and chase the patrons and employees through the various rooms of the arcade until Musty subdues them with one of the magic crackers and lures them back into their cage.

While cleaning the hat of a patron, Musty carelessly covers the headpiece, which is whirling on the electric drier, with shoe blacking instead of cleaner. The whirling drier covers the unfortunate patron from head to foot with the blacking. In this emergency Musty calls upon the Hindoo Spot Remover for aid. While trying to explain to the Hindoo how the accident occurred, he splatters the Indian's white robe with the remaining contents of the blacking bottle. Unperturbed, the Asiatic waves his magic handkerchief over the spots and they disappear. Musty seizes the handkerchief and hurries back to the disgruntled patron. He waves the handkerchief before the blacking-stained victim, and lo the latter appears clad in a new suit of clothes.

Flossie, the ticket-seller, attempts to steal a tune from the music box which Musty has broken, and finding it out of order hangs upon it a sign reading "Out of Order" and calls upon Musty for aid. Musty fixes it so well that it explodes. Then he hangs a sign reading "Now it is" beside the original sign of "Out of Order."

The escalator or moving stairway is operated by power which the human dynamo generates by riding a stationary bicycle, and when the fat boy from the freak room steps on the slanting lift, the human dynamo breaks down. Musty has to oil him in order to start the escalator again. Later Musty takes his place but tiring of the work, uses a magic cracker to coax Leonardo the lion to ride the sationary wheel. Leonardo does beautifully until his tail catches in the mechanism, when Musty has to hurry to the rescue.

Musty's boss sets him to operating the old prize package game in front of the box office, and Musty's spiel hugely interests a large crowd consisting of two children until the spieler spies a copper and beats a hasty retreat. Once more taking tickets at the escalator another "tough" tries to enter without the formality of presenting his credentials, but Musty once more proves equal to the occasion. He pulls the cord connecting with the trick doors at the head of the stairs, and the "tough" loses no time in "coming down."

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THE CRIPPLED HAND (Five Parts—May 1).—The cast: The Rich Man (Robert Leonard); The Little Girl (Ella Hall); The Manager (Marc Robbins); The Prima Donna (Gladys Rockwell); The Cripple (Kingsley Benedict). Scenario by Calder Johnstone. Produced by Robert Leonard and David Kirkland.

There was a little girl who toiled in a department store and lived a lonely existence in her attic room. Every night she would look out of her window into the sky and imagine she was gazing into the court of fairyland. There was a rich man of the city who was also a dreamer of dreams. One day he missed his handkerchief and stopped in a nearby store to purchase one. The little girl waited upon him, and she admired the handsome man greatly.

The rich man is induced by a popular prima donna to back her theatrical venture. The little girl is discharged from the store and seeks work elsewhere in vain. The rich man has conceived as a means of advertising the show he is backing the idea to place a slipper on exhibition and give employment to the girl who can wear it.

The little dreamer wanders past the theater and her attention is attracted by two girls who had worked with her in the store, talking excitedly as they looked at a newspaper and then throw it away. The little girl picks up the paper and sees the announcement of the competition. After a moment's hesitation, she goes in, tries on the slipper and it, of course, fits her perfectly. She is given the promised engagement.

A man with an injured hand is waiting at the stage door. When the prima donna enters he thinks of the time when he was an accomplished violinist. The prima donna had apparently fallen violently in love with him, but later was unfaithful, and during a quarrel, the woman had cut his hand in such a manner that he was crippled for life.

The little girl, greatly fatigued, takes refuge in the prima donna's dressing room and goes to sleep. After the show several members of the company congregate in the prima donna's room. The prima donna urges the rich man to stay after the others have gone, and when the little girl wakes up she sees the two.

The cripple has entered the theater unseen, sneaks into the prima donna's room and is in the act of shooting her when the little girl rushes forward and deflects the bullet. There is a happy ending for the little girl has found her Prince at last, and there is a reconciliation between the cripple and her former sweetheart.

V-L-S-E, INC.

HEARST-VITAGRAPH, NO. 27 (April 3).

El Paso.—Supplies are rushed to Columbus, N. M., via motor truck.

Columbus, N. M.—Fresh supplies for Col. Dodd's forces who are chasing Villa, in the mountains of Sonora, are rushed from Columbus. A wagon train from Casas Grandes, rolls into Columbus.

Houston, Tex.—Fire destroys a freight depot and burns up two trains, causing a loss of half a million dollars.

New York.—Hanging head down, over a subway excavation, Houdini frees himself from a strait jacket.

Amherst, O.—The Twentieth Century Limited crashes into the wreck of two other crack trains of the N. Y. Central. Thirty people are killed. Interesting motion pictures show the destruction that was caused.

Chicago.—Steeple Jack Van Kaenel climbs the side of a Chicago hotel to unfurl the city's biggest flag.

New York.—Frederick Ernest Schiller, a German, who, single-handed, captured the British freighter Matoppo, but was afterwards overpowdered, poses for the Hearst-Vitagraph. The steamer which he captured is shown at Lewes, Del.

San Diego.—Bob Burman wins fast automobile race over the San Diego Exposition course.

Salonika.—British soldiers hold military funeral for Serbian Interpreter, who was killed. Pictures by Staff Photographer A. E. Varges.

New York.—Newest fashions in tea gowns and gowns for formal evening wear.

Krazy Kat presides at the switchboard and finds trouble because she has such a pleasant voice, in a funny cartoon by George Herriman.

HEARST-VITAGRAPH, NO. 28 (April 7).

El Paso, Tex.—Honor is paid Lieut. Allison, the first American officer who died on the punitive expedition into Mexico. His comrades escort his body to the railway station in this city.

Rochester, N. Y.—Genesee River overflows its

banks and rages through the streets of Rochester, inflicting heavy property damage and endangering lives of residents of the city.

Buffalo, N. Y.—Fishermen cut holes in the ice on Lake Erie and drag aquatic creatures from their home in the water.

Los Angeles.—Raising of fur-bearing rabbits is a profitable pursuit on a novel farm near here.

Grand Rapids, Mich.—Business men of this city form volunteer military company and receive instructions in handling weapons of warfare.

Bath, Me.—Full-rigged schooner skids into the sea at ceremonious launching.

New York.—The season's latest fashions are paraded on the screen by attractive models.

Krazy Kat proves himself a hero and wins a medal for saving the life of Mr. B. Pub in a screamingly funny cartoon by George Herriman.

THE LITTLE SHEPHERD OF BARGAIN ROW (Essanay—Five Parts—April 24).—The cast: Nora Blake (Sallie Fisher); Joseph Hyman (Richard C. Travers); Dickie Hyman (John Junior); Henry Hyman, the father (John Cossar); Lucile Hudson (Betty Brown); Mrs. Hudson (Florence Oberle); Edna Allen (Alice McChesney); Manson (Richardson Cotton).

Nora Blake, brought up among the poor of the tenements where the toiling mothers have no time to hunt bargains though every penny counts, knew where to buy things the cheapest, so they called her "The Little Shepherd of Bargain Row." The little shepherd fought herself up from the counters until she became the trusted private secretary of Henry J. Hyman, owner of the famous Hyman's jewelry store.

"Dickie" Hyman, the younger son, has just been expelled from school when the story opens and the elder Joseph, a rich man's son too lazy to be bad, is betrothed to Lucile Hudson, daughter of a scheming mother. Travers, the manager of the store, is jealous of Nora's standing with the owner, who has repeatedly signified that in event of his death he wished Nora to assume the management for his sons.

On the night of his death he asked repeatedly for Nora, but the scheming Travers, already in too deep from purloined jewels, sees that she is not found. He flashes letters from Hyman's deathbed to prove he is to be manager. However, he is wise—or unwise—enough to keep Nora in her position.

Travers gives Lucile an expensive necklace, substituting an imitation, and also schemes with her mother, Mrs. Hudson, for the disposition of other jewels.

In the meantime the two Hyman boys go on an auto trip to forget their grief. Joseph, the elder, for whom Nora feels a genuine affection, is badly hurt. Nora visits the house and learns of Travers' duplicity. Resourceful young woman that she is, she recovers the lost jewels, has Travers arrested and rights most of the wrongs. As she and Joseph are alone Dickie and Edna, Nora's protege whose interest in Dickie she feared, burst into the room and announce their marriage. Nora is delighted. Only one thing more is required to make her completely happy.

"Will you accept the management of the store and me for life?" asks Joseph.

"Here goes my independence," laughs Nora, the suffragette, as Joseph's arm encircled her waist.

AT PINEY RIDGE (Selig—5 Parts—May 1).—The cast: Cindy Lane (Fritzi Brunette); Zeb Lane (Al W. Filson); Jack Rose (Leo Pierson); Mark Brierson (Ed. J. Polk); General Deering (Frank Clark); Azalia (Vivian Reed); Major Jartree (James Bradbury); Rube Hollar (Wm. Scott); Dagmar (Lilian Hayward). Directed by William Robert Daly.

Zeb Lane and his daughter Cindy live in Piney Ridge, up in the mountains. In the town below is Mark Brierson, cashier of General Deering's bank, of whom Cindy is thinking. Brierson is worried. He is not worried because of the grief-stricken, anxious girl up in the mountains, but desperate because of his need of money to cover dishonest investments made in the bank's name. General Deering and his teller, Major Jartree, confer as to the bank's resources, being unable to discover the leakage.

Jack Rose, a young farmer, has made money at Piney Ridge. He writes General Deering that he will call the next day to draw from the bank $42,000 with which to purchase machinery. Cindy goes to the mountain brook for water and there meets Mark Brierson. The girl pleads with Brierson to marry her, but he will not listen. Cindy eventually informs her father, who wants to go and kill the man; but Cindy, who still loves the man, refuses to speak. That night Cindy steals from the cabin, bound for she knows not where.

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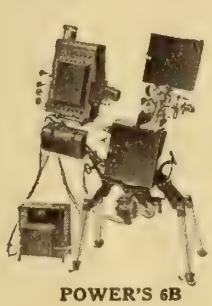

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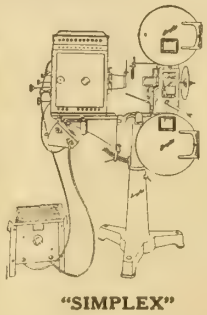

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Mark Brierson has set his eyes upon Azalia, the daughter of General Deering, for he thinks he may retrieve his fallen fortunes and escape punishment for his defalcations should he wed the girl. Jack Rose, a supper guest at General Deering's home, overhears Azalia inform a servant of her father's financial troubles. Jack, through his love for Azalia, resolves not to withdraw his money from the bank. Cindy Lane has wandered all day down the mountain sides and finally into town. She collapses at General Deering's door. There she is discovered by her former suitor, Jack Rose, who takes her to her home. Time passes and Cindy becomes a mother. And then it is that Cindy's parents discover that the infant is tainted with negro blood. Then one night the baby is discovered dead.

A week later, Cindy reads that General Deering is to give a dance at his home that night. She resolves to hover near, hoping to again meet Mark Brierson to whom she is loyal. Her father sees Cindy depart and assuming that she is going to the guilty man follows her with loaded gun. At General Deering's home the night of the dance, Jack Rose proposes to Azalia. He tells the maiden he does not know who his parents are, for he was found when an infant at a cabin door in Piney Ridge. Brierson, en route to the dance, again meets Dagmar and tells the woman that he may need her services that evening.

Jack and Azalia confide their secret to General Deering, who immediately collects his guests and announces his daughter's engagement. Brierson hears this startling news with rage. He summons Dagmar, who is lurking nearby, and tells her that this marriage can never take place, for Jack Rose has negro blood in his veins. He then makes public this false accusation, and the guests leave the mansion. Only Jack and Brierson remain with General Deering and his daughter. "I won't speak a word of love to Azalia until I have nailed this lie," exclaims Jack Rose to General Deering.

Then old Zeb Lane enters the Deering mansion and inquires of Brierson where Cindy is, and telling him that her baby had "nigger" blood in it. Brierson tells Zeb that Rose is the man he wants, but Cindy refutes this statement. Some time later Jack Rose receives $200,000 from a New York syndicate for ore land near Piney Ridge, and later resolves to go to Zeb Lane and personally refute the charges made against him.

General Deering and his daughter, followed by Brierson, call at Zeb Lane's cabin to inquire after Cindy. Jack Rose wends his way, seeking an explanation from the old mountaineer. Just then Major Jartree arrives with the news that General Deering's cashier speculated in the general's name; that there isn't $10,000 cash on hand and that fully $100,000 will be needed for the obligations the cashier has imposed. General Deering turns to the now cowering Brierson. "If you want to stay out of jail get out of the state tonight," he exclaims. Jack Rose comes to Deering's aid. "I've got $200,000 for my land. I reckon that will tide you over," he says.

When Brierson is leaving, he meets Cindy, who tells him: "There's only one way you can save yourself, Mark—marry me." "All right," whispers Brierson, "we'll get married. Bring that horse to the old cedar, and we'll ride double." As Cindy goes after the horse, Brierson and Jack Rose meet face to face. There is a struggle and the men are separated by Zeb Lane and mountaineers.

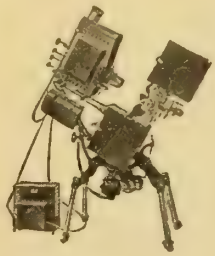
"Let Cindy decide who is the guilty man," shouts Jack Rose.

"Whoever she brings that horse for, she'll go to. I'll shoot the first man that makes a move," exclaims Zeb.

Up the hill toils Cindy with the horse. She pauses to speak to Jack Rose. Zeb Lane's rifle is about to spit fire, but Cindy springs between the rifle muzzle and Jack Rose. Brierson dodges around the corner of the cabin and makes his escape. Then it is that old Zeb Lane realizes that Brierson is the man whom he has been seeking.

Weeks later, Jack Rose has purchased the Brierson plantation at a foreclosure sale. Brierson risks capture to return after money and securities he has hidden under bricks in the fireplace of the house. He meets Dagmar. The woman, intoxicated, tells Brierson that she is not his mother, but that he is black just the same. Their conversation is overheard by servants, who summon Jack Rose and General Deering.

Cindy, who has been watching the house in the hope that Brierson would return, confronts the man. He endeavors to escape, but is prevented by Jack Rose. Brierson finds all doors locked. He rushes to the balcony. Down the road is old Zeb Lane. He spies Brierson on the balcony, takes careful aim and shoots the scoundrel through the heart. Jack Rose and Azalia are again happy in their love, while Cindy mourns the passing of the only man she has ever loved, for she is faithful unto death.



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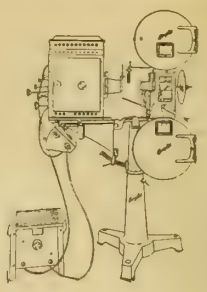

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(*Continued on page* 1052.)

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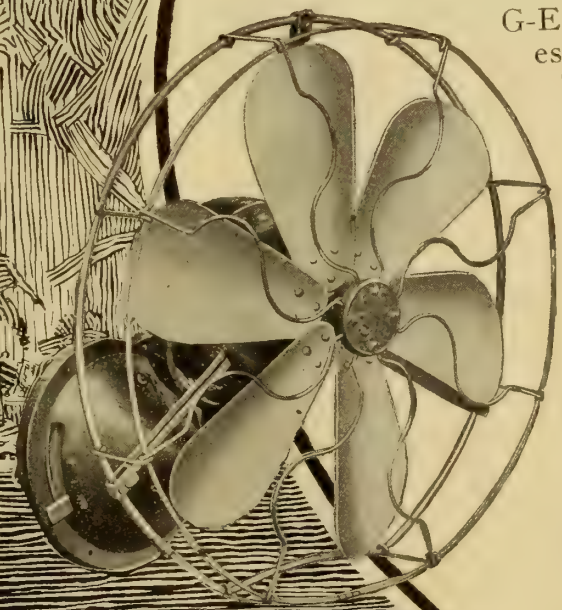

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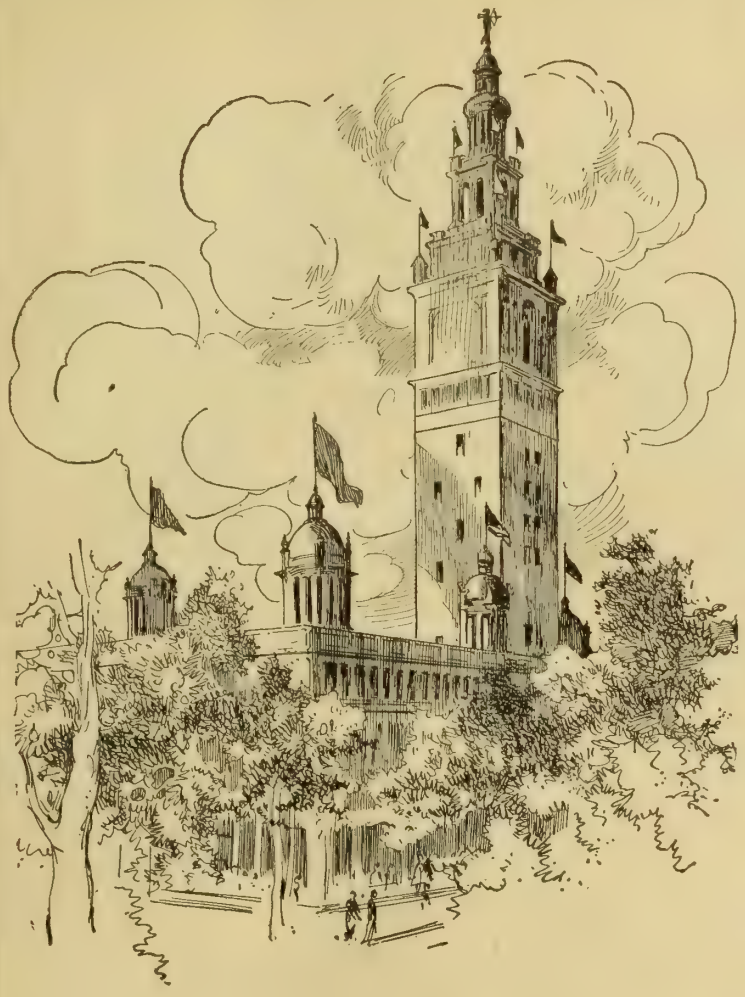

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1016, 1018.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Apr. 5—Paths that Crossed (Three parts—Dr.).
Apr. 10—The Tender-Hearted Boy (Drama) (Biograph—Reissue—No. 45).
Apr. 11—The Man Who Called After Dark (Two parts—Drama).
Apr. 12—The Stampede (Three parts—Drama).
Apr. 17—A Cry for Help (Drama) (Biograph—Reissue No. 46).
Apr. 19—The Larrimore Case (Three parts—Drama).
Apr. 24—The Blind Princess and the Poet (Drama) (Biograph Reissue No. 47).
Apr. 25—Celeste (Two parts—Drama).
Apr. 26—The Spring Chicken (Three parts—Comedy).
May 1—Swords and Hearts (Drama) (Biograph—Reissue No. 48).
May 3—Fit for Burning (Three parts—Dr.).
May 8—During the Round-Up (Drama) (Biograph—Reissue No. 49).
May 9—Merry Mary (Two parts—Com.-Dr.).

EDISON.

Apr. 25—Blade o' Grass (Three parts—Dr.).
May 2—The Matchmakers (Three parts—Dr.).
May 3—The Real Dr. Kay (Comedy).

ESSANAY.

Apr. 8—The Lightbearer (Three parts—Dr.).
Apr. 10—The Strange Case of Mary Page No. 12, "The Slums" (Two parts—Dr.).
Apr. 11—Millstones (Two parts—Drama).
Apr. 12—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—A Scenic subject on the same reel.
Apr. 15—The Last Adventure (Three parts—Drama).
Apr. 17—The Strange Case of Mary Page, No. 13, "Dawning Hope" (Two parts—Drama.
Apr. 18—The Elder Brother (Two parts—Drama) (Reissue).
Apr. 19—Canimated Nooz Pictorial No. 9 (Cartoon).
—A Scenic Subject on the same reel.
Apr. 22—Her Naked Soul (Three parts—Dr.).
Apr. 24—The Strange Case of Mary Page, No. 14, "Recrimination" (Two parts—Drama).
Apr. 25—The Little Samaritan (Two parts—Drama).
Apr. 26—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—Scenic Subject on the same reel.
Apr. 29—The Danger Line (Three parts—Dr.).
May 1—The Strange Case of Mary Page, No. 15 (Two parts—Dr.).
May 2—In the Moon's Ray (Two parts—Dr.).
May 3—The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So" (Comedy).
May 6—Once a Thief—? (Three parts—Dr.).
May 9—A Return to Youth—and Trouble (Two parts—Comedy-Drama).
May 10—The Fable of the Good Fairy and the Lorgnette and Why She Got It Good (Comedy).
May 13—The Jester (Three parts—Drama).

KALEM.

Apr. 11—Millionaires by Mistake (Comedy).
Apr. 12—Fashion and Fury (Comedy).
Apr. 14—Romance and Riot (Comedy).
Apr. 15—The Race for a Siding (No. 75 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 17—A War of Wits (No. 4 of the "Social Pirates"—Two parts—Drama).
Apr. 18—Ham and Preparedness (Comedy).
Apr. 19—Their Taking Ways (Comedy).
Apr. 21—A Double-Barreled Courtship (Com.).
Apr. 22—The Governor's Special (No. 76 of the "Hazard's of Helen" Railroad Series—Drama).
Apr. 24—The Millionaire Plunger (No. 5 of the "Social Pirates"—Two parts—Dr.).
Apr. 25—Ham's Waterloo (Comedy).
Apr. 26—Counting Out the Count (Comedy).
Apr. 28—A Lucky Mistake (Comedy).
Apr. 29—The Trail of Danger (No. 77 of the "Hazards of Helen" Series—Dr.).
May 1—The Master Swindlers (No. 6 of the "Social Pirates"—Two parts—Dr.).
May 2—Ham and the Masked Marvel (Com.).
May 3—Romeo of the Coal Wagon (Com.).
May 5—The Dumb Heiress (Comedy).
May 6—The Human Telegram (No. 78 of the "Hazards of Helen" Railroad Series) (Drama).
May 8—The Rogue's Nemesis (No. 7 of the "Social Pirates"—Two parts—Dr.).
May 9—Title not decided.
May 10—Not What the Doctor Ordered (Com.).
May 12—A Lunch-Room Legacy (Comedy).
May 13—Title not decided.

LUBIN.

Apr. 6—The Scarlet Chastity (Three parts—Drama).
Apr. 8—A Wise Waiter (Comedy).
Apr. 10—Otto the Bell Boy (Comedy).
Apr. 13—The Greater Wrong (Three parts—Drama).
Apr. 15—Mr. Housekeeper (Comedy).
Apr. 17—Frocks and Frills (Comedy).
Apr. 18—One of the Pack (Two parts—Drama).
Apr. 20—The Heart's Tribute (Three parts—Drama).
Apr. 22—Millionaire Billie (Comedy).
Apr. 24—Germs and Microbes (Comedy).
Apr. 27—Playthings of the Gods (Three parts—Drama).
Apr. 29—Love and Bullets (Comedy).
May 1—The Buckshot Feud (Comedy).
May 2—The Candle (Two parts—Drama).
May 4—None So Blind (Three parts—Dr.).
May 6—Father's Night Off (Comedy).
May 8—Skirts and Cinders (Comedy).
May 11—The Wheat and the Chaff (Three parts—Drama).
May 13—Jenkins' Jinx (Comedy).

SELIG.

Apr. 6—Selig-Tribune No. 28, 1916 (Topical).
Apr. 8—Along the Border (Western—Dr.).
Apr. 10—Wives of the Rich (Three parts—Society—Drama).
Apr. 10—Selig-Tribune No. 29, 1916 (Topical).
Apr. 13—Selig-Tribune No. 30, 1916 (Topical).
Apr. 15—The Beauty Hunters (Comedy).
Apr. 17—The Three Wise Men (Three parts—Drama).
Apr. 17—Selig-Tribune No. 31, 1916 (Topical).
Apr. 20—Selig-Tribune No. 32, 1916 (Topical).
Apr. 22—Too Many Chefs (Comedy).
Apr. 24—The Woman Who Did Not Care (Three parts—Drama).
Apr. 24—Selig-Tribune No. 33, 1916 (Topical).
Apr. 27—Selig-Tribune No. 34, 1916 (Topical).
Apr. 24—Badgered (Drama).
May 1—The Man Within (Three parts—Dr.).
May 1—Selig-Tribune No. 35, 1916 (Topical).
May 4—Selig-Tribune No. 36, 1916 (Topical).
May 6—The Elephant's Gratitude (Animal—Drama).
May 8—A Stranger in New York—Three parts—Drama).
May 8—The Selig-Tribune No. 37, 1916 (Topical).
May 11—The Selig-Tribune No. 38, 1916 (Topical).
May 13—The Sheriff's Duty (Western—Drama).

VIM.

Apr. 7—In the Ring (Comedy).
Apr. 13—The Battle Royal (Comedy).
Apr. 14—The Sleuths (Comedy).
Apr. 20—All for a Girl (Comedy).
Apr. 21—Hired and Fired (Comedy).
Apr. 27—What's Sauce for the Goose (Comedy).
Apr. 28—The Rivals (Comedy).
May 4—The Brave Ones (Comedy).
May 5—Home-Made Pies (Comedy).
May 11—The Water Cure (Comedy).
May 12—The Pretenders (Comedy).

VITAGRAPH.

Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 3—Her Partner (Drama).
Apr. 7—Freddy the Fixer (Comedy-Drama).
Apr. 8—Myrtle, the Manicurist (Broadway Star Feature—Three parts—Com.).
Apr. 10—The Hoyden (Drama).
Apr. 14—Susie, the Sleuth (Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama) (Broadway Star Feature).
Apr. 17—Life and Training in the U. S. N. (Educational).
Apr. 21—His Lucky Day (Comedy).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama (Broadway Star Feature).
Apr. 24—The Rookie (Drama).
Apr. 28—Terry's Tea Party (Comedy).
Apr. 29—The Man Hunt (Three parts—Drama) (Broadway Star Feature).
May 1—Jane's Husband (Comedy).
May 5—Some Chicken (Comedy).
May 6—The Resurrection of Herror (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES

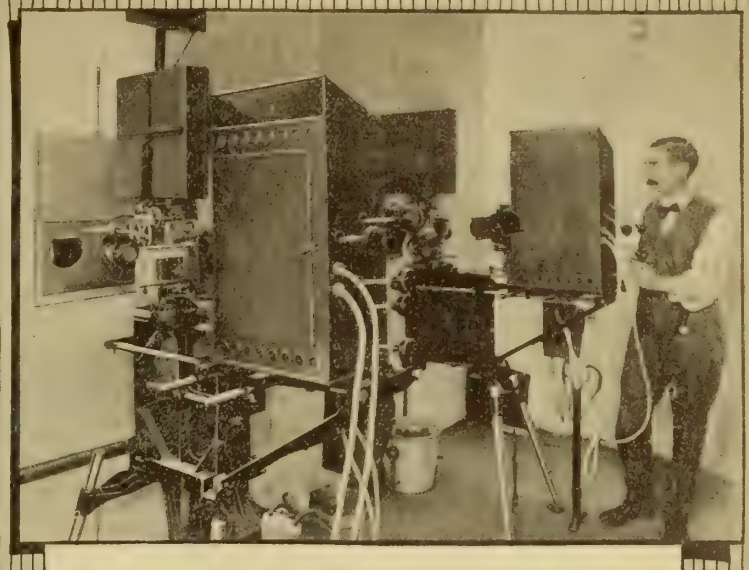
Mar. 18—Miss Warren's Brother (Drama).
Mar. 25—Husks (Three parts—Drama).
Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 8—Myrtle, the Manicurist (Three parts—Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama).
Apr. 29—The Man Hunt (Three parts—Dr.).
May 6—The Resurrection of Horror (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Apr. 7—The Millionaire's Son (Three parts—Drama).
Apr. 14—Haunted and Hounded (Three parts—Drama).
Apr. 21—When Might is Right (Three parts—Drama).
Apr. 28—The Broken Promise (Three parts—Drama).
May 5—The Oath of Hate (Three parts—Dr.).
May 12—Broken Fetters (Three parts—Drama).

UNIT PROGRAM RELEASES.

Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy).



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Details in Bulletin 10923 and booklet, "Ghosts."

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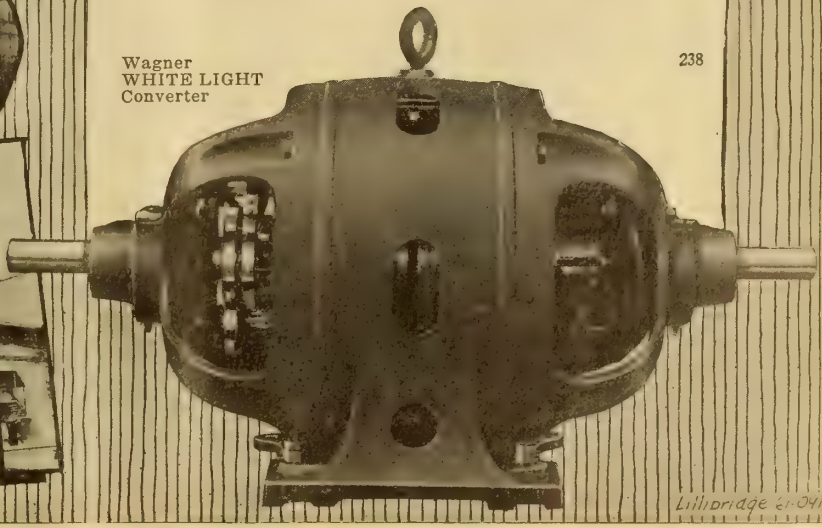

In answering advertisements, please mention The Moving Picture World

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1016, 1018.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Apr. 5—Number 14 (Topical).
Apr. 12—Number 15 (Topical).
Apr. 19—Number 16 (Topical).
Apr. 26—Number 17 (Topical).
May 3—Number 18 (Topical).
May 10—Number 19 (Topical).

BIG U.

Apr. 6—Hungry Happy's Dream (Comedy).
Apr. 13.—No release this day.
Apr. 20—Oh, What a Whopper (Two parts—Baseball—Comedy).
Apr. 26—Lonesome House (Drama).
May 4—The Beloved Liar (Three parts—Dr.).
May 11—No release this day.

BISON.

Apr. 8—Behind the Mask (Two parts—Dr.).
Apr. 15—The Rival Pilots (Two parts—Railroad—Drama).
Apr. 22—The Passing of Hell's Crown (Two parts—Western—Drama).
Apr. 29—The Torrent of Vengeance (Two parts—Drama).
May 6—The Leap (Two parts—Drama).
May 13—A Fight for Love (Two parts—Drama).

GOLD SEAL.

Apr. 4—Lord John's Journal (Adventure No. 5, "The League of the Future"—Three parts—Detective—Drama).
Apr. 11—The Voice of the Tempter (Three parts—Domestic—Drama).
Apr. 18—The Best Man's Bride (Two parts—Drama).
Apr. 25—The Other Half (Two parts—Society—Drama).
May 2—The Purple Maze (Two parts—Dr.).
May 9—The Mark of a Gentleman (Two parts—Drama).

IMP.

Apr. 9—Mignonette (Two parts—Drama).
Apr. 11—Held for Damages (Comedy).
Apr. 14—The Doctor of the Afternoon Arm (Two parts—Northwest—Drama).
Apr. 18—Love Laughs at Dyspepsia (Com.).
Apr. 21—The Haunted Bell (Two parts—Mystery—Drama).
Apr. 25—Billie's War Brides (Comedy).
Apr. 28—Why Mrs. Kentworth Lied (Three parts—Drama).
Apr. 30—Through Flames to Love (Two parts—Drama).
May 2—When Slim Was Home Cured (Com.).
May 4—Won With a Makeup (Comedy).
May 5—Just Kitty (Drama).
May 9—When a Wife Worries (Comedy).
May 10—The Go-Between (Drama).
May 12—The Capital Prize (Two parts—Dr.).

JOKER.

Apr. 1—The Tale of a Telegram (Comedy).
Apr. 8—His Highness the Janitor (Comedy).
Apr. 15—Hubby Puts One Over (Comedy).
Apr. 22—Just Yet But Not Quite (Comedy).
Apr. 29—The Jitney Driver's Romance (Com.).
May 6—A Perfect Match (Comedy).
May 13—A Wife for a Ransom (Comedy).

LAEMMLE.

Apr. 12—The Brink (Drama).
Apr. 13—Public Approval (Three parts—Society—Drama).
Apr. 16—No release this day.
Apr. 20—The Gambler (Drama).
Apr. 23—No release this day.
Apr. 27—Miss Blossom (Two parts—Drama).
May 4—No release this day.
May 5—The Thief of the Desert (Drama).
May 7—The Marriage of Arthur (Two parts—Comedy—Drama).
May 11—Her Husband's Faith (Two parts—Drama).
May 14—Her Great Part (Comedy—Drama).

L-KO.

Apr. 16—The Doubles Troubles (Two parts—Comedy).
Apr. 19—A Meeting for a Cheating (Comedy).
Apr. 23—Little Billy's School Days (Comedy).
Apr. 26—Bill's Narrow Escape (Two parts—Comedy).
Apr. 30—No release this day.
May 3—The Bankruptcy of Boggs & Schultz (Comedy).
May 7—Mr. Buddy Briggs Burglar (Comedy).
May 10—The Great Smash (Three parts—Comedy).
May 14—No release this day.

NESTOR.

Apr. 10—Putting Her Foot in It (Comedy).
Apr. 14—Some Honeymoon (Comedy).
Apr. 17—His Neighbor's Wife (Comedy).
Apr. 21—Eddie's Night Out (Comedy).
Apr. 24—His Wooden Leg (Comedy).
Apr. 28—The Newlyweds Mixup (Comedy).
May 1—Her Hero Maid (Comedy).
May 5—Lem's College Career (Two parts—Comedy).
May 8—Potts Bungles Again (Comedy).
May 12—Never Lie to Your Wife (Comedy).

POWERS.

Apr. 13—Some Fish (Comedy).
Apr. 15—The Stolen Melody (Drama).
Apr. 20—The Toyland Villain (Novelty).—An Educational subject on the same reel.
Apr. 22—No release this day.
Apr. 27—Such Is Life in China (Comedy).
Apr. 29—A Family Affair (Comedy).
May 6—No release this day.
May 11—Mr Fuller Pep—He Tries Mesmerism (Comedy—Cartoon).—Some Monkey Stars (Ditmars Educational).
May 13—No release this day.

RED FEATHER PHOTOPLAYS.

Apr. 10—Brigadier Gerard (Five parts—Dr.).
Apr. 17—Her Bitter Cup (Five parts—Dr.).
Apr. 24—Thrown to the Lions (Five parts—Drama).
May 1—Dr. Neighbor (Five parts—Drama).
May 8—A Huntress of Men (Five parts—Dr.).

REX.

Apr. 11—No release this day.
Apr. 14—The Toll of the Angelus (Drama—Reissue).
Apr. 16—The Sham Realty (Drama).—300 Arrivals from South America (Educational).
Apr. 18—No release this day.
Apr. 23—His World of Darkness (Three parts—Drama).
Apr. 25—The Unexpected (Comedy).
Apr. 27—Chicken Hearted Jim (Drama).
Apr. 30—Their Anniversary (Comedy).
May 2—Eleanor's Catch (Drama).
May 7—Scaling the Jungfrau (Educational—Scenic).
May 9—Virginia (Drama).
May 14—A Soul for Sale (Three parts—Dr.).

VICTOR.

Mar. 31—No release this day.
Apr. 5—The Little Fraud (Drama).
Apr. 12—The Lathered Truth (Two parts—Comedy).
Apr. 19—Royal Love (Three parts—Drama).
Apr. 21—Globe Trotting.
Apr. 28—No release this day.
May 3—The Girl Who Feared Daylight (Two parts—Drama).
May 12—A Strange Confession (Drama).

UNIVERSAL SPECIAL FEATURES.

Apr. 17—Graft No. 19, "Photo Badger Game" (Two parts—Drama).
Apr. 24—Graft No. 20 (Two parts—Drama).
May 1—The Adventures of Peg o' the Ring No. 1, "The Leopard's Mark" (Two parts—Drama).
May 8—The Adventures of Peg o' the Ring, No. 2. "A Strange Inheritance" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts Drama).

Mutual Film Corp.

AMERICAN.

Apr. 6—Bonds of Deception (Three parts—Drama).
Apr. 10—The Pendulum of Chance (Two parts—Drama).
Apr. 15—The Wayfarers (Three parts—Dr.).
Apr. 17—His Masterpiece (Two parts—Drama).
Apr. 22—Realization (Three parts—Drama).
Apr 24—The Counterfeit Earl (Two parts—Drama).
Apr 27—A Broken Genius (Three parts—Dr.).
May 1—Pierre Brissac the Brazen (Two parts—Drama).

BEAUTY.

Apr. 9—Art and Arthur (Comedy).
Apr. 12—Peanuts and Powder (Comedy).
Apr. 16—The Improbable Yarn of McQuirk (Comedy).
Apr. 19—Number Please? (Comedy).
Apr. 23—The Bookworm's Blessed Blunders (Comedy).
Apr 26—Bugs and Bugles (Comedy).
Apr 30—Two beds and No Sleep (Comedy).
May 3—Billy Van Deusen's Ancestrie (Com.).
May 7—All for Nuttin' (Comedy).

CUB.

Apr. 7—The Winning Punch (Comedy).
Apr. 14—Almost Right (Comedy).
Apr. 21—The Conquering Hero (Comedy).
Apr 28—The Traitor (Comedy).
May 5—M. T. Dome's Awful Night (Comedy).

FALSTAFF.

Apr. 8—The Professor's Peculiar Precautions (Comedy).
Apr. 10—Sapville's Stalwart Son (Comedy).
April. 15—The Overworked Oversea Overseer (Comedy).
Apr. 17—The Sailor's Smiling Spirit (Comedy).
Apr. 22—Simple Simon's Schooling (Comedy).
Apr 24—Dad's Darling Daughters (Comedy).
Apr 29—Willing Wendy to Willie (Comedy).
May 1—The Dashing Druggist's Dilemma (Comedy).
May 6—The Skilful Sleigher's Strategy (Com.).

GAUMONT.

Apr. 12—See America First No. 31, "Historic St. Augustine, Fla." (Scenic).—Kartoon Komics (Cartoon).
Apr. 19—See America First, No. 32 (Scenic).—Kartoon Komics (Cartoon).
Apr 26—See America First No. 33, "Charleston, S. C." (Scenic).—Kartoon Komics (Cartoon).
May 3—See America First, No. 34, "Yosemite National Park" (Topical).—Kartoon Komics (Cartoon).
May 7—"Reel Life" (The Mutual Film Corp.).

MUSTANG.

Apr. 7—Two Bits (Two parts—Drama).
Apr. 8—Under Azure Skies (Three parts—Western—Drama).
Apr. 13—Silent Selby (Three parts—Western—Drama).
Apr. 14—A Flickering Light (Two parts—Dr.).
Apr. 21—The Return (Two parts—Drama).
Apr 28—Unlucky Luke (Two parts—Western—Drama).
May 5—With a Life at Stake (Two parts—Drama).

MUTUAL WEEKLY.

Mar. 30—Number 65 (Topical).
Apr. 5—Number 66 (Topical).
Apr. 12—Number 67 (Topical).
Apr. 19—Number 68 (Topical).
Apr 26—Number 69 (Topical).
May 3—Number 70 (Topical).

THANHOUSER.

Apr. 4—Oh! Oh! Oh! Henery!!! (Two parts—Comedy).
Apr. 11—The Romance of the Hollow Tree (Two parts—Drama).
Apr. 18—The Girl from Chicago (Two parts—Drama).
Apr. 20—A Man's Sins (Three parts—Drama).
Apr 25—A Man of Honor (Two parts—Dr.).
Apr 29—The Carriage of Death (Three parts—Drama).
May 2—The Weakling (Two parts—Drama).
May 4—The Spirit of '61 (Three parts—Dr.).

(*Mutual Releases continued on page* 1060.)

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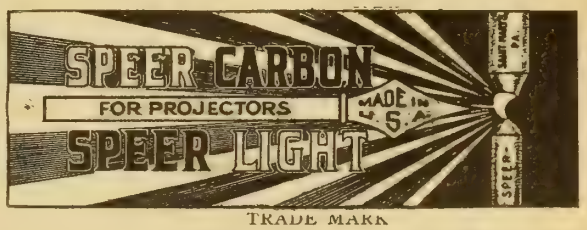

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1016, 1018.)

(*Mutual Releases continued on page* 1060.)

MUTUAL MASTERPICTURE DE LUXE.

Apr. 10—April (American—Five parts—Drama—No. 91).
Apr. 13—The Leopard's Bride (Centaur—Five parts—Oriental—Drama—No. 92).
Apr. 17—Feathertop (Gaumont—Five parts—Drama) (No. 93).
Apr. 20—Master Shakespeare, Strolling Player (Thanhouser—Five parts—Dr.).
Apr 24—The Conscience of John David (Centaur—Five parts—Psych.—Dr.—No. 95).
Apr 27—The Stain in the Blood (Signal—Five parts—Drama. (No. 96).
Apr. 30—The Quality of Faith (Gaumont—Five parts—Drama) (No. 97).
May 4—Lying Lips (American—Five parts—Drama) (No. 98).

SIGNAL FILM CORPORATION.

Mar. 20—The Girl and the Game, No. 13, "A Fight for a Fortune" (Two parts—Drama).
Mar. 27—The Girl and the Game, No. 14, "Helen's Race with Death" (Two parts—Drama).
Apr. 3—The Girl and the Game, No. 15, "Driving the Last Spike" (Last No.) (Two parts—Drama).

VOGUE.

Mar. 30—The Lion Hearted Chief (Comedy).
Apr. 2—On a Still Hunt (Comedy).
Apr. 4—Bungling Bill Detective (Comedy).
Apr. 9—Knocking Out Knockout Kelly (Com.).
Apr. 11—Rube's Hotel Tangle (Comedy).
Apr. 16—A Mix-Up in Photos (Comedy).
Apr. 18—Counterfeit Love (Comedy).
Apr. 23—Slipping It Over on Father (Com.).
Apr 25—The Island That Never Was (Com.).
Apr 30—Bungling Bill, Doctor (Comedy).
May 2—Out for the Count (Comedy).
May 7—Bungling Bill's Dream (Comedy).

Pathe Exchange, Inc.

BALBOA.

Mar 18—The Red Circle No. 14 "Judgment Day" (Last No.) (Two parts—Dr.).
Apr. 8—The Girl Who Won (Three parts—Drama).
Apr. 15—The Girl that Didn't Matter (Two parts—Drama).

GOLD ROOSTER PLAYS.

Mar. 21—The Woman's Law (Five parts—Dr.).
Apr. 18—Big Jim Garrity (Five parts—Dr.).

PATHE.

Apr. 8—Idaho's Waterfalls (Scenic).
—Picturesque America (Scenic).
—The Coal Mines of Hongay (Educational of French Indo—China).
Apr. 10—The Iron Claw No. 7, "The Hooded Helper" (Two parts—Drama).
Apr. 15—Teddy and the Angel Cake (Cartoon Comedy).
—Algeria, New and Old (Scenic).
Apr 17—The Iron Claw, No. 8, "The Stroke of Twelve" (Two parts—Drama).
Apr 22—Siberia, the Vast Unknown, No. 5 (Scenic).
—Glimpses of San Francisco (Picturesque America) (Scenic).
Apr. 24—The Iron Claw, No. 9, "Arrows of Hate" (Two parts—Drama).
Apr. 29—How Birds Feed their Young (Educational).
—The Towns of Tunis (Northern Africa—Scenic).

PATHE NEWS.

Apr. 1—Number 27, 1916 (Topical).
Apr. 5—Number 28, 1916 (Topical).
Apr. 8—Number 29, 1916 (Topical)
Apr. 12—Number 30, 1916 (Topical).
Apr. 15—Number 31, 1916 (Topical).
Apr. 19—Number 32, 1916 (Topical).
Apr. 22—Number 33, 1916 (Topical).
Apr 26—Number 34, 1916 (Topical).
Apr 29—Number 35, 1916 (Topical).
May 3—Number 36, 1916 (Topical).
May 6—Number 37, 1916 (Topical).
May 10—Number 38, 1916 (Topical).
May 13—Number 39, 1916 (Topical).

PHUNPHILMS.

Mar. 22—In Soft in a Studio (Comedy).
Mar. 29—Lonesome Luke, Circus King (Com.).
Apr. 3—Skylight Sleep (Comedy).
Apr. 12—Luke's Double (Comedy).
Apr 19—Lady Killers (Comedy).
Apr. 26—Them Was the Happy Days (Comedy).

STARLIGHT.

Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Feature Releases.

ALL FEATURE BOOKING AGENCY.

Apr.—The Fire King (Five parts—Drama).

AUTHORS FILM CO., INC.

Mar.—Her Redemption (Drama).
Mar.—Love's Sacrifice (Drama).
Mar.—Sins of the Father (Drama).
April—Alsace (Five parts—Drama).

BLUEBIRD PHOTOPLAYS.

Apr 3—Tangled Hearts (Five parts—Dr.).
Apr. 10—John Needham's Double (Five parts—Drama).
Apr. 17—The Great Problem (Five parts—Dr.).
Apr. 24—The Gay Lord Waring (Five parts—Drama).
May 1—The Crippled Hand (Five parts—Dr.).
May 8—The Gilded Spider (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.

Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.

Mar.—The Birth of Character (Five parts—Dr.).

DOMINION EXCLUSIVES, LTD.

Apr.—Nurse and Martyr (Drama).

EL DORADO FEATURE FILM CO.

Mar.—The Impersonation (Five parts—Drama).

E. & R. JUNGLE FILM CO.

Apr.—"Napoleon" and "Sally" (Comedy).

ESKAY HARRIS FEATURE FILM CO.

Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FOX FILM CORPORATION.

Mar. 20—The Bondman (Drama).
Mar. 27—A Wife's Sacrifice (Drama).
Apr. 3—Blue Blood and Red (Five parts—Dr.).
Apr. 10—Slander (Five parts—Drama).

GREAT NORTHERN FILM CO.

Mar.—The Mother Who Paid (Five parts—Dr.).

HIPPODROME FILM COMPANY.

Mar.—At the Front with the Allies (Topical).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

INTERNATIONAL FILM SERVICE INC.

Apr 24—The Mysteries of Myra (Two parts—Drama).
Apr. 24—Has It Ever Happened to You? (Cartoon).
—With the Allies at Salonica (Topical).

IVAN FILM PRODUCTIONS, INC.

Apr.—City of Illusion (Six parts—Drama).

JUVENILE FILM CORPORATION.

Mar.—A Chip Off the Old Block (Comedy).
Mar.—Chip's Elopement (Comedy).
Mar.—Chip's Backyard Barnstormers (Two parts—Comedy).
Mar.—Chip's Rivals (Comedy).

METRO PICTURES CORPORATION.

Mar. 27—Her Great Price (Rolfe—Five parts—Drama).
Apr. 3—The Kiss of Hate (Columbia—Five parts—Drama).
Apr. 10—The Half Million Bribe (Columbia—Five parts—Drama).
Apr. 17—Playing With Fire (Popular Plays and Players—Five parts—Drama).
Apr 24—The Comeback (Five parts—Drama)
May 1—Dorian's Divorce (Rolfe—Five parts—Drama).

MODERN MOTHERHOOD LEAGUE.

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

OLYMPIC MOTION PICTURE CO.

Mar.—The Little Orphan (Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Apr. 6—The Race (Lasky—Five parts—Comedy—Drama).
Apr. 10—Molly Make Believe (Famous Players Five parts—Drama).
Apr. 13—The Love Mask (Lasky—Five parts—Drama).
Apr. 17—The Eternal Grind (Famous Players—Five parts—Drama).
Apr. 20—Mind-the-Paint-Girl (Famous Players—Five parts—Drama).
Apr. 24—The Stowaway Girl (Lasky—Five parts—Drama).
Apr 27—The Moment Before (Famous Players Five parts—Drama).
May 1—David Garrick (Pallas—Five parts—Drama).
May 4—The Red Widow (Famous Players—Five parts—Drama).
May 8—Maria Rosa (Lasky—Five parts—Dr.).

PARAMOUNT-BRAY CARTOONS.

Apr. 13—The Stone Age Roost-Robber.
Apr. 20—Inbad, the Sailor, Takes Gas (Silhouette Fantasie).
Apr. 27—Col Heeza Liar Wins the Penant (Comedy).
May 3—Al Falfa's Scientific Diary (Comedy).
May 10—A Toyland Paper Chase.
May 17—Bobby Bumps and His Goatmobile (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

Apr. 10—Bilibid, the "Sing Sing" of the Philippines.
Apr. 17—The Pasig River (The Filipino Thames).
Apr. 24—The Lowlands of Luzon.
May 1—The Dog Eaters of Benguet.
May 8—"Hiking" With the Igorots.
May 15—Among the Head Hunters.

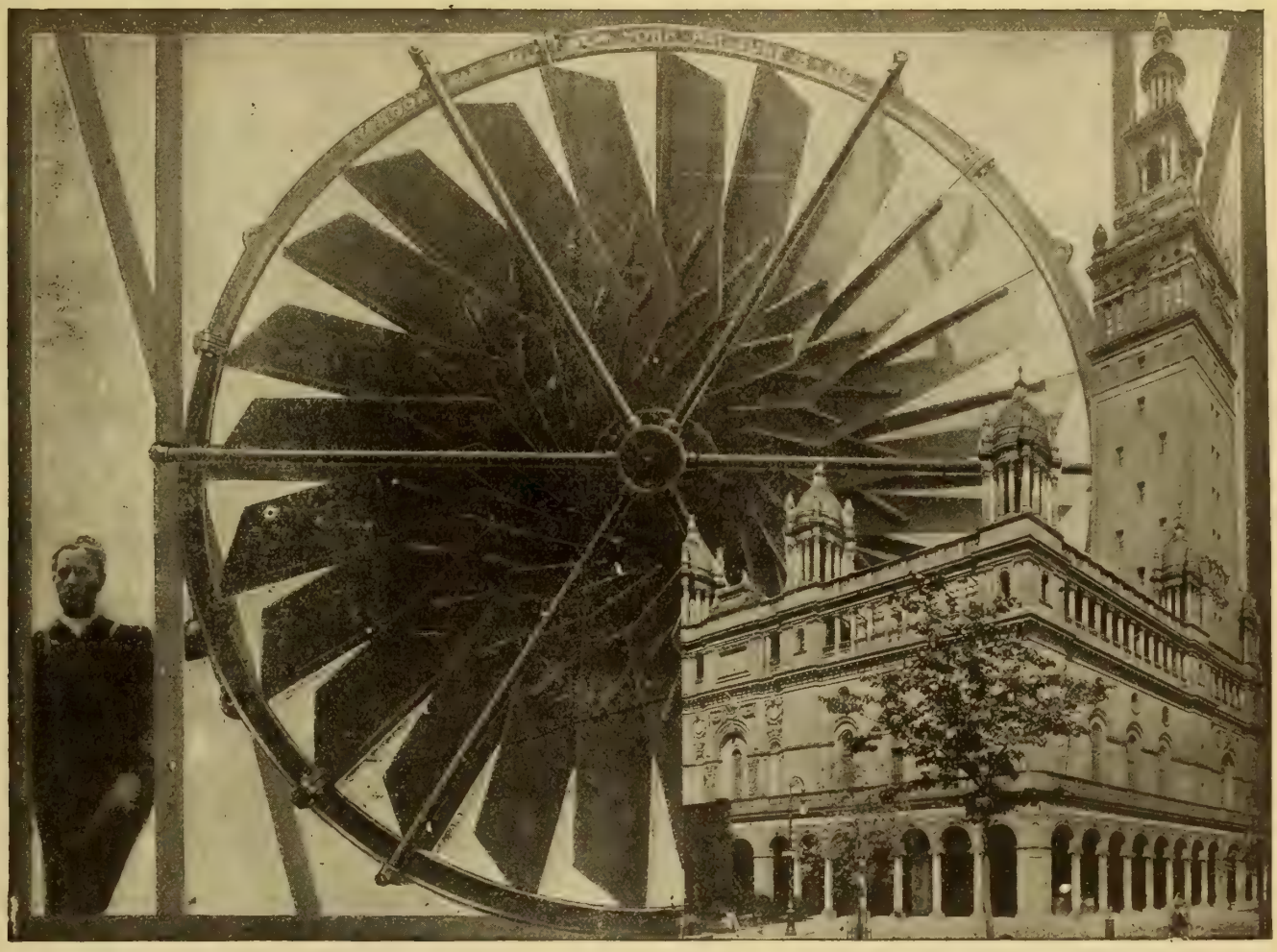
PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

RAVER FILM CO.

Mar.—Driftwood (Five parts—Drama).
Mar.—The Fortunate Youth (Drama).
Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

(*Continued on page* 1062.)



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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1016, 1018.)

(*Continued from page* 1060.)

TRIANGLE FILM CORPORATION.

Releases for week of April 9:
Little Meena's Romance (Fine Arts—Five parts—Comedy—Drama).
The Aryan (Ince—Five parts—Drama).
His Last Laugh (Keystone—Two parts—Comedy).
His Bread and Butter (Keystone—Two parts—Comedy).

Releases for week of April 16:
Sold for Marriage (Fine Arts—Five parts Drama).
The Stepping Stone (Ince—Five parts—Drama).
The Other Man (Keystone—Two parts—Comedy).
Bucking Society (Keystone—Two parts—Comedy).

UNICORN FILM SERVICE CORPORATION.

May 1—The Option (Supreme—Two parts—Drama).
May 1—Percy's Transformation (Comedy). —With Bulgaria's Fighting Forces.
May 2—The Chief's Ward (Hiawatha—Two parts—Drama).
May 2—Neighborly Neighbors (Comedy). —A Valet Romance (Comedy).
May 3—The Viper (Buffalo—Drama).
May 3—Chaps and Chaperons (Comedy).
May 3—In the Fangs of Jealousy (Puritan——Drama).
May 4—The Spirit of Revenge (Lilly—Two parts—Drama).
May 4—Reel Redskins (Comedy). —Boy Scouts (Comedy).
May 5—The Smiling Bandit (Rancho—Dr.).
May 5—Pete's Peculiar Pal (Gayety—Com.).
May 5—The Sacrifice (Supreme—Drama).
May 6—Our Boys in Pursuit of Mexican Bandits (Two parts—Drama).
May 6—A Dog Gone Romance (Comedy). —A Bare Escape (Comedy).
May 7—The Rivals (Utah—Drama).
May 7—Count Meout (Comedy).
May 7—Gold and Dross (Puritan—Drama).

WORLD-EQUITABLE.

Apr. 10—Human Driftwoods (Shubert—Five parts—Drama).
Apr. 10—The Shadow of Doubt (Equitable—Five parts—Drama).
Apr. 17—The Social Highwayman (World—Five parts—Drama).
Apr. 17—By Whose Hand? (Equitable—Five parts—Drama).
Apr. 24—The Closed Road (World—Five parts—Drama).
Apr. 24—The Chain Invisible (Equitable—Five parts—Drama).
May 1—The Feast of Life (World—Five parts—Drama).
May 1—Twin Triangles (Equitable—Five parts—Drama).
May 8—Her Maternal Right (World—Five parts—Drama).
May 15—Sudden Riches (World—Five parts—Drama).

V-L-S-E, INC.

Apr. 10—Mr. Jack's Hat and the Cat (Comedy.
Apr. 10—Hearst-Vitagraph News, No. 29, 1916 (Topical).
Apr. 10—Charlie Chaplin's Burlesque on Carmen (Essanay—Four parts—Com.).
Apr. 14—Hearst-Vitagraph News, No. 30, 1916 (Topical).
Apr. 17—Hearst-Vitagraph News No. 31, 1916 (Topical).
Apr. 17—Artie, the Millionaire Kid (Vitagraph —Five parts—Comedy).
Apr. 17—Mr. Jack's Artistic Sense (Comedy).
Apr. 21—Hearst Vitagraph News No. 32 (Topical).
Apr. 24—The Little Shepherd of Bargain Row (Essanay—Five parts—Drama).
Apr. 24—God's Country and the Woman (Vitagraph—Eight parts—Drama).
Apr. 24—Hearst-Vitagraph News No. 33, 1916 (Topical).
Apr 24—Mr. Jack Goes Into Business (Vitagraph—Comedy).
Apr. 28—Hearst-Vitagraph News No. 34 (Topical).
May 1—At Piney Ridge (Selig—Drama).
May 1—Hearst-Vitagraph News No. 35 (Topical).
May 1—The Law Decides (Vitagraph—Seven parts—Drama).
May 5—Hearst-Vitagraph News No. 36 (Topical).
May 8—Love's Toll (Lubin—Five parts—Dr.).
May 15—Sherlock Holmes (Essanay—Seven parts—Drama).

GEORGE KLEINE.

Apr. 5—The Mishaps of Musty Suffer "The Lightning Bell Hop" (Comedy).
Apr. 12—The Mishaps of Musty Suffer, "Belle and Belles" (Comedy).
Apr. 19—The Mishaps of Musty Suffer "Just Imagination" (Comedy).
Apr. 26—The Mishaps of Musty Suffer "Out of Order" (Comedy).
May 3—The Mishaps of Musty Suffer "Coming Down" (Comedy).
May 22—Gloria's Romance, No. 1 (Drama).

THE GEO. A. MAGIE DISTRIBUTING CO.

Mar.—Villa—Dead or Alive (Topical).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

NEW YORK FILM CO.

April—The Folly of Revenge (Nola—Five parts—Drama).

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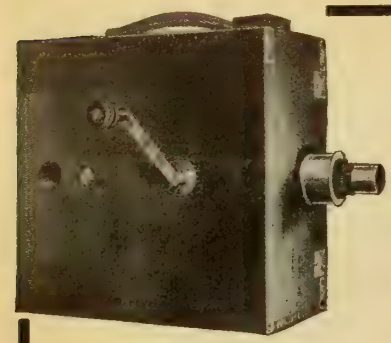

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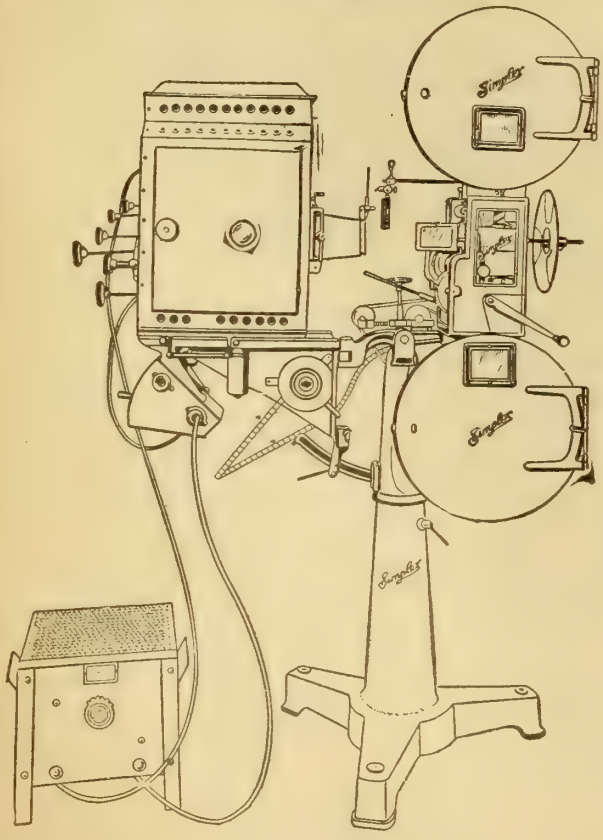

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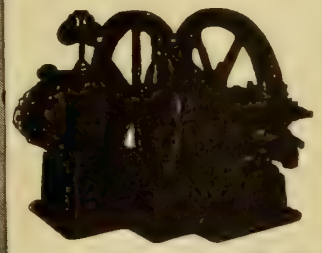

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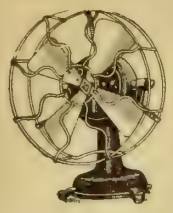

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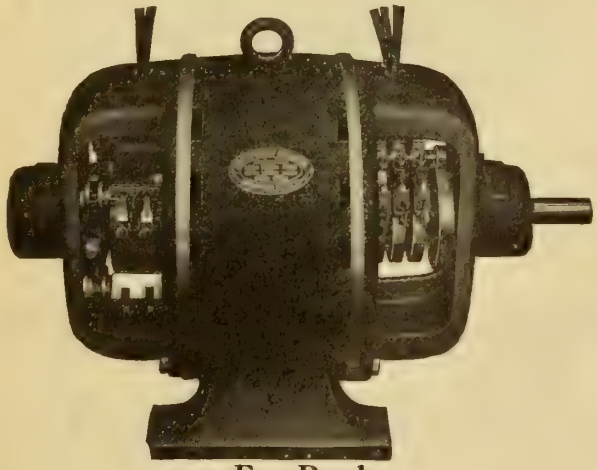

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Bolivia*	35 000	172	398	980.000	805.876	962.459
Brazil	120.099.305	95 000.622	100 947,735	84.883.540	23.275.894	39.901.203
Chili	37.284.043	24.238.713	29.553.823	17.800.611	13.627 618	16.616.912
Colombia*	19.615.000	17.547.987	15.714.447	17.213.000	5.784.275	7 647.165
Ecuador*	5.290.000	3.355.916	3.462.567	3 277.000	2.504.014	2.821.646
Guiana, British*	260,000	222.969	98 045	1.971.000	1,812,684	1.630.244
Guiana, Dutch*	620.000	1.034.508	813.325	594,000	655,244	731.806
Guiana, French*	49,000	.....	31 821	553,000	282.430	318.793
Paraguay*	63,000	61.198	67.220	61,000	83,595	215.058
Peru*	15.455.000	11 269,941	10.824.587	7,520.000	5.876.487	7.608.916
Uruguay*	13,644.000	9.597.168	1.860.609	8,069.000	4.153,438	7.617.110
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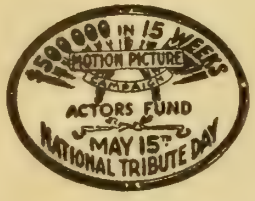

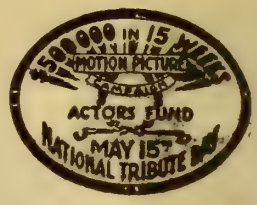

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South
East
and
West
of the
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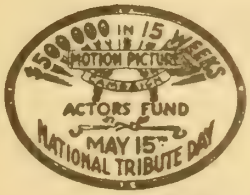

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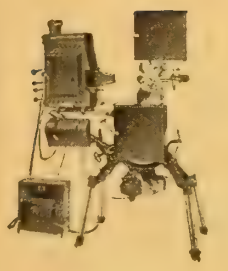

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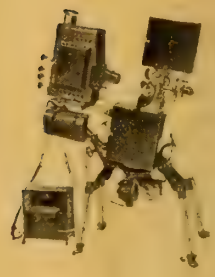

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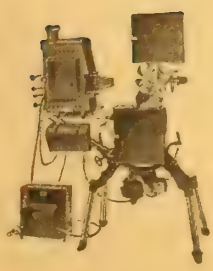

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Directed by Fred E. Wright

The lily springs up from the murky tarn, pure as chastened silver.

The Little Shepherd rose from the muck of the foul tenements as untainted as the lily of the mire.

As the lily radiated beauty and sweetness on the tainted swamp air, She spread love and sunshine amid the dank drafts reeking from the dens of vice.

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STRAWS do not indicate the way the wind blows one half so surely as the Exhibitors' NET PROFITS indicate "what the public wants" in the matter of pictures. When the Exhibitors of Feature programs quit kidding themselves and begin counting the NET instead of the GROSS, there will be fewer fat fees for the sheriff and many more regular movie patrons in your town. A glimpse at the character of the features released week of May 22 on the Regular Universal Program, as briefly reviewed below, will convince you that when it comes to variety, to stars, to all the qualities that make two and three reel subjects popular, you have to come back to the UNIVERSAL PROGRAM. If you can get its service now grab it quick. If you can't—watch your very first opportunity.

King Baggot in "Half a Rogue." With Edna Hunter and Clara Beyers. From the celebrated story by Harold MacGrath. Directed by Henry Otto. Eighteenth Red Feather Production. Released May 22. Here's a happy combination for you. One of Harold MacGrath's rollicking romances with the punch that has made his books "best sellers" for years; with King Baggot and lovely Edna Hunter; with the direction in the capable hands of Henry Otto, who produced the famous "Undine"; with an unusual cast and the usual lavish Red Feather production. King's reputation as "a gay dog" is largely due to his constant association with "actresses"—he is a playwright by "trade"—and it gets him in bad back in the little town where his aunt-mother lives in the old homestead. The girl lives there, too, and a most absorbing story tells how King let folks know that he wasn't as black as he was painted. Clara Beyers in a vampire character, who wasn't really a rogue, either, adds spice to an all-round fine production. Book this for popularity and profit.

"The Woman Who Followed Me." Two Reel Gold Seal Romantic Drama with Gladys Brockwell and Juan de la Cruz. Directed by Robert Leonard. Released May 23. By Gosh, if Gladys ever started following you the way she did the hee-ro in this punch drama, the chances are you'd forget all about your fin-ancee and foller her around like you liked it. Gladys Brockwell has already made a name for herself on the Universal screen and she gets better every picture. If this cast and story were in the hands of the average "feature" producer the only thing for you to do would be to put your hand on your watch and beat it. Story, acting, and production make this a mighty fine attraction.

Mary Fuller in "The Limousine Mystery." Two Reel Victor Detective Drama. Directed by Lucius Henderson. Released May 24. A detecatif drama as is. That is, as it should be. That is, again, the mystery of the death in the limousine is not solved (and your audiences can't guess how it happened) until the final scene of the picture. "Our Mary" in a new role, that will fill the fans with delight.

Thomas Jefferson in "Corporal Billy's Comeback." Two Reel Laemmle Memorial Day Drama. From the stirring Saturday Evening Post Story by Harry Leon Wilson, co-author of "The Man from Home;" Author of "Ruggles of Red Gap," and many other successful stories and plays. Directed by George Cochrane. Released May 25. Corporal Billy was the last of the G. A. R. boys in town. He had always led the Decoration Day parade, and when they left him out he was heart-broken. How he proved his heroism and showed he was neither too old nor too proud to fight makes one of the strongest Memorial Day stories the Universal has ever presented. Book this special if you are not fortunate enough to be showing the regular Universal Program.

"The Unconventional Girl." With Edith Roberts and Joe Girard. Two Reel Unconventional Drama. Directed by Robert F. Hill. Released May 26. If Edith hadn't been an unconventional girl she wouldn't have tried amateur burglary, nor would she have learned of her lover's perfidy. It is quite possible, too, that she would never have met Joe and a startling climax would have been deprived of a telling love scene.

Harry Carey in "The Wedding Guest." Two Reel 101-Bison Western Romantic Drama. Directed by Jacques Jaccard. Released May 27. Harry is sure some sheriff, and as bold and brave as a real Western sheriff should be. There is only one person he's afraid of and that's old Colonel Dan Cupid. What he does to Harry makes the sheriff throw away his star in disgust. A particularly fine Western, with enough heart punches to make a five reeler.

Ben Wilson in "A Gentle Volunteer." With charming Dorothy Phillips in the title role. Three Reel Memorial Day Rex Special. Directed by Ben Wilson. Released May 28. Book this, good friends. Book it for Memorial Day, or do you call it Decoration Day? A wonderful drama of the Civil War. A really big production. Cut from four reels. You'll wonder how it was done for it's packed so full of action now that it might easily be padded to five reels. This will make a wonderful picture for Decoration Day. Get busy, if you are not fortunate enough to be showing the Universal Program.

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The wise State Rights Buyers were quick to take advantage of the splendid and unusual opportunity offered them on the sale of State Rights for the tremendous PAVLOWA picture, the most lavish of all moving picture productions. A few States remain unsold and these will not be announced again.

The famous Pavlowa's name proved the big drawing card in Chicago and New York at the leading theatres, record business being done for extended runs. Remember while there is still time that

A Few States are left in the State Rights Sale of

PAVLOWA

The Incomparable in "THE DUMB GIRL OF PORTICI"

Produced by the Universal Film Mfg. Co. By Arrangement with Max Rabinoff
Directed by Lois Weber and Phillips Smalley

Special Advertising matter and a complete publicity campaign has been prepared, which will prove of the greatest value to buyers of State rights and to Exhibitors as well.

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UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

THOS. H. INCE

TAKES PLEASURE IN ANNOUNCING TO THE TRADE THAT

CIVILIZATION

HIS TEN PART CINEMA SPECTACLE, BY

C. GARDNER SULLIVAN

MET INSTANTANEOUS SUCCESS WITH ITS PREMIERE AT THE MAJESTIC THEATRE, LOS ANGELES

ON APRIL SEVENTEENTH

IT HAS BEEN SHOWING TO A RECORD-BREAKING ASSEMBLAGE AT EACH PERFORMANCE. THOSE WHO HAVE SAT SPELLBOUND AT THE SWEET SIMPLICITY OF ITS PRELUDE, THE GRIM HORROR OF ITS WARFARE AND THE MIGHTY LESSON OF ITS CLIMAX HAVE UNEQUIVOCALLY PRONOUNCED IT TO BE THE MOST REMARKABLE GEM THE SCREEN HAS EVER KNOWN.

CIVILIZATION

WILL BE PRESENTED IN **WASHINGTON, NEW YORK** AND **CHICAGO** WITHIN THE NEXT FEW WEEKS AND THEN WILL BEGIN A MISSION THAT WILL CARRY IT TO THE FARTHERMOST PARTS OF THE EARTH.

CLARA KIMBALL YOUNG

IN

"THE COMMON LAW" By ROBERT W. CHAMBERS

The "Seven Points" in Sterling Pictures

THE STAR
Empress of Screendom

THE STORY
Most Popular Novel of the Century

THE PICTURE
A Revelation in New Film Art

ADVERTISING VALUE
Star and Story Make an Unbeatable Combination

DRAWING POWER
Will Overflow Any Theatre at Double Prices

GOOD WILL
Our Franchise Will Make Your City Your Patron

THE FUTURE
This Is Merely the First of the Pictures That Will Never Fade

JULY 15th IS DRAWING NEAR—ARE YOU ON OUR LIST?

LEWIS J. SELZNICK PRODUCTIONS, Inc.

EXCLUSIVE DISTRIBUTOR FOR

CLARA KIMBALL YOUNG FILM CORPORATION

130 W. 46th Street New York City

BLUEBIRD PHOTOPLAYS ANNOUNCE
FLORENCE LAWRENCE
"ELUSIVE ISABEL"
IN
THAT GREAT STORY OF LOVE, INTRIGUE, & THE SECRET SERVICE BY JACQUES FUTRELLE.
ALL STAR CAST, INCLUDING WM. WELSH SIDNEY BRACEY, HARRY MILLARDE. DIRECTED BY STUART PATON.
BOOK THROUGH YOUR LOCAL BLUEBIRD EXCHANGE
EXECUTIVE OFFICES
BLUEBIRD, (INC) 1600 B'DWAY NEW YORK.
BURTON LICE

BLUEBIRD PHOTOPLAYS (INC)

PROOF of the marked excellence and artistic superiority of BLUEBIRD Photo-Plays is evidenced by the rapidly growing sphere of their presentation.

¶ Discriminating Theatre-Owners who understand the real value of the super standard BLUEBIRD Photo-Plays have set,—are rapidly discarding ordinary multi-part features and are concentrating on BLUEBIRD attractions, pronounced by all who have seen them —"Supreme in extraordinary screen accomplishments."

¶ Viewed from the angle of sure financial returns, no features up to the present day surpass BLUEBIRD attractions.

Recent BLUEBIRD Releases include:

Mary Fuller, in "THE STRENGTH OF THE WEAK"

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"JOHN NEEDHAM'S DOUBLE"

Louise Lovely, in "THE GILDED SPIDER"

J. Warren Kerrigan, in "A SON OF THE IMMORTALS"

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48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS
THE FASCINATING

PAULINE FREDERICK
IN A THRILLING PICTURIZATION OF
ISRAEL ZANGWILL'S POWERFUL DRAMA
"THE MOMENT BEFORE"
IN FIVE PARTS
RELEASED APRIL 27TH ON THE

Paramount Program

FAMOUS PLAYERS FILM CO
ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

Lasky Photoplays Produce Profits

National Tribute Day,
Motion Picture Campaign
Actor's Fund, May 15

American Distributors
Paramount Pictures Corporation

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE *(Ltd)*

JESSE L. LASKY FEATURE PLAY CO (Inc)

FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky Pres.
Samuel Goldfish Vice-Pres and Treas.
Cecil B. DeMille Director Gen.

Films and Film Folk by Wid
INDEPENDENT REVIEWS OF FEATURES
THE BRADSTREET OF FILMDOM
APRIL 20, 1916 10¢ VOL 2 NO 16

WID'S

Feature Films as Wid Sees Them

WELL PLAYED, CORRECTLY STAGED PICTURIZATION OF CLASSIC.

Dustin Farnum in

DAVID GARRICK

Pallas-Paramount.

DIRECTOR	Frank Lloyd
AS A WHOLE	Delightful
STORY	Well-known classic
DIRECTION	Excellent
PHOTOGRAPHY	Very fine
LIGHTINGS	Effective
CAMERA WORK	Excellent
STAR	Seemed ideal in part
SUPPORT	Very well chosen
EXTERIORS	Atmosphere retained
INTERIORS	Very fine
DETAIL	Remarkably fine
LENGTH	Five parts

HERE we have a picturization of the well-known classic of by-gone days in London. In attempting to portray before the camera a story of this period, the director is marking out for himself a tremendous amount of work in the way of preparing proper detail as to costumes, settings and properties.

The Pallas company must be complimented on the production they have given us and Director Lloyd is surely to be praised for the manner in which the atmosphere of this period has been maintained. The best compliment of all is that the story moves along so humanly you forget the fact that it is a costume production and live the action with the characters.

Since this story is a simple tale of a human incident, the whole is, of course, not a tremendous offering, but it certainly is a little gem, in that it is an almost perfect presentation of a classic.

The photography throughout is remarkably clear, the lightings are good and we have intelligent use of close-ups. The atmosphere is not obtrusive, but still, is in perfect keeping throughout, and the detail has been given very careful attention, even down to the cutlery used at the table in the famous dinner scene.

"David Garrick" has been done before in a less pretentious way in the films, but this offering truly marks the advance which has been made in the production of films in the time which has elapsed between the previous offering and this one.

Mr. Farnum as Garrick seems exactly equipped for the role, because he has always been rather the matinee-idol type and in this, as the gentleman-actor, of the period of powdered wigs and duels, he fits in perfectly.

Winifred Kingston as the merchant's daughter gives us one of the best portrayals she has ever put over in any film offering.

Herbert Standing as the father is excellent. In the remainder of the cast we found some splendid types and every part was nicely handled.

In the titles we found the use of border designs made from old wood cuts, which helped decidedly in maintaining the proper atmosphere. These titles are following, in a way, the thought of Tom Ince, who has been giving us title cards for some time which suggested by the painting thereon the theme of the action at that period in the story.

Taken as a whole, I consider this offering to be one of the really splendid films of recent months, for the reason that it is a finished production, in every way, of a classic which can be shown to any audience with an assurance of genuine appreciation.

It is most decidedly very much "worth-while."

Others in the cast were Frank Bonn, Lydia Yeamans Titus, Olive White and Mary Mersch.

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

The Paramount Trademark stands for the best in photoplays. The theatre displaying that Trademark is, in its locality, the best theatre. The people attracted to the theatre by the display of the Trademark are the best class of people. Herein is assured both present and future prosperity to the Paramount exhibitor.

On what foundation do you build?

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

ON WHAT FOUNDATION DO YOU BUILD?

Released This Week

Daniel Frohman Presents
Valentine Grant in
The Innocent Lie
produced by
The Famous Players Film Co.

Pallas Pictures Presents
Dustin Farnum in
David Garrick
produced by
Pallas Pictures

Paramount-Burton Holmes
Travel Pictures No. 13
"Dog-eaters of Benguet"

Paramount Pictographs No. 13
Preparedness—Navy, Reuterdahl.
Superstition—Thirteen Club at Dinner.
Better Babies.
Bray Political Cartoon.

Paramount-Bray Animated
Cartoon No. 17
"Bobby Bumps and his Goatmobile."

Write Our Exchange To-Day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Short Subjects

Planned and produced to help you in the vitally important task of interesting in motion pictures a greater percentage of your possible patrons.

Paramount Pictographs

Paramount-Burton Holmes Travel Pictures

Paramount-Bray Animated Cartoons and Bray-Gilbert Silhouettes

Not only does the Paramount exhibitor make a good profit for the present, but he is always "building up" for the future.

On what foundation do you build?

Write Our Exchange To-Day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

UNICORN FILM SERVICE CORPORATION

Here's Something You All Have Been Looking For

A TWENTY-ONE reel Program of Quality, Drama, Comedy and Western Subjects, one and two reels in length—with stars of national reputation—at prices that are particularly reasonable. Surely no more attractive offer has ever been made. Don't delay. Save money by booking Unicorn Film Service and please your audiences by giving them the best short subjects ever produced.

Unicorn Film Service Posters are of exceptionally striking designs; one and three sheet posters with one reel subjects; one, three and six sheet posters with two reel subjects.

EXCHANGES:

New York City, 130 West 46th St.....W. L. Merrill
Boston, 207 Pleasant St.....S. M. Moscow
Springfield, 167 Dwight St.....Wm. F. O'Brien
Bangor, Eastern Trust Bldg.....W. J. Brennan
Buffalo, 23 W. Swan St.....H. E. Hughes
Syracuse, 566 S. Salina St.....Geo. A. Hickey
Albany, 680 Broadway.....William Lawrence
Philadelphia, 1309 Vine St. .....A. G. Steen
St. Louis, 3628 Olive St.....Sam Werner
Kansas City, Gloyd Bldg.....J. W. Morgan
Minneapolis, Produce Exchange.....J. C. Woolf
Indianapolis, 129 W. Washington St.....L. J. Meyberg
Chicago, Mallers Bldg.....L. J. Schlaifer
Cleveland, 750 Prospect Ave.....L. C. Gross
Pittsburg, 125 Fourth Ave.....Jack Kraemer
Detroit, 183 Jefferson St.....W. D. Ward
Cincinnati, 531 Walnut St.....Harry E. Coffey

Western Division Manager.....J. A. Eslow
Eastern Division Manager....Fred B. Murphy

TO BE OPENED MAY 15th

Atlanta San Francisco Dallas Washington
Denver Salt Lake City Seattle Portland
New Orleans Los Angeles

We are ready any time now to serve you—are you ready? For particulars write to the exchange office in your territory, or direct to New York Main Office.

UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th Street New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

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STATE RIGHTS SELLING

FOR THE SUN PHOTOPLAY CO. PRODUCTION OF

ELSIE LECLAIRE

IN

"A WOMAN WILLS"

A FIVE REEL PICTURE THAT
SATISFIES THE DEMAND
FOR RAPID ACTION, TENSE DRAMATIC SITUATIONS, GOOD ACTING ATTRACTIVE SETTINGS, AN APPEALING LOVE STORY AND HIGH-GRADE PHOTOGRAPHY

11 STATES SOLD ON THE DATE OF OUR FIRST ADVERTISEMENT. **ACT NOW!**

THE SUN PHOTOPLAY CO., Inc.
Popular Pictures Building
218 WEST 42nd STREET
NEW YORK, N. Y.

You know Publicity is the Life of your business.

You know the name William Randolph Hearst is synonymous with Publicity.

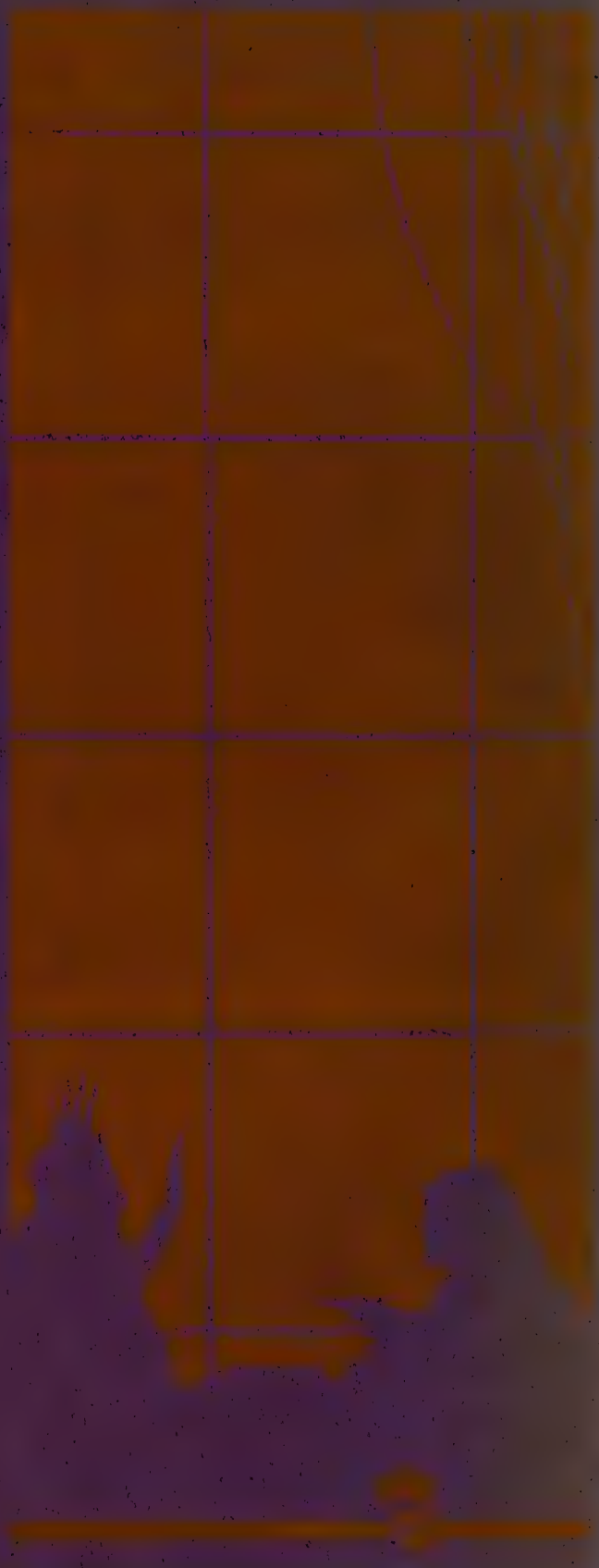
You know the International Film Service *is* William Randolph Hearst.

You know *The* **MYSTERIES OF MYRA** *is* it's first feature series.

You know it *must* be better than any other series *to* succeed.

-AND IT *IS* --

-book it.



20 MILLION PEOPLE DAILY
SEE THE
MYSTERIES OF MYRA

GENERAL FILM SERVICE

An exhibitor's worry vanishes when he subscribes for General Film Service

THERE IS NO WASTE—EVERY RELEASE A PRODUCER

No experimenting at patron's expense —Experience bulwarked by consistency and dependability

Pictures of variety, snap, punch and the right length make friends

General Film Company
200 Fifth Avenue
New York

GENERAL FILM SERVICE

Mabel Trunnelle

Leonie Flugrath

Thomas A. Edison, Inc.

Present

Petite, bewitching

LEONIE FLUGRATH

in

"CELESTE OF THE AMBULANCE CORPS"

Helen Strickland

A three part drama of love and duty, delineating a remarkably powerful character transformation in which a society "butterfly" turns Red Cross nurse.

Heart-stirring episodes of tender emotion —blood-stirring battle scenes of startling realism.

An unusually strong supporting cast reinforced by a large body of National Guardsmen.

William Wadsworth

Released Tuesday, May 9th

One, Three and Six-Sheet Posters.
Order from Morgan Lithograph Co., Cleveland, Ohio.

ALSO

"A Mix-Up in Black"

Robert Conness

single reel comedy featuring the monkey-shines of Ray McKee with Billy Bowers, old-time minstrel, in support.

Pat O'Malley

Released Wednesday, May 10th.

One-sheet Posters

Order from Morgan Lithograph Co., Cleveland, Ohio.

Richard Tucker

THOMAS A. EDISON, INC., PIONEER MAKERS OF MOTION PICTURES ORANGE, N. J.

Edison

ADDRESS MOTION PICTURE CORRESPONDENCE TO 2826 DECATUR AVENUE BEDFORD PARK, N. Y.

Bigelow Cooper

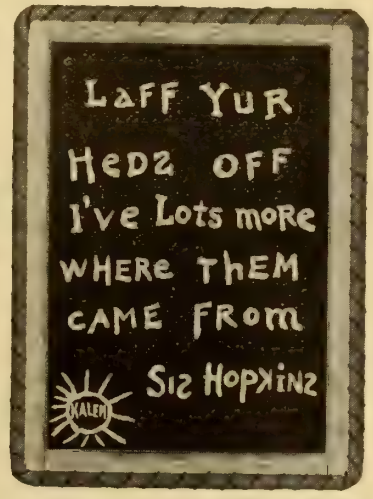
GENERAL FILM SERVICE

SIS HOPKINS
in
"A LUNCH ROOM LEGACY"

Which finds the inimitable fun-maker in charge of a fashionable cabaret restaurant. When Sis starts to clean up according to her own quaint ideas things begin to happen—and the happenings come so fast and furiously that there is never a let-up in the laughs till the final scene.

Released Friday, May 12th

One Reelers That Are Features in Drawing Power and Quality—Everything But the Price.



Headliners in Short Films of Compressed Strength — No Padding in Either the Rental or the Picture.

"The Tank Town Troupe"

Ham and Bud with a broken-down theatrical troupe. The sheriff's daughter yields to the stage's lure, which brings the wrath of her father and the cowboys on Ham and Bud.

Released Tuesday, May 9th

"Not What the Doctor Ordered"

Ethel Teare takes the real nurse's place—which starts mix-ups that find the three men in the house seeking the benefit of her treatment before the reel is over.

Released Wednesday, May 10th

"THE BRIDGE OF DANGER"
Daring HELEN GIBSON in a thrilling "HAZARD OF HELEN"

Helen tosses a lasso from the cab ofher engine to the brakebeam of the runaway box-car on the adjoining track and then, tossing fear to the winds, climbs hand over hand on the sagging rope to the runaway. After a tense struggle with the brakes it is brought to a stop within inches of the approaching special. A fitting climax for a railroad story possessing unusual interest.

Released Saturday, May 13th

Kalem's Business-Pulling Posters Are Famous—One and Three Sheets in Four Colors With All Releases

KALEM COMPANY

235-239 W. 23d St., New York City

GENERAL FILM SERVICE

It's a Long Program That Has No Short Subjects

You know the old adage, "It's a long lane that has no turning."

This holds good in photoplays. Watch the restlessness of your spectators if you have nothing but long features.

Run a good short comedy and a short drama and see how their interest quickens.

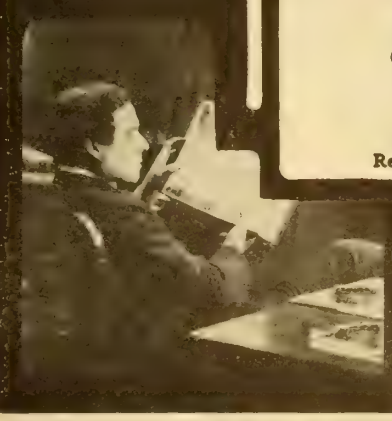
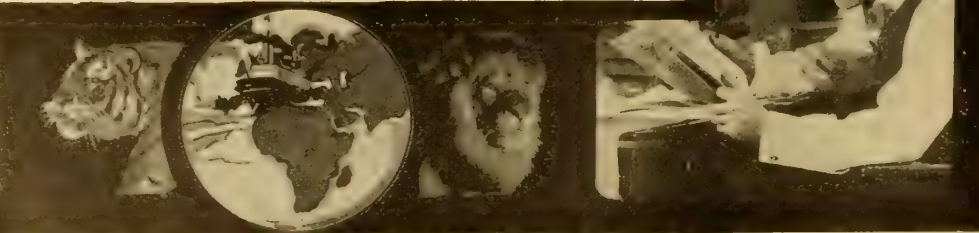
Essanay is making a specialty of high class one, two and three reel dramas and comedies, with its stars featured. Book them and see how they please your patrons.

Truly, it is a long program that has no short subjects.

Trade Mark
Reg.U.S.Pat.1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

GENERAL FILM SERVICE

Essanay's Short Subjects

A RETURN TO YOUTH—AND TROUBLE

presenting

Lillian Drew—Edward Arnold—Harry Dunkinson

Mark Twain's style of humor as seen on the screen—showing how it doesn't pay for an old-young husband to flirt with his neighbor's wife, for you never can put it over on the "old girl."

2 act comedy-drama, May 9

THE FABLE OF THE GOOD FAIRY WITH THE LORGNETTE AND WHY SHE GOT IT GOOD

By George Ade

1 act comedy, May 10

THE JESTER

presenting

John Junior and Gertrude Glover

Stung by the taunts of a girl, a wealthy good-for-nothing goes to work in overalls—and makes good. His pluck first wins the girl's admiration, then her love.

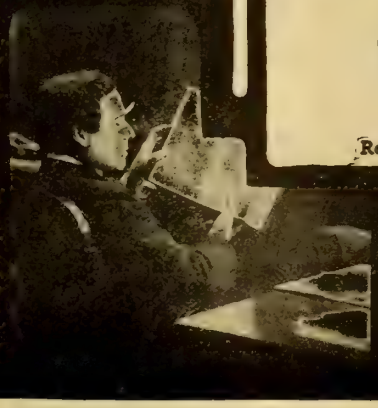
3 act drama, May 13

Trade Mark Reg.U.S.Pat.1907

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago



GENERAL FILM SERVICE

Slapstick U|M Comedies

May 25th
"BABY DOLL"
with
"Plump and Runt"
(Hardy and Ruge)
Ain't it funny what some men will call Cutey?

★ ★ ★

May 26th
"VILLAINS and VIOLINS"
with
"Pokes and Jabbs"
(Burns and Stull)
The dastardly affair at the pawnshop and elsewhere

★ ★ ★

Slapsticks with stories. Superior casts
Comedy posters that start the laugh
326 Lexington Avenue, New York City

May 15th
National Motion Picture
TRIBUTE DAY

Exhibitors!
The American public is aroused to help endow the Actors' Fund of America on this great day.
Your theater will be packed; your receipts increased.

Exhibitors!
All exhibitors in the United States! The public expects you to contribute 10 per cent. of your gross on Tribute Day.

GENERAL FILM SERVICE

Change of Release

The Knickerbocker Star Feature
release of May 19 will be

A Child of Fortune

featuring

FRANK MAYO

and

LILLIAN WEST

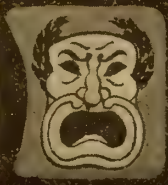
This is a strong three reel drama of modern society,
a powerful contrast between the lives of
the rich and the poor

**Remarkable posters
by special artists**

Direction of H. M. and E. D. Horkheimer

Knickerbocker
~ Star Features ~

KNICKERBOCKER
FEATURES



GENERAL FILM SERVICE

VITAGRAPH

PRESENTS

HARRY T. MOREY

IN

"THE ACCUSING VOICE"

A Three Reel Newspaper Story

Hard Luck O'Hagan, on the trail of his biggest story, sees his own sweetheart used as a shield by the cornered slayer---

But through perseverance and daring, O'Hagan gets his man and his paper's greatest scoop.

"THE ACCUSING VOICE"

is enacted by an all star Vitagraph cast including Harry T. Morey, Belle Bruce, Robert Gaillard, Thomas R. Mills and Harry Davenport.

Another example of Broadway Star Features that are known as the best three reelers in the world.

Released Saturday, May 13th
Through the General Film Co.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

Regular Vitagraph Releases

—o—

"THE DOUBLE DOUBLE CROSS"

One-Part Comedy, Monday, May 8th

Presenting:—

WILLIAM DANGMAN, Lucille Crane, Winthrop Mandell, Jessie Miller, William Lyttell, Jr.

—o—

"OUT AG'IN, IN AG'IN"

One-Part Comedy, Friday, May 12th

A smashing, bouncing comedy with action in every flash

Presenting:—

John T. Kelly, Kate Price, Jewell Hunt, Hughey Mack and Donald MacBride.

—o—

"THE ACCUSING VOICE"

Three-Part Drama, Saturday, May 13th

BROADWAY STAR FEATURE.

Presenting:—

HARRY T. MOREY, Belle Bruce, Thomas R. Mills, Robert Gaillard, Harry Davenport.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

I'm a Padded Pictureplay
And generally unconscious
From the ears up;
There's somebody home, all right,
But they appear in Reel Four
And I wander around from one theatre
to another
In a sort of Twi-light Sleep
And a what-of-it-attitude!
But even a Book worm will turn
And I am getting hep
On padded stuff!
One, two and three reelers
Bolstered up to five, are
Delusions and snares!
But five reelers cut down
To two and three reelers
Are chock full of Pep, Power and Punch!
"The Hard Way" with
Jack Pickford, and
"A Boarding House Ham,"
A giggling comedy,
Are **not**
Padded Pictureplays!

The Selig-Tribune
Released twice weekly,
Is really and truly
The World's Greatest News Film!

Selig Polyscope Co.
Chicago and Everywhere

GENERAL FILM SERVICE

LUBIN

RELEASES

Monday-May 8

DAVY DON COMEDY

"SKIRTS AND CINDERS"

(One Act)

Thursday-May 11

"THE WHEAT AND THE CHAFF"

(Three Act Drama)

Saturday-May 13

"JENKINS' JINX"

(One Act Comedy)

LUBIN

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Waiting to serve.

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maintains many branches

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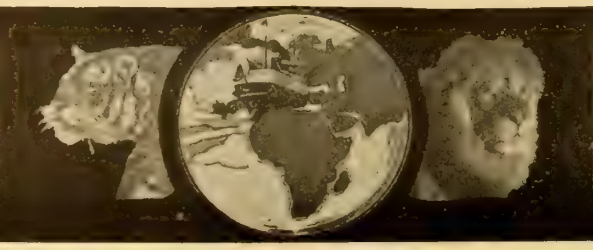

A Five Reel
FEATURE
in the
GENERAL
Film Service

Knickerbocker Star Features

present
the distinguished star

LOIS MEREDITH

in a sensational five act drama of modern society, made notable by its strength of story, its brilliant cast, its able direction, magnificent sets and supreme photography—

Spellbound

Direction of H. M. and E. D. Horkheimer

WEDNESDAY
MAY 17

The Publicity

Two styles of one, three and six sheet posters.
A lobby display 6 feet by 2½.
Colored and sepia photographs.
Two-color press sheets with ready-made newspaper ads and stories.
An edition of one million heralds.
Hand-colored slides.
Cuts, mats, etc.

This extraordinary picture will be followed by others of equal quality, each with a big star,

EVERY FOUR WEEKS on WEDNESDAY

The greatest offering ever made in the General Film Service
Backed by a big publicity campaign

326 Lexington Avenue
NEW YORK CITY

VITAGRAPH

New York Papers Laud

EDNA MAY

IN

"Salvation Joan"

Special Blue Ribbon Feature

BY

MARGUERITE BERTSCH

THE EVENING MAIL

Set it down to Edna May's credit that she is a better screen actress right now than most of those who have been practicing the art for many months.

Her placid beauty, her big eyes, striking profile and persuasive smile are positive assets on the screen.

The New York Press

Edna May scores in new film play. Friends of the former "Belle of New York" crowded into the Fulton Theatre last night to see the one-time comic opera star appear in "Salvation Joan," a stirring seven-part romantic drama filmed by the Vitagraph Company.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

THE NEW YORK HERALD.

Edna May in "Salvation Joan" was a part of the reincarnation of her famous characterization of the Salvation Lassie in "The Belle of New York."

The New York Times.

Edna May returns as a movie star in "Salvation Joan." The charming beauty that made Edna May a musical comedy favorite is still potent. It looked more like a Monday night at the Opera than a movie first showing.

The World.

Her admirers last night were delighted with her appearance in the familiar costume and in familiar scenes.

The Morning Telegraph

The character of Joan Crawford, heroine of this gripping drama of the screen, is fully within the dramatic and emotional grasp of Edna May.

Brooklyn Eagle

Edna May as a screen player makes good—there is no doubt of that.
The cast is of unusual quality, whether we speak of leading players or of those portraying character parts. The staging is sumptuous.

The Sun.

Still they "Follow On," when "The Belle of New York" returned to a voiceless theatre last night there was just as vigorous applause as when she used to sing that tantalizing song about the crowds that followed her. The old fever was again made manifest in a big crowd in the Fulton Theatre, where she once more wore the Salvation Army uniform.

Evening Sun

"Salvation Joan" is similar to Miss May's most noted role in that she portrays a Salvation Army girl and she makes a charming figure on the screen.

N. Y. Journal of Commerce

Miss May, since her retiring from the stage, proves that she lost none of her talent as an actress.
The photography of the picture is wonderfully good, and the star, as a portrayer of emotions, left nothing to be desired. She was especially attractive in the Salvation Army uniform.

New York American

Another film debut of unusual importance occurred at the Fulton Theatre, last evening when Edna May, clever actress and noted beauty, appeared in a new film drama, entitled "Salvation Joan."

Book now at all V-L-S-E Branches

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

"HIS DUKESHIP MR. JACK"

RELEASED MAY 8th

Completes the Series of Twelve

"THE ESCAPADES of MR. JACK"
THE INDEFATIGABLE

These crackling one reelers have lifted the tired feeling from countless thousands. They are clean—they are whimsical and they are enacted by

THE WORLD RENOWNED COMEDY KING

FRANK DANIELS

For many months leading American exhibitors wrote the Vitagraph requesting a series of superlative one-reel comedies.

For many months Vitagraph sought a comedian who was different and who would be able to take his place at the head of all the motion picture fun-makers.

They finally sought out FRANK DANIELS.
That was the beginning—and the end is not yet.

THE ESCAPADES OF MR. JACK are the first samples of the soundness of the exhibitor's theory as to the market for superlative one reelers and redound to the credit of Vitagraph for selecting

FRANK DANIELS

The Greatest of Them All

This Series of Superlative One Reelers

Released Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA

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A Contributing Factor

AS a bank is judged by its reserves, so you will find it wise to consider a film service in relation to its resources in capital and—*in men.*

V. L. S. E. owes its substantial success, not alone to the strength of its product, nor to the unassailable fairness of its marketing methods.

A very vital contributing factor to this success has been the efficiency, the interested earnestness and the high general calibre of its sales force.

This force is made up of the type of men who appreciate the value of ***permanency*** in their business association—

> Who are vitally concerned in the merit of the product they represent, and jealous as to the correctness of the principles and policies they are asked to employ in marketing that product—
>
> Who seek to give the best of that which is theirs in the furtherance of their customers' interests, and so demand that they shall be unfettered by office politics or like handicaps—
>
> Who ask only to stand on their own feet and to be measured solely by that which they accomplish, not only for their company, but for their trade.

It is because these principles are so stolidly implanted in the very foundation of this organization that exhibitors are assured of always finding the same people with whom to do business.

And it is by reason of these same principles that they are guaranteed a service at all times which goes further than the mere letter of the word, and which, large numbers of exhibitors are good enough to tell us, make for unusual pleasure and profit in their dealings with us.

V. L. S. E. Inc.

TRADE MARK REG U.S. PAT. OFF.

"GOD'S COUNTRY AND THE WOMAN"

From the widely known novel of the same title by

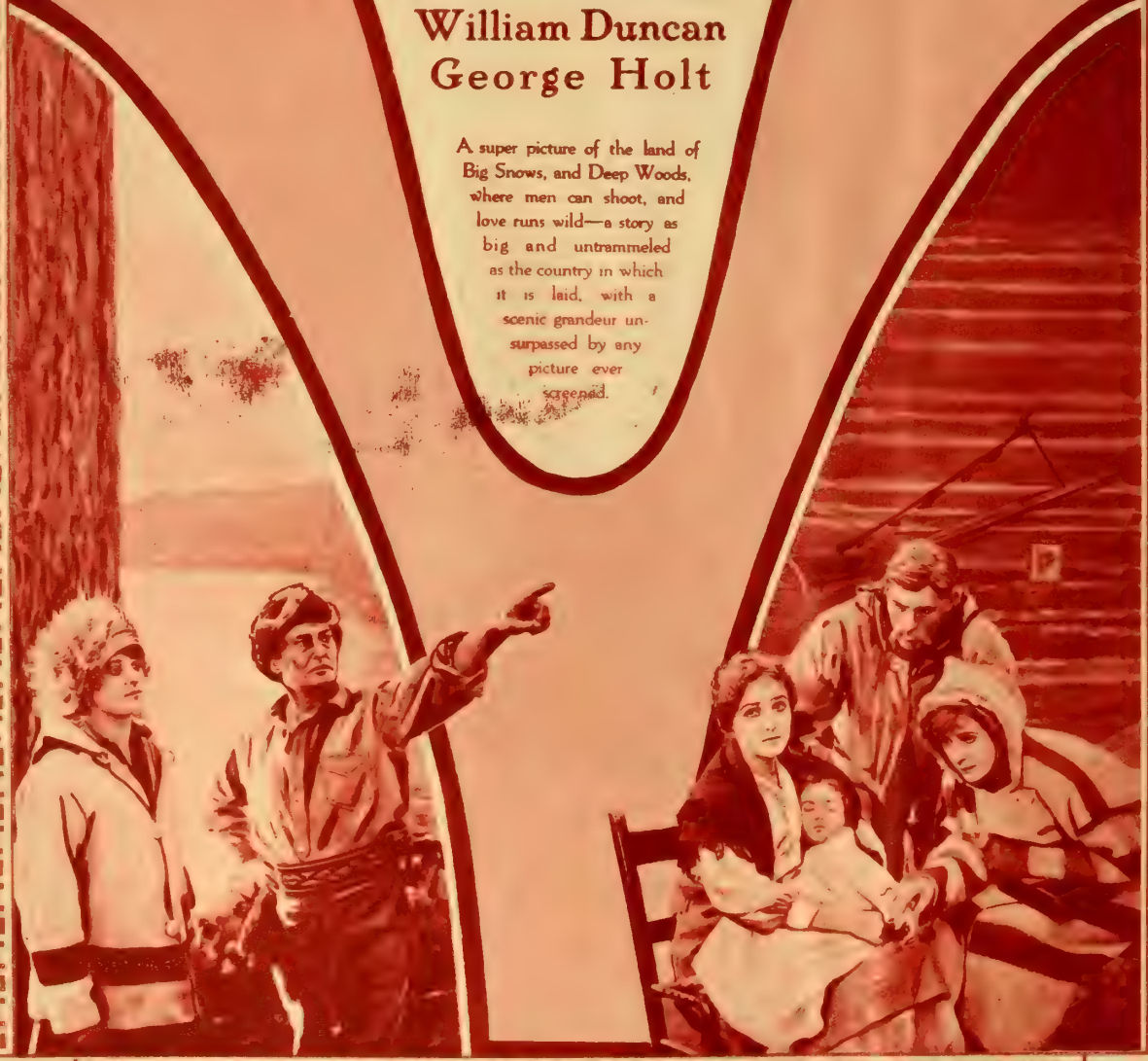
James Oliver Curwood

In Eight Parts

Featuring

Nell Shipman
William Duncan
George Holt

A super picture of the land of Big Snows, and Deep Woods, where men can shoot, and love runs wild—a story as big and untrammeled as the country in which it is laid, with a scenic grandeur unsurpassed by any picture ever screened.



THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

Daniel Carson Goodman's

Latest great drama
of life in the real

"LOVE'S TOLL"

Presenting

Rosetta Brice

as the woman who stumbles but once on the path of life, and marries with a lie in her heart

and

Richard Buhler

as the man from whose lips the cup of trust and happiness is dashed by one whom he held in closest regard.

LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*

SELIG
Offers

"AT PINEY RIDGE"

David K. Higgins' greatest stage success picturized in five sensational and appealing parts by Gilson Willets

Featuring **Fritzi Brunette** ably supported by Al W. Filson, Leo Pierson, Frank Clark, Edward J. Piel, James Bradbury, Wm. Scott and Vivian Reed.

"A breath from the Tennessee mountains"

SELIG

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TRADE MARK REG. U.S. PAT. OFF.

William Gillette

is presented in

"SHERLOCK HOLMES"

in 7 acts

Arthur Berthelet, director

Essanay Features

"The Little Shepherd of Bargain Row"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

ESSANAY
GEORGE K. SPOOR PRESIDENT

Released through V.L.S.E. Inc.

BIG FOUR FEATURE PLAY — V L S E

LUBIN

SUCCESS

SIGN POST NO 15

"I know not how to govern our own course save by the proven experience of others."

MAJESTIC THEATRE

V. D. CALDWELL

BILLINGS, MONTANA

V. L. S. E., Inc.,
New York.

Gentlemen:—

I seldom pass around the bouquets but feel so inspired at this time I am going to tell you what I think of the "BIG FOUR" service.

First of all I want to compliment the V. L. S. E. organization on their system of booking. There is absolutely no question but that the 'open booking' policy is as far ahead of the regular feature programme service as that service is ahead of the service programme when we used to take what the exchange shipped us and asked no questions. Now that there is some variety to select from I candidly think the BIG FOUR has made a move in the right direction. The others will come.

It has been my pleasure to use the V. L. S. E. service since the first release and picture for picture I have certainly been well pleased. The coming subjects look even better than the average of the past and certainly you have had some of the best pictures ever released on any programme. I am starting now to repeat many of your subjects and find that they take exceptionally well.

I also want to express my appreciation of the courtesies and co-operation received from your office. It is a genuine pleasure for me to be associated with the BIG FOUR FAMILY and I trust that our future business relations will be as pleasant as they have been in the past.

With very best wishes, I am

Very truly yours,

V D Caldwell

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Dallas
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V.L.S.E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

Dullest Week of Year, Made Largest of Any Year by
CHARLIE CHAPLIN'S Burlesque on "CARMEN"

An Essanay-Chaplin Comedy in Four Parts

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

Form 1201

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, VICE-PRESIDENT
BELVIDERE BROOKS, VICE-PRESIDENT

P M
VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.
NEW YORK
1916 APR

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WALTER W IRWIN

GENL MGR VLSE INC 1600 BDWAY NEW YORK NY

CHAPLIN IN CARMEN OPENED AT THE PARIS THEATRE LAST NIGHT AND BROKE ALL HOUSE RECORDS PLAYING TO OVER NINE THOUSAND PEOPLE IN THE DAY. HOLY THURSDAY AND GOOD FRIDAY UNDOUBTEDLY THE WORST DAYS OF THE YEAR WITH DENVER PICTURE THEATRES. MATINEE CROWD ON GOOD FRIDAY LINED UP BEFORE THE BOX OFFICE FOR NEARLY HALF A BLOCK. PARIS MANAGEMENT AT A LOSS TO KNOW WHAT THEY WILL DO WITH THE PEOPLE ON SATURDAY AND EASTER SUNDAY.

FRANK HARRIS

CROWD WAITING FOR LAST SHOWING OF "CARMEN" (10 PM.) AT REX THEATRE, SEATTLE

RELEASED THROUGH ALL V. L. S. E. Offices

Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle Street, Chicago

POLICE! POLICE!

Is the title of

Essanay's Next Charlie Chaplin Feature

CHAPLIN HIMSELF

said:

"It's A Scream"

Released May 27

Thru All Branches of the

GENERAL FILM COMPANY

Advertising matter, posters, etc., ready
next week—especially attractive

TRADEMARK
Reg. U. S. Pat. 1907

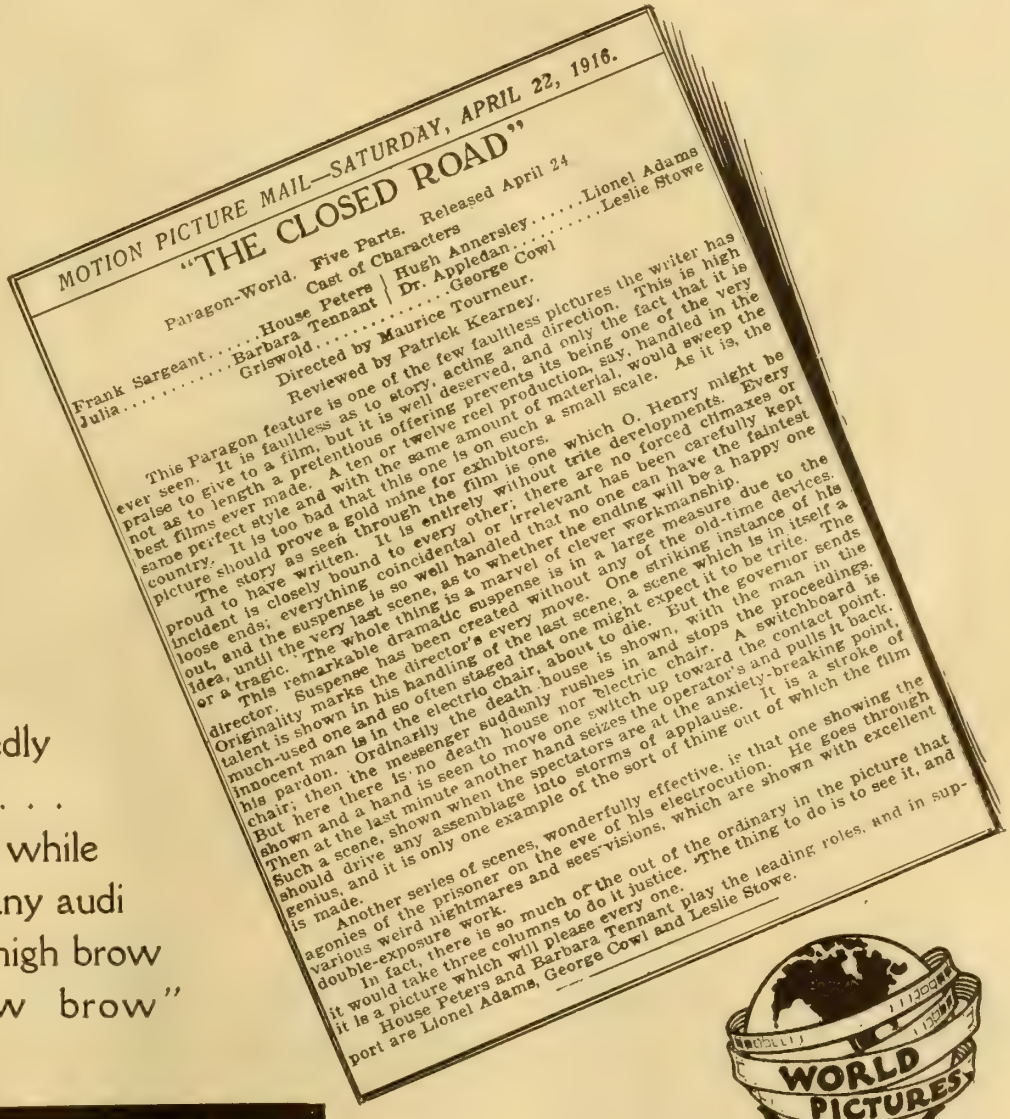
ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago, Ill.

WORLD PICTURES

I want every exhibitor in the United States to read what the N. Y. Evening Mail and Wide Magazine of April 22nd say about the new House Peters picture "The Closed Road" produced by that great genius Maurice Tourneur. See the picture. It will show you the quality you will find in all the "new day" subjects now being released on the one a week basis by the World Film Corporation.

William A. Brady



MOTION PICTURE MAIL—SATURDAY, APRIL 22, 1916.

"THE CLOSED ROAD"

Paragon-World. Five Parts. Released April 24

Cast of Characters

Frank Sargeant.....House Peters | Hugh Annersley.....Lionel Adams
Julia.....Barbara Tennant | Dr. Appledan.....Leslie Stowe
Griswold.....George Cowl

Directed by Maurice Tourneur.

Reviewed by Patrick Kearney.

This Paragon feature is one of the few faultless pictures the writer has ever seen. It is faultless as to story, acting and direction. This is high praise to give to a film, but it is well deserved, and only the fact that it is not as to length a pretentious offering prevents its being one of the very best films ever made. A ten or twelve reel production, say, handled in the same perfect style and with the same amount of material, would sweep the country. It is too bad that this one is on such a small scale. As it is, the picture should prove a gold mine for exhibitors.

The story as seen through the film is entirely without trite developments. Every proud to have written. It is entirely original or irrelevant that no one can have the faintest incident is closely bound to every other; there are no forced climaxes or loose ends; everything coincidental or irrelevant that no one can have the faintest out, and the suspense is so well handled that no one can be carefully kept idea, until the very last scene, as to whether the ending will be a happy one or a tragic. The whole thing is a marvel of clever workmanship.

This remarkable dramatic suspense has been created without any of the old-time devices. director. Suspense has been created without any of the old-time devices. Originality marks the director's handling of the last scene, a striking instance of his talent is shown in his staging of the electric chair, about to die. But the governor sends much-used one and so often staged that one might expect it to be trite. The innocent man is in the electric chair, about to die. But the governor sends his pardon. Ordinarily the death house is in a large measure due to the chair; then the messenger suddenly rushes in and stops the man in the But here there is no death house nor electric chair. A switchboard is shown and a hand is seen to move one switch which is in itself a Then at the last minute another hand seizes the operator's and pulls it back. Such a scene, shown when the spectators are at the anxiety-breaking point, should drive any assemblage into storms of applause. It is a stroke of genius, and it is only one example of the sort of thing out of which the film is made.

Another series of scenes, wonderfully effective, is that one showing the agonies of the prisoner on the eve of his electrocution. He goes through various weird nightmares and sees visions, which are shown with excellent double-exposure work.

In fact, there is so much of the out of the ordinary in the picture that it would take three columns to do it justice. The thing to do is to see it, and it is a picture which will please every one.

House Peters and Barbara Tennant play the leading roles, and in support are Lionel Adams, George Cowl and Leslie Stowe.

"Decidedly big . . . . worth while with any audience, high brow or low brow" *from*

Films and Film Folk by Wid

INDEPENDENT REVIEWS OF FEATURES — THE SHORTSTORY OF FILMDOM

WORLD PICTURES

WORLD FILM CORPORATION

WORLD PICTURES

ALICE BRADY ROBERT WARWICK

CARLYLE BLACKWELL ETHEL CLAYTON

CHAS. W. BOYER'S
AMUSEMENT ENTERPRISES
PERMANENT ADDRESS
HAGERSTOWN - MARYLAND

Mr. William A. Brady,
#130 West 46th. Street.
New York City.

Dear Sir:-

I want the WORLD FEATURES for ...
ACADEMY - Hagerstown - the handsomest thea...
pictures - fully equipped - splendid $10,000 Orga...
and everything RIGHT. Believe you have a customer
here - no matter, if possible I want your World Features.
so let me hear from you.

Yours very truly,

Chas. W. Boyer

Form 16-D

THE POSTAL TELEGRAPH- -CABLE COMPANY OF TEXAS

This Company TRANSMITS and DELIVERS messages only on conditions limiting its liability, which have been assented to by the sender of the following telegram

RECEIVED
APR 13 1916

9-BLY 32-Day Letter
P.BK Houston, Texas 315 NL Apl 13-16

World Film Corpn,
Dallas, Texas.

Just read announcement of the new policy adopted by Wm. A. Brady -
Mr Bradys idea of quality and Not quantity should meet with the
approval of every exhibitor kindly accept my congratulations.
Athony Xydias

328PM

Ansd 13 4.9

Exhibitors the country over are clamoring for the new World Pictures, Brady-made. The response was instantaneous.

With the issuance this week of our double page ad in the Saturday Evening Post, the public will do likewise.

Don't take any chances on your competitor getting these advertised Brady-made pictures.

Wire the nearest World Film Corporation office for your contract today.

KITTY GORDON EDWIN AUGUST DORIS KENYON ARTHUR ASHLEY MURIEL OSTRICHE

WORLD FILM CORPORATION

WORLD PICTURES

Robert Warwick in "The Dollar Mark"
Clara Kimball Young in "Lola"
Alice Brady in "As Ye Sow"
Gail Kane and Wilton Lackaye in "The Pit"
Lillian Russell in "Wildfire"
Lew Fields in "Old Dutch"
Robert Warwick in "Alias Jimmy Valentine"
Clara Kimball Young in "Hearts in Exile"
Holbrook Blinn and Alice Brady in "The Boss"

Nat Goodwin in "The Master Hand"
Holbrook Blinn in "The Butterfly on the Wheel"
Robert Warwick in "Sins of Society"
Clara Kimball Young in "Camille"
Alice Brady in "The Ballet Girl"
Clara Kimball Young in "The Yellow Passport"
George Beban in "The Pawn of Fate"
Kitty Gordon in "As In a Looking Glass"
Alice Brady in "Then I'll Come Back To You"

Consider the possibilities in World Film's past releases.

Every day we receive letters from exhibitors who have cashed in on a World Film week or a World Star week.

Many of these past releases are being definitely advertised in the Saturday Evening Post. Cash in on it.

Exhibitors who have contracted for Brady-made pictures can further profit by running World's past knockouts on other days or repeating them.

WORLD FILM CORPORATION

WORLD PICTURES

WILLIAM A. BRADY

In association with World Film Corporation presents

KITTY GORDON

The Most Beautiful Woman on the American Stage

in

HER MATERNAL RIGHT

Produced at Paragon Studios

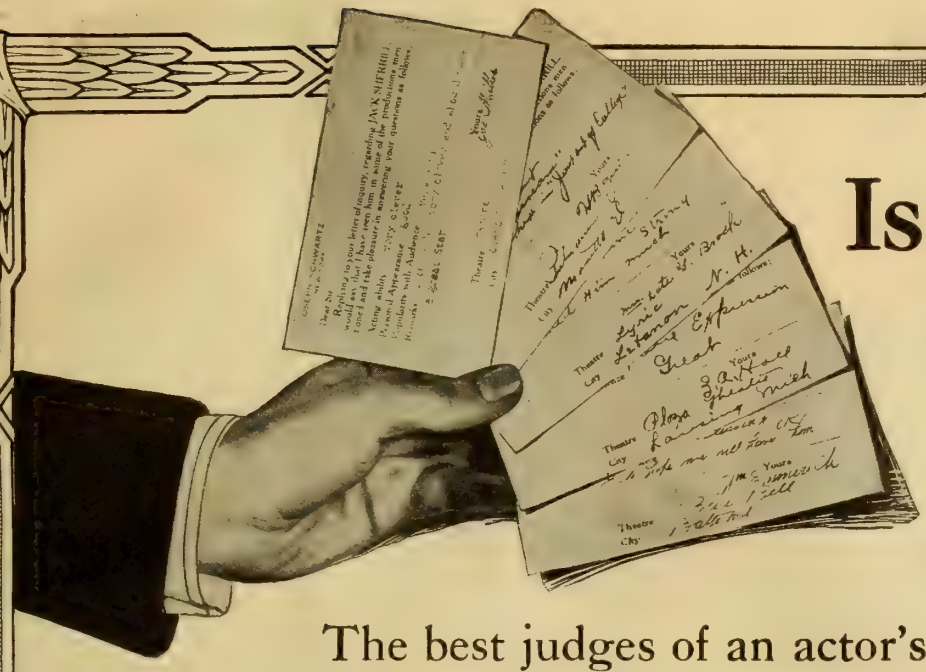
A vivid, pulsating story of today, strong in action, humanly appealing in heart interest, thrilling in its climaxes, rich in its settings and gowns.

Robert Thornby has excelled himself in its direction.

Better arrange your booking now, before it is too late.

IT'S A WORLD PICTURE, BRADY-MADE.

WORLD FILM CORPORATION



Is He A Winning Card?

The best judges of an actor's effect on his audiences are the Exhibitors. Read what some of those say whose opinions were asked regarding:

(1) His Acting Ability
(2) His Personal Appearance
(3) His Popularity with Audiences

JACK SHERRILL

He has consistently built up a reputation in juvenile leads, and has completed his popularity throughout the country in his latest leading part opposite ALICE BRADY in "THEN I'LL COME BACK TO YOU."

WHAT THE EXHIBITORS SAY

City	Theatre	Acting Ability	Personal Appearance	Popularity with Audience
Asbury Park, N. J.	Shubert	Good	Good	Good
Auburn, N. Y.	Universal	Very Good	Fine	Better than average
Austin, Tex.	Crescent	Excellent	Good	Our patrons have seen him but once in "*Women in 47*"
Bristol, Pa.	Forrest	Good	Fine	Have not shown him often enough to know
Buffalo, N. Y.	Rialto	Strong	Pleasing	If given the proper vehicle, he can soon be of prominence in filmdom
Baltimore, Md.	Peabody	Very Good	Good	Very Well Pleased
Baltimore, Md.	Blue Bell	Good	Pleasing	O. K.
Chicago, Ill.	Ziegfeld	Very Good	Splendid	Yes
Council Bluffs, Ia.	Roger	Very Good	Fine	Good
Carlinville, Ill.	Daley	Good	Excellent	Good
Denison, Tex.	Queen	A very clever actor	Handsome	Was **Very Pleasing**
Dallas, Tex.	Queen	Very Good	Good	Good
Eureka, Cal.	Empire	Far Above Average	Good	Yes
Glen Falls, N. Y.	Empire	Very Clever	Good	Very Good
Huntsville, Ala.	Elk	Good	Good	Can't say, as only saw in one picture
Lebanon, N. H.	Lyric	Good	Fine	Strong
Mansfield, Ohio	White Way	Good	Good	Seems to suit
Marietta, Ohio	Putnam	Fine	Excellent	Scream
New Haven, Conn.	Dixwell	Good	Good	Pleased ours
New York City	Nemo	Very Good	Very Good	Very Popular
Natchez, Miss.	Baker Grand	Good	Fine	Very Good
Omaha, Neb.	Monroe	Good	Fine	Don't Know
Owensboro, Ky.	Grand	Fine	Great	O. K.
Paterson, N. J.	U. S. Photoplay	High Grade	Excellent	Went Good
Pueblo, Colo.	Grand Opera House	Good	Pleasing	Very Good
Stamford, Conn.	Alhambra	Very Good	Pleasing	Seemed to like him
Saginaw, Mich.	Byron	Good	Good	Unable to say
Youngstown, Ohio	Dome	O.K.	O.K.	Immense
Youngstown, Ohio	Market Street	Good	Very Good	Seemed very pleased

EQUITABLE

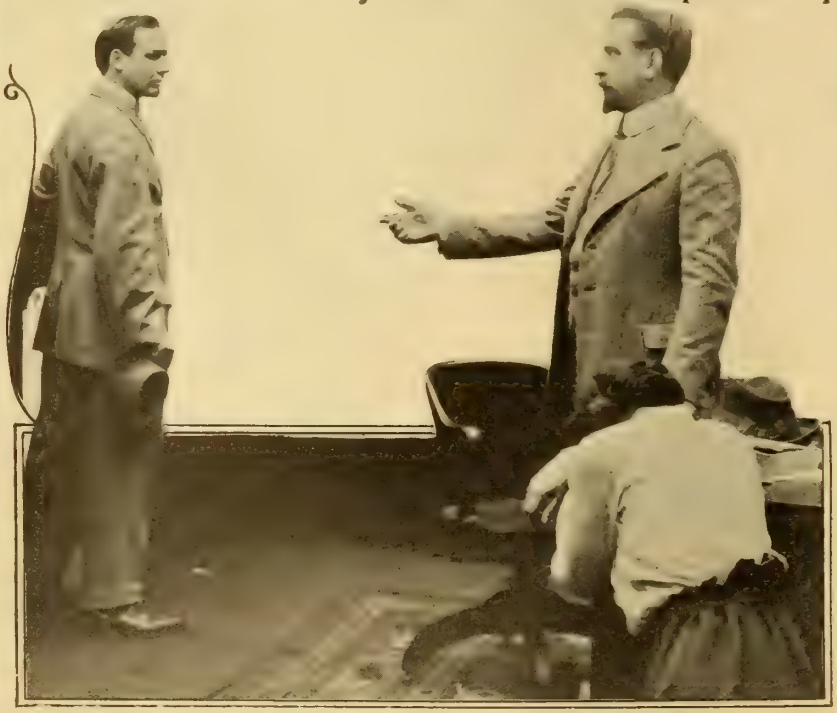
EQUITABLE MOTION PICTURES CORPORATION
PRESENTS

EMILIE POLINI
IN
The Little Church Around the Corner

The famous Blaney stage success that has thrilled audiences in almost every city of America. Its success on the stage was unprecedented. Its success in film will be even greater.

It should be your week's biggest feature.

Then to complete your week's bill book some of these past great money makers on the Equitable program:



CLARA KIMBALL YOUNG and WILTON LACKAYE in "Trilby"

CARLYLE BLACKWELL in "The Shadow of Doubt"

HENRY KOLKER in "The Warning"

MARGARITA FISHER in "The Dragon"

JANE GREY in "Man and His Angel"

FRANK SHERIDAN in "The Struggle"

LILLIAN LORRAINE in "Should A Wife Forgive"

ALICE BRADY in "The Woman in 47"

EDWIN STEVENS and ADELE BLOOD in "The Devil's Toy"

CHAS. CHERRY in "Passers-By"

EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH
WORLD FILM CORPORATION

Released on the Metro Program, May 8th

A MILLION A MINUTE

FRANCIS X. BUSHMAN
AND BEVERLY BAYNE IN

Five Smashing Acts of romance and power
Directed by John W. Noble. Produced by
QUALITY PICTURES CORPORATION

METRO

COMING EVENTS

MAY 15th

The Spell of the Yukon — Edmund Breese

MAY 22nd

Notorious Gallagher - - — William Nigh, Marguerite Snow

MAY 29th

The Scarlet Woman - - - - — Mme. Petrova

JUNE 5th

Dorian's Divorce - - - - — Lionel Barrymore, Grace Valentine

JUNE 12th

The Night Rider - - - - - — Harold Lockwood, May Allison

JUNE 19th

The Flower of No Man's Land - - — Viola Dana

MUTUAL PICTURES

SOUL MATES

A five-part Masterpicture dealing with a gripping theme of love and romance, society life—and business. William Russell and Charlotte Burton, Leona Hutton and Harry Keenan, are featured in the leading roles.

Directed by William Russell. Released May 8th.

The Touch on the Key

This two-part "Flying A" drama is a virile story of newspaper life. Resourceful and vivacious Vivian Rich plays the lead with Alfred Vosburg.

Directed by Carl M. LeViness. Released May 8th.

The Profligate

Winnifred Greenwood and Edward Coxen have registered another tremendous success in this intense three-part "Flying A" drama.

Directed by Thomas Ricketts. Released May 11th.

The Gulf Between

A thrilling "Mustang" drama in two parts, in which Nita Davis and Perry Banks have the prominent roles portraying a red-blooded story of plains and forest.

Directed by William Bertram. Released May 12th.

Skelly's Skeleton

Carol Halloway and John Sheehan in a side-splitting "Beauty" comedy dealing with ghosts and spooks that turn the tide of love in favor of a worthy young man.

Directed by Arthur McMackin. Released May 10th.

No Title

Another "Beauty" comedy with Orral Humphrey and Lucille Ward. This is a smashing laugh-getter.

Directed by Phil Walsh. Released May 14th.

Book These Sure-Fire Successes Today. They Mean Packed Houses and Big Profits

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON
President
CHICAGO, ILL.

MUTUAL SPE

The SECRET of the SUBMARINE

The Film Novel of the Hour!

Strenuous Scenes from Chapter Two!

CIAL FEATURE

Fast and Furious!

"The Secret of the Submarine" ***astounds*** with its terrific surprises—***stampedes the enthusiasm*** of those who sit enthralled by its fast-succeeding climaxes. It holds every element of ***success*** for the exhibitor, every element of ***absorbing interest*** for the audience—Great Adventure—A Double Mystery—A Globe-girdling Chase—A Closely Knit Web of International Intrigue—Clear-cut Characters. An intrepid company, headed by Thomas Chatterton, the popular leading man, and Juanita Hansen, the film favorite, enact the most dramatic situations with ***wonderful power! Hundreds of thousands of dollars have been spent*** to make this the greatest screen triumph ever known!

Every Chapter a Stupendous Production!

See the early chapters of "The Secret of the Submarine" ***now*** at your nearest Mutual Exchange. Every one is crowded with ***big sensations***—makes the onlooker get on the edge of his seat! Chapter Two, which will be shown everywhere beginning May 15th, is a ***whirlwind series*** of exciting events—opens with the submarine flooded and sinking—shows the escape of the spy, the company's fight for life, the murder of the inventor and the search for "the Secret!" Every foot of film ***grips*** the attention, ***arouses*** enthusiasm!

Millions Will Read the Story in Over 1000 Newspapers

The novelization of "The Secret of the Submarine" has been written by Mr. E. Alexander Powell, the well known war correspondent. It is a ***stirring story***—crowded with remarkable adventures—which will make ***millions*** want to see the moving pictures. To be published by the ***leading*** newspapers of ***every*** section—

San Francisco Chronicle
Pittsburgh Gazette-Times
Indianapois Star
Cleveland Leader
Milwaukee Journal
New Orleans Item
Salt Lake Telegram
Boston Herald
New York World
Buffalo Courier
Los Angeles Record
Baltimore American
Chicago Herald
Dallas Journal
Omaha Bee
St. Louis Times

and One Thousand Others

Book This Big Money-Maker Today

Chapter One was released May 8th

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And an excellent cast including
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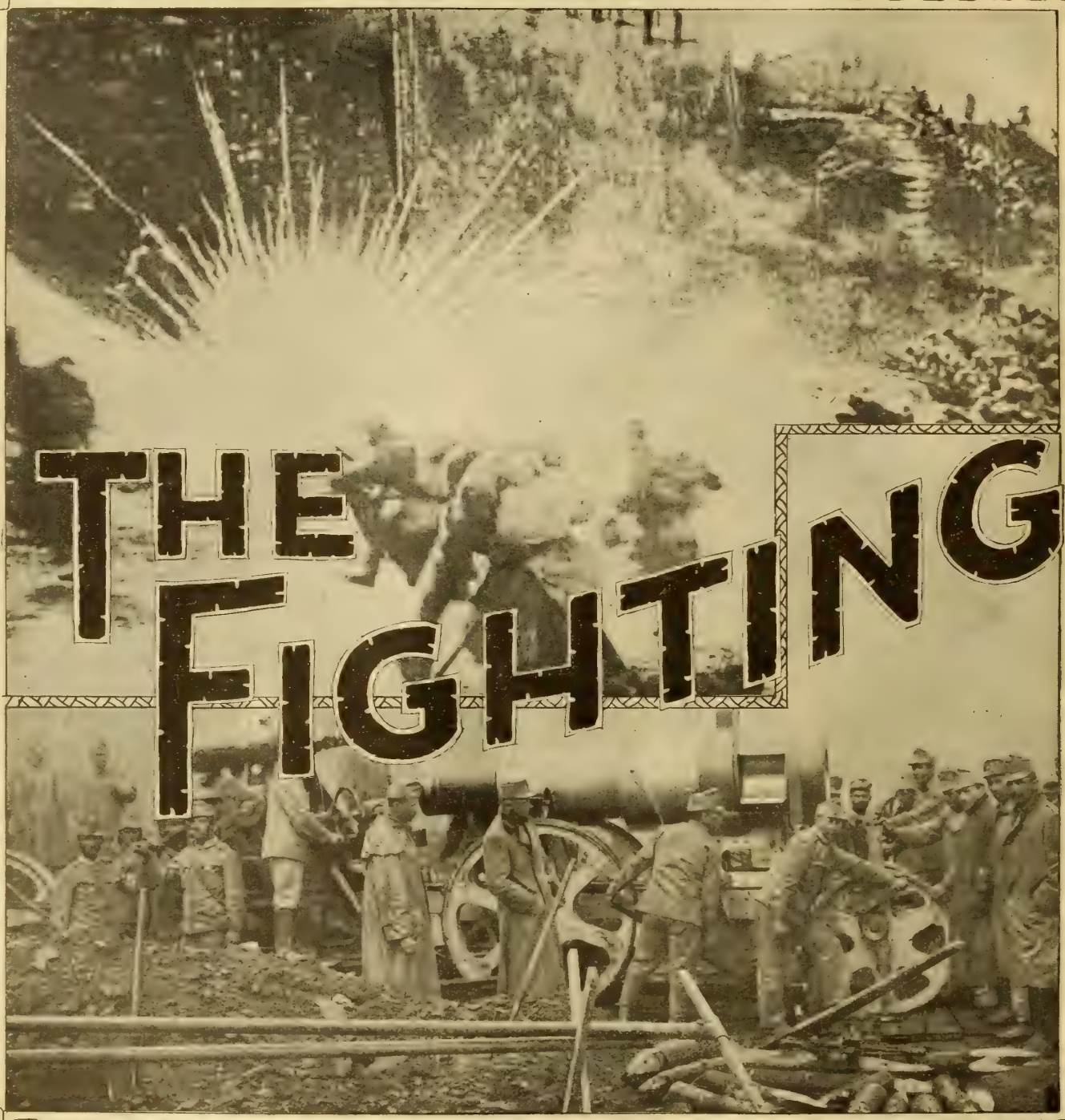

MARVELOUS FILMS OF THE WORLD WAR'S GREATEST BATTLE ON THE GERMAN-RUSSIAN FRONT

IN FIVE ACTS

REAL—AUTHENTIC—OFFICIAL

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THE GIANT THRILLER OF ACTUAL WARFARE

A STUPENDOUS PRODUCTION OF SPECTACULAR BATTLE SCENES TAKEN UNDER FIRE

THE BOMBARDMENT, CAPTURE AND FALL OF IVANGOROD

GERMANS

Pictures Presented By
MUTUAL FILM CORPORATION
WITH THE DISTINCT GUARANTEE THAT THEY WERE TAKEN AT THE FRONT UNDER GOVERNMENT SUPERVISION:

by A.K.DAWSON THE MOST DARING CAMERA CORRESPONDENT IN THE EUROPEAN WAR UNDER THE AUSPICES OF THE AMERICAN CORRESPONDENT FILM COMPANY

THE ONLY PICTURES IN THIS COUNTRY SHOWING THE HORRORS OF A DESPERATELY FOUGHT BATTLE FROM THE VERY BEGINNING TO THE VERY END

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HERETOFORE THE ONLY WAR PICTURES ALLOWED TO REACH THIS COUNTRY HAVE MERELY SHOWN SOLDIERS MANEUVERING, CANNON FIRING, TRENCH DIGGING AND OTHER INTERESTING DETAILS OF THE SOLDIER'S LIFE — BUT NO ACTUAL BATTLE

IN "THE FIGHTING GERMANS" YOU WITNESS ONE OF THE BLOODIEST FOUGHT BATTLES OF THE WAR

ASK YOUR LEADING NEWSPAPER ABOUT THIS IMMEDIATELY

A NEW-IDEA NEWSPAPER CAMPAIGN WILL ACCOMPANY THE SHOWING OF THIS FEATURE IN EVERY CITY— GO TO ANY NEWSPAPER OFFICE AND ASK THEM TO EXPLAIN THE ARRANGEMENT BY WHICH YOUR THEATRE WILL SHARE IN THE TREMENDOUS PUBLICITY PLANNED FOR "THE FIGHTING GERMANS" THEN GET IN TOUCH WITH YOUR MUTUAL EXCHANGE OR MAIL THIS SLIP TO THE NEW YORK OFFICE

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71 WEST 23rd ST., NEW YORK CITY

Gentlemen— Please send complete information regarding the manner in which my theatre may present "The Fighting Germans" in conjunction with a leading newspaper in this city.

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THEATRE _____

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Give Your Program Variety with this New Gaumont Single Reel

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The Mutual Film Magazine

Bearing the same relation to a Magazine that the Mutual Weekly does to a newspaper

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BIRTH OF A BUTTERFLY
BELGIAN CAVALRY MANOEUVRES

Released Every Sunday

This is a strong weekly addition to the other great Gaumont Single-Reels

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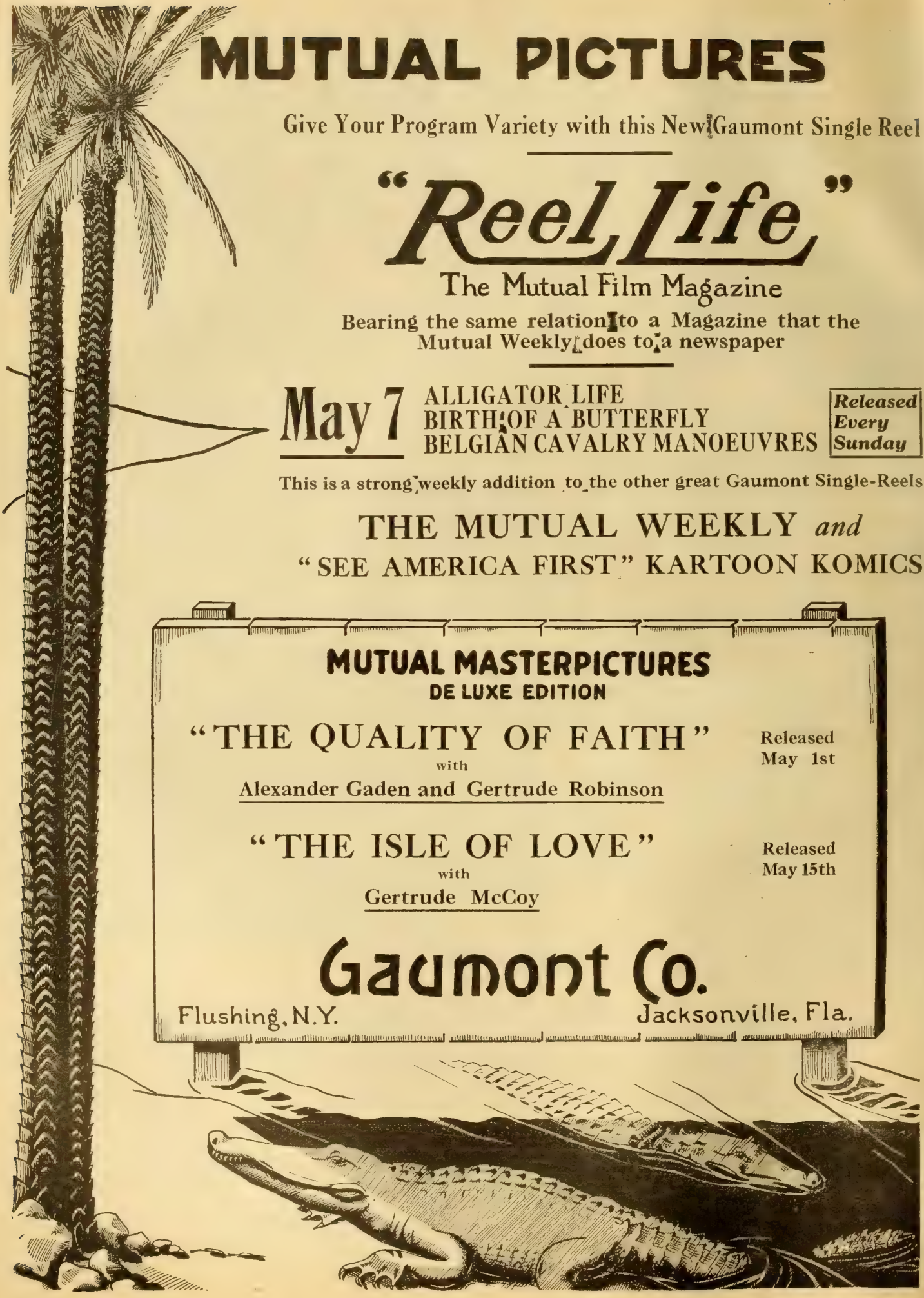

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GEORGE KLEINE'S GREATEST
CINEMATOGRAPHIC ACHIEVEMENT

Miss

Billie Burke

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel By Mr. & Mrs.

RUPERT HUGHES

High class exhibitors will appreciate this box-office magnet. BILLIE BURKE in GLORIA'S ROMANCE is twenty distinctive features for twenty weeks—a new feature chapter every week. RELEASE DATE, May 22nd. Story in 2000 newspapers. This is undoubtedly the finest, the most costly work of cinema literature that ever has been presented ~ Bookings are coming in rapidly. See your nearest Kleine Exchange *NOW.*

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805 E. 175th ST., NEW YORK CITY.
Exchanges Everywhere.

–Just Billie Burke–
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wonderful motion
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The Star Supreme

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MUTUAL PROGRAM

DAVID HORSLEY PRODUCTIONS

CRANE WILBUR

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MARGARET GIBSON

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THE BOSTOCK ANIMALS

These animals will be at Luna Park, Coney Island, for the summer of 1916 (opening May 27th). Animal pictures will be produced there which the public (your customers) will be permitted to witness, thereby increasing their interest in my productions. Book them.

Studios: Los Angeles, California
Laboratories: Bayonne, New Jersey
London Office: 93 Conodour St., London, England

DAVID HORSLEY PRODUCTIONS

Mr. Horsley now at Astor Hotel, New York

At last something really new!

PATHÉ announces the release of the first animated cartoon by the celebrated

R·L·GOLDBERG

The most original and most celebrated artist-humorist of the age

"The BOOB WEEKLY"

Striking high "G" in laughs will be released

MONDAY MAY 8th

Watch the great national advertising campaign

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

THE SATURDAY EVENING POST May 6, 1916

Goldberg in the Movies

—and the Story of a Young Man's Climb from Nothing a Week to a Millionaire's Income

Goldberg—cartoonist of the N. Y. Evening Mail and creator of "Foolish Questions," "I'm the Guy," "Father Was Right," and a half-dozen other syndicated cartoon successes known to 3,000,000 newspaper reading families all over the United States—has evolved *a new kind of moving picture.*

The House of Pathé has coaxed Goldberg into the moving picture field, and within a few days the Pathé Exchange, in conjunction with the N. Y. Evening Mail Syndicate, will show *Goldberg Animated Cartoons* in moving picture theatres in almost every city and town in this country.

For months and months, Goldberg has been sketching away in his studio in the tower of The Evening Mail office in New York, and now the Goldberg movie-comic is ready to step out. People who have seen advance performances of these new funny films say that every foot and flicker is a riot of laughter.

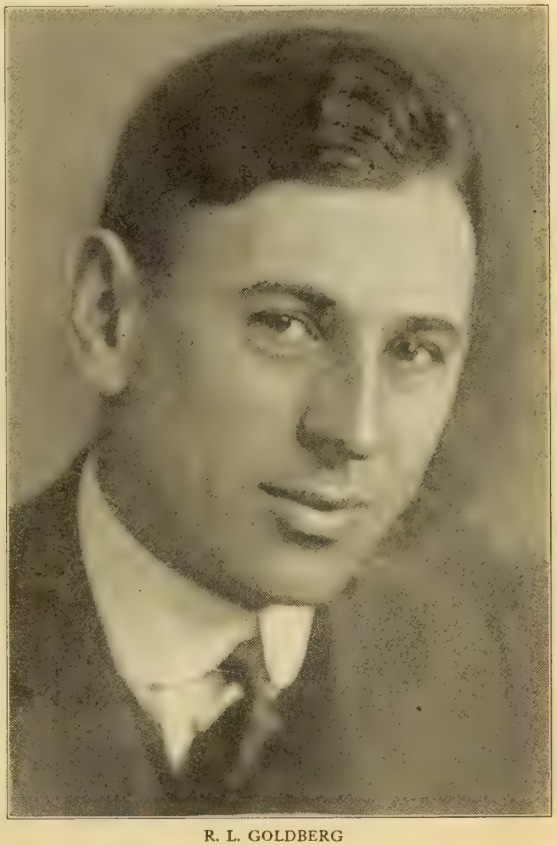
It is not strange that Goldberg has taken so well to the movies. *Goldberg, beyond all other American cartoonists, is a cartoonist of action.* Goldberg's characters are LIVE, living people. His newspaper cartoons themselves are almost *moving* pictures.

Goldberg Sees The Fun In Human Nature

But there is always more to a Goldberg cartoon than mere fun and action. Goldberg, in a good-humored way, gets human nature's number. He sees us with our coats and collars off—just as we are. He understands the human race—its foibles and its funny little frailties. And this explains why swarms of people buy papers with Goldberg cartoons day after day.

The biography of Reuben L. Goldberg reads like a moving picture romance, itself. Nine years ago he was graduated from an engineering college. Then he started to work at $12 a week drawing funny pictures for a San Francisco paper, after his father had advised him to stay out of the newspaper business because there was no money in it.

Sometime later he came to New York and got $50 a week from The Evening Mail, and he has been on The Evening Mail ever since. He jumped to $65 a week—then $75—then $100. Then other newspapers began to ask The Evening Mail to share Goldberg with them—their readers wanted him—and his cartoons were syndicated and it was not long before Goldberg had an audience of about 7,000,000 readers a day. At this time his earnings increased to $450 a week. *Goldberg has now become a national figure, and 3,000,000 families contribute to his income. A contract just signed with The Evening Mail Syndicate gives him an annual salary of $50,000—and with moving picture royalties and other percentages his earnings the coming year will probably exceed $125,000.*



R. L. GOLDBERG

Goldberg is the father of a dozen phrases that have swept the country like popular songs the past few years: "I'm the Guy," "Father Was Right," "It's All Wrong," "I Never Thought of That," and others. He is also the originator of "Old Man Alf of the Alphabet," "Foolish Questions," and other famous cartoon series.

In the new Pathé moving pictures Goldberg will introduce some of his old familiar characters and a troupe of brand new ones, and—for the first time ever—Goldberg's "Boob Weekly."

Get your double share of Goldberg fun—in your daily newspaper and at your moving picture theatre.

You want to know Goldberg. If your newspaper does not have him—ask why.

And ask the manager of your moving picture theatre to book Goldberg *soon.*

NEWSPAPERS WHICH HAVE GOLDBERG CARTOONS

New York Evening Mail	Los Angeles Examiner	San Antonio Express
Chicago Daily News	Louisville Post	San Bernardino News
Philadelphia Inquirer	Macon (Ga.) News	San Francisco Bulletin
Boston Journal	Manila (Philip.) Bulletin	Savannah News
Altoona (Pa.) Times	Memphis News-Scimitar	Sharon (Pa.) Herald
Anaconda (Mont.) Standard	Milwaukee Leader	Springfield (Mass.) News
Atlanta Journal	New Orleans Item	Stockton (Cal.) Mail
Auburn (N. Y.) Citizen	Pittsburgh Leader	Toledo Blade
Augusta (Ga.) Herald	Providence Tribune	Winnipeg (Can.) Tribune
Buffalo Courier	Raleigh (N. C.) Times	Dayton (Ohio) News
Baltimore News	Reading (Pa.) Telegram	Salt Lake City Tribune
Birmingham News	Richmond (Va.) News Leader	Schenectady (N. Y.) Union Star
Detroit Journal	Rochester Herald	Oil City (Pa.) Blizzard
Erie (Pa.) Dispatch	Rock Island (Ill.) Argus	Denver Times
Grand Rapids News	St. Joseph (Mo.) News Press	Des Moines Capital
LaFayette (Ind.) Courier	St. Louis Globe-Democrat	Shreveport (La.) Journal
Lexington (Ky.) Leader		Washington (D. C.) Times

THE EVENING MAIL SYNDICATE, Inc.
203 BROADWAY, NEW YORK

PATHÉ EXCHANGE, Inc.
25 W. 45th ST., NEW YORK

PATHÉ announces for release on May two-part ultra-dramatic photo-

WHO'S

featuring the eminent

ANNA NILSSON

Your audiences will be judge and jury to decide "WHO'S GUILTY?" In these fascinating dramas of real life every phase of society, both high and low, is revealed under the searching light of truth.

Produced by Arrow

The PATHÉ EXCHANGE inc.

8th the strikingly original series of 14 novels, each complete in itself

GUILTY?

photo-play stars and TOM MOORE

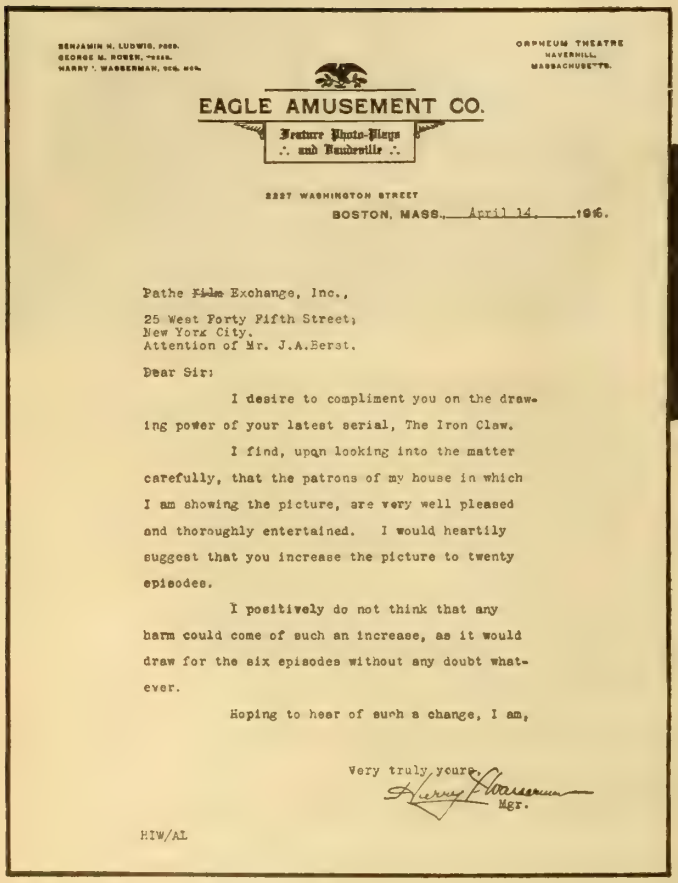
The wonderful list of newspapers cooperating with PATHÉ to give the very greatest publicity to PATHÉ serials and series, will publish the WHO'S GUILTY? stories, which are written by Mrs. Wilson Woodrow. This insures the strongest backing to each exhibitor.

Film Corporation

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Mr. Wasserman, we're

Your request — together with exhibitors, has caused us to *Therefore* - PATHÉ announces



BENJAMIN H. LUDWIG, PRES.
GEORGE M. ROBER, TREAS.
HARRY L. WASSERMAN, GEN. MGR.

ORPHEUM THEATRE
HAVERHILL,
MASSACHUSETTS.

EAGLE AMUSEMENT CO.
Feature Photo-Plays
and Vaudeville

2227 WASHINGTON STREET
BOSTON, MASS., April 14, 1916.

Pathe ~~Film~~ Exchange, Inc.,
25 West Forty Fifth Street,
New York City.
Attention of Mr. J.A.Berst.

Dear Sir:

I desire to compliment you on the drawing power of your latest serial, The Iron Claw.

I find, upon looking into the matter carefully, that the patrons of my house in which I am showing the picture, are very well pleased and thoroughly entertained. I would heartily suggest that you increase the picture to twenty episodes.

I positively do not think that any harm could come of such an increase, as it would draw for the six episodes without any doubt whatever.

Hoping to hear of such a change, I am,

Very truly yours,
Harry Wasserman
Mgr.

HIW/AL

THE IRON

WILL BE CONTINUED TO

TWENTY

with the same epochal cast, the same the same sumptuous of Feature Film

The PATHÉ

EXECUTIVE OFFICES 25

going to do it!

those of a thousand other live
change our original plans.
that the sensational serial success

CLAW

EPISODES

big newspaper support, the same big thrills,
production by Edward José, Gen'l. Director
Corporation

EXCHANGE inc.

WEST 45th ST. NEW YORK

CALIFORNIA
BETTER
THAN
PROGRAM
PICTURES
© 1916
CALIFORNIA MOTION
PICTURE CORPORATION

CALIFORNIA
PRESENTS

BEATRIZ MICHELENA

CELEBRATED PRIMA DONNA

IN

"THE WOMAN WHO DARED"

A GRIPPING STORY OF EUROPEAN INTRIGUE

BY

C. N. and A. M. WILLIAMSON
through arrangement with
ALICE KAUSER

All Star Cast Including
ANDREW ROBSON and WILLIAM PIKE

Scenario by CAPTAIN LESLIE PEACOCKE

A prima donna, divinely feminine, winning in a battle of courage and wits against the keenest minds of diplomatic Europe—these are the possibilities that make "The Woman" the greatest role of Beatriz Michelena's screen career.

A "Better than Program" picture, built on a story of big situations and suspense and produced in seven pretentious parts.

Released through State Right Buyers.

California Motion Picture Corporation
Alexander Beyfuss, General Manager
San Rafael, California

ERRA S.F.

TWO REEL FEATURES!

It is quality that *makes* a feature—a packed house that *proves* a feature—Record-breaking receipts everywhere are showing exhibitors that the two-reel "Social Pirates" give them feature results at rentals that allow a profit.

***Results* count!—A public that is tired of hack-neyed themes padded to weariness will fatten your bank balance when you book the strikingly original, powerfully gripping two-reel *feature*—**

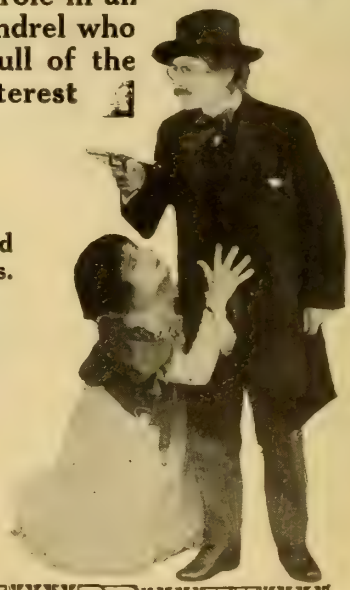
George Bronson Howard's

The Social Pirates

Featuring MARIN SAIS and OLLIE KIRKBY

Next Release: "A ROGUE'S NEMESIS"

Marin Sais is seen both as her usual pretty self and in a male role in an episode vividly telling of the clash of the heroines with a scoundrel who has cast his wife aside by means of perjured evidence. Full of the novel twists and tense dramatic scenes that keep the interest at its height to the end.



Released Monday, May 8th

A Special General Film Release—Backed by Wide-Spread Newspaper Publicity and a Complete Line of Direct Aids.

EXHIBITORS! Boost "Tribute Day"—May 15th—when the public will pack your house to help you aid the Actors' Fund with 10% of your gross receipts.

KALEM COMPANY

235-39 W. 23RD ST. NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

Published Weekly by the

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17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 1234)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, May 13, 1916

Facts and Comments

DOWN in North Carolina a popular Baptist preacher devoted an eloquent sermon to "Four indictments of the Motion Picture." The reverend Doctor indicts the motion picture on these four sweeping grounds: First, it is "a menace to education," second it is a "menace to patriotism," third it is a "menace to Christianity," and last it is a "menace to character." We are told by this preacher that wherever the motion picture is allowed to open on Sundays "where one person goes to church one hundred go to the motion picture theatre."

"It is estimated," says the reverend gentleman, "that Southern Baptists expend $3,500,000 annually on motion pictures." This is where the shoe pinches. The church has never quite gotten rid of the habit of relying on the "secular arm" for getting people into the church. The Rev. Cyrus Townsend Brady pointed this out very sharply to the clergymen who appeared in Washington urging Federal censorship. To be logical our clerical friends ought to start an agitation for the revival of those ancient but unvenerable statutes which made it a criminal offence to stay away from church on Sunday. The churches which cannot successfully cope with the situation described by our reverend friend without invoking the aid of the penal law have obviously failed in their mission.

* * *

WHAT we need today is fewer pictures and better ones. We must also come to the proper grading of pictures. There is no institution which can furnish the public with grand opera and Coney Island amusements at the same time and with an equal degree of success. This fact is not apprehended by all of our producers. They are too many of them aiming at the same target with all kinds of ammunition. In the period of crystallization which must follow the present period of overproduction the grading of films is bound to be one of the biggest factors.

* * *

HERE is a question freely debated wherever exhibitors meet. Is it possible for a producing company to supply the market with programs and with features at the same time? Of course it's possible, but can it be done with advantage to the exhibitor and with profit to the producing company? Opinions vary but not very much. The most commonly accepted idea seems to be that either the quality of the program or the quality of the features is bound to suffer. If both are kept up to the proper high level the cost is tremendous and makes profits doubtful. We would like to hear from practical exhibitors just what they think of the problem. Free expression of opinions might help and enlighten some of our producers.

* * *

INDISCRIMINATE denunciation and destructive policies will never reach whatever evils may exist in the production of motion pictures. The plants and studios where motion pictures are made are human institutions devoted to education and entertainment. Mistakes will always be made, but no fair-minded man or woman even slightly familiar with the development of the motion picture from the earliest days to this present moment will want to deny a marvelous improvement. This improvement has been achieved entirely from within. It has never been seriously contended anywhere or by anybody that censorship established by politicians has improved the motion pictures. The influence of the three legalized censors boards upon the industry as a whole has been absolutely negligible.

* * *

PROTESTS are pouring in upon the Governor of New York urging him to veto the Cristman-Wheeler Censorship Bill. These protests come not only from the men interested directly or indirectly in the film industry, but from the great body of the electorate itself. Many persons prominent in the civic and social life of this great state have joined in the protest against censorship as an infringement upon the freedom of expression. It was even thus at Washington, where well-known teachers and editors and clergymen appeared to protest against censorship on the broad grounds of public policy. The MOVING PICTURE WORLD in the last state election sent a representative to appeal to the patrons of the motion picture for their support in the campaign against censorship. At that time we gained the firm conviction that if the issue were submitted to the people they would make a certain end of all legalized censorship.

Judging Plays

By Louis Reeves Harrison.*

SELECTING screen stories is an art in itself. A producer is not to be blamed for picking those least effective and rejecting the strongest. Just as men who are temperamental enough to picture life naturally seldom qualify in commercial procedure, so the good business man has a limited view of what is really artistic. He feels more sure of the commonplace, and he is often jarred by what is strikingly original. A bull in a china shop is an artist in commercial life or a business man in artistry, *as a rule,* but either may learn—almost any man of intelligence can adapt himself to his circumstances by keeping thoroughly posted on developments in his situation.

One of the first things to consider is whether the story has its roots in human nature and social environment. The best drama is that which reflects modern sentiment, whether in modern or ancient setting, and provides inspiration for all classes of people. A story without a message is a story without a punch. Put the message down in cold type and study it. If it is offered in defense of a creed, or of a senseless fad, it has no appeal to the greatest number, nor to those who wish the greatest number the greatest good.

The theme of a story, however, may be all the stronger in that it protests against conditions which we have learned to tolerate, particularly against evil forces which seem to endure in our political and social conditions, and it may well be worth a trial. The best plays are those in accord with advancing ideals along the lines of what is known to be scientifically true. The worst are those which tend to perpetuate what has been false and misleading in the past.

The setting may be of any time and of any country if the main idea is up to date and in accord with the truth. Consider the Galsworthy play "Justice," now attracting general attention. It is decidedly British in background and treatment, but it depicts an almost universal attitude of humanity against its erring members who have to atone for their sins in prison and pay the penalty a second time if they dare attempt their own redemption. The plea for compassion is in full accord with modern enlightenment and bound to endure until its object is accomplished. In spite of this, according to Mr. Galsworthy, a well-known American jurist said to him, "I don't think your play is adapted to American conditions." So much for the average jurist. *He* is becoming more or less of an unpleasant *farceur* to Americans.

We are reaching beyond stale traditions and institutions which have served *their time.* Part of the mission of the screen is to fall in line, or lead the line, for improvement in everything that pertains to our welfare as a people.

Themes of the last century, themes of a past generation, themes of last year will not do unless they conform to all that we have learned since then. On that account they are dangerous. If a story submitted for examination is false in basic principle, it should be promptly rejected, and why not apply the same rule to old plays? Why perpetuate in them what is bound to be offensive to intelligence and misleading to the great mass. The man who produces such blights on the industry may travel in steamships, but his whole natural tendency is to paddle along in a dugout. He may be greatly pleased that he is getting along so fast, but his is not the force of mind that made higher speed possible.

Secondary in importance is the establishment of character. Creative imagination is measured by the theme and significance of character more than by development—the latter may vary according to the mood and selective taste of the author. He must be able to give convincing portraiture of life to his people, especially when they are fanciful entities, "turn to shapes the forms of things unknown." It is here that his powers of observation and breadth of experience are called upon quite as much as his creative imagination. He must assimilate what he has seen and read into a believable human creature suited to his needs. Such was Shakespeare's way.

"The hastiest analysis of Shakespeare's power," says one of the ablest of modern critics, "detects alike in it and the diction which clothes it a *visualization property of magical sensitiveness.* I have already compared Shakespeare's mind to a highly sensitized photographic plate, which need only be exposed, for however brief a period, to anything in *the life around him* in order to receive upon its surface the firm outline of a picture which could be developed and reproduced at will." "Yet Shakespeare's impressions of the persons and things of his environment did not furnish his imagination with all its nourishment. There were, besides, the fancies floating in his mind."

We remember the characters created by Shakespeare quite as well as we remember the stories which established those characters. He grasped a theme from any source, transformed it to suit his day and intrusted its exposition to beings of his imagination who suited its development while embodying in themselves characteristics of universal interest. What his people did with his theme constituted his plot.

It is a fault of selection to lay undue stress upon plot. It would not be easy to make a synopsis of "Hamlet"—just try it—which would convey the full significance of the play. It is even doubtful whether any producer could be led by the best possible synopsis of such a story to further investigation. The mental distress and self-analysis of the leading character, wherein the deepest human interest really lies, does not respond to the demand for "action" and "situation."

It might do, under the circumstances, to assign third importance to what is really a part of the characterization, but a part so often lacking in the conduct of a cast that it can be set aside by itself, the mental science involved, the most fascinating portion of such plays as "Hamlet." The observed facts of what takes place in the mind of a character constitute the most profound and the most interesting of all character revelations. Observation and revelation of what goes on within our thoughts establishes the foundation for what is known as "Psychology."

If it be necessary to reduce judgment of screen stories to a formula, it might read thus: 1. *Theme,* whether modern, whether in accord with scientific truth, whether of general interest. 2. *Characterization,* of high importance in large plays. 3. *Psychology,* and thereafter give attention to *Originality, Structure,* and so much of *Treatment* as falls to the author of a story, his *style* of presenting his subject for ultimate treatment by the director. Better than a synopsis might be a clever preamble, which could be used on the screen, foreshadowing delicately the motif and stimulating curiosity to what is to follow in its exposition.

*Copyright, Louis Reeves Harrison.

The Roots of a New Art

By W. Stephen Bush.

EVERY once in a while a more or less distinguished highbrow scoffs at the idea that the motion picture is an art or has in itself the roots of an art. Lately there have been outbursts of this kind in literary magazines, and in the "art sections" of the daily newspapers. If we kept on ignoring these attacks on the motion picture as a purely mechanical contrivance the belief might grow that we really have nothing like art on the screen.

In a sense all art is mechanical or partakes of the mechanical. The painter, the sculptor and the musician are certain instruments which in their last analysis are mechanical. The builder of dramas, as great an artist as any, must resort to certain mechanical devices to make his work complete. Now the motion picture has elements of all the arts. You and I have seen landscapes or character portraits on the screen, the like of which are unequaled in any gallery. Rembrandt and Tintoretto, unrivaled masters of light and shade and color, have never been able to impart the element of motion into their pictures. Motion, the first and last manifestation of life, is eminently a fit subject matter for artistic treatment. We have not yet reached anything like the furthest limit of camera perfection, but we have proven beyond the peradventure of all doubt that light and shade may be controlled and imitated as much by the camera as by the brush and the palette. Just as the human power and perception behind the camera determines the use of the camera, so the power and perception behind the painter's brush determines the use of his instruments. There is art in the efforts of both—camera man and painter.

Do you believe for one moment that successful grouping can be done by a man who has not the rudiment of the sculptor's mind? Sculpture is largely a question of pose and poise. The eye of the sculptor instantaneously detects the possibilities of beauty and power in any given group of human beings. The motion picture more than statuary depends on backgrounds. The successful director must be something of a sculptor and something of a painter at the same time. Is the creation of atmosphere an artistic effort? We know it is when the effort is successful. Neither painting nor sculpture nor even architecture has the facilities for creating atmosphere which are possessed by the screen.

So much in a cursory way for the theory of the thing. What about the practice? We should like to take one of the hypercritical detractors of the screen by the hand and show him to what wonderful extent the motion picture has stimulated and improved the artistic sense and increased the artistic perceptions of the American public. We are not as a people suspected of any passionate appreciation of art. I have met poor Italian sextons living on twenty cents a day possessed of more artistic instincts and judgment than a dozen Pittsburgh millionaires. Now there is scarcely one motion picture which does not embody some touch of art. It may be crude, but it is there. Some mind gifted in artistic perception, even a trifle above the average, has put it there, and it is struggling to get into the mind of the man who sees the picture.

If there were no room for artistic expression on the screen would the greatest actors and actresses of our day have come before the camera? There is such a thing as an artistic conscience, which defies mere offers of money. I do not believe that Forbes-Robertson or Sothern or Hackett or even lesser lights would or could consent to desecrate and mock their art just for the sake of a little easy money. No amount of specious argument will induce a great artist to sell his soul and all his God-given talents for money against his better instincts. The great men I have named and many more whom I might name felt in their innermost hearts that the motion picture is a real and precious medium of artistic expression, otherwise they would never have been attracted by it.

The motion picture is the most popular and therefore despite all carping critics the most useful of all the arts. It makes good in the realm of art the old political and economic maxim: The greatest good for the greatest number.

A Note of Warning to Producers

By W. Stephen Bush.

IN a recent conversation with an American prominent in British film circles for many years the question was brought up whether upon the conclusion of peace in Europe conditions would revert to a normal basis. I ventured to hope that the new British import duties on films might be abolished or at least substantially reduced. My friend laughed at the idea. "Have you," said he, "calculated the interest on the British war debt? The Government of Great Britain will need the film tax for many years to come." At the same time word comes from Germany to the effect that all foreign films are barred by imperial decree. The Government of Italy is for some reason best known to itself putting obstacles in the way of the export of film. The sale of American made films in England has notoriously decreased. The palmy days of 1912 have gone never to return.

From time to time I see articles in the French motion picture journals and in the French secular press as well agitating against American films. For stating these obvious and palpable facts I have recently been taken to task by an esteemed British contemporary and by a distinguished French contemporary. I suppose the nervous tension now prevailing in Europe is beyond our power to understand.

What we on this side are naturally concerned about is the future of the American-made film in Europe. Let us be candid with ourselves. The prospects are not any too bright. We must look for other fields to conquer and there is no doubt whatever that these fields lie to the South of us right here on our own hemisphere. Having absorbed this fact the next big fact to be assimilated is this: The Latin-American market is not going to come after us. True, so great has been the need of films in our sister republics that at this moment there are several buyers for the South American market "in our midst." Some of these buyers describe the Latin-American market as a sad and hopeless proposition. "You can't sell more than four copies to save your life," laments one; "your American ideas don't go with us," says another. A third man will tell us that France and Italy have preempted the Latin-American market for at least a generation or two.

The real facts collected by impartial and disinterested persons are quite different. The motion picture theatres of Argentine and Uruguay and Brazil and Chile and Peru are fully up to our own average and in some cities like Rio de Janeiro and Buenos Aires the number of high-class motion picture theatres is exceptionally large. The prices of admission are at least ten per cent higher than ours. In taste and culture and refinement the audiences in the big cities of South America are, to say the least, the equal of our best.

Why is it then that but a miserable twelve per cent. of the films used in South America are of American origin? The answer is simple enough. The business in Latin-America outside of Cuba, the West Indies and Central America is controlled by two monopolies. These monopolies are making huge profits year after year and

they have not the slightest desire to share their good luck with the Yankees. They are not at all interested in American films, in fact they don't care whether the American film comes south or stays north. With the most primitive implements they are reaping a wonderful harvest, why should they look around for improved machinery? Whether they are right or wrong the American producer who sees the gates of Europe slowly shutting in his face ought to get to work and enlarge his market in the new field. He will never be able to do it at long range. He must invade South America. If the profits of the monopolies now controlling the market are any criterion he ought to quadruple and quintuple his output for South America with any sort of persistent and intelligent effort.

THE MOVING PICTURE WORLD, through its Spanish edition Cine-Mundial is in close touch with this market, it is not only a splendid advertising medium but it is in a position to render exceptional service to any producer contemplating an invasion of Latin America. Write either to THE MOVING PICTURE WORLD or to Cine-Mundial.

Remember Projection Day

IT IS of the utmost importance that you be present at Madison Square Garden at 2.30 P. M. Wednesday, May 10, to hear an address by F. H. Richardson on practical projection.

This address is one you cannot afford to miss if you are interested in the welfare of the moving picture industry, and the improvement of the performance in your own theater.

Mr. Richardson is not a new comer amongst us. For almost seven years he has been the recognized authority on matters pertaining to the practical projection of pictures. For almost seven years his entire time and energy has been given to the study of projection. He is in intimate touch with thousands of exhibitors, and moving picture machine operators, as well as exchange men and producers, and this fact has given him exceptional opportunities for the acquirement of expert knowledge.

We believe that the exhibitors of New York and vicinity could not in any possible way expend an equal amount of time to better advantage than by listening to Mr. Richardson's address, which will be amply illustrated by large drawings and photographs.

Remember the time and the place; Wednesday, May 10, at Madison Square Garden.

PICTURE PLAYERS JUBILEE PLANNED.

Under the auspices of the Motion Picture Exhibitors League, New York branch, plans are being formulated for an All Star Movie Jubilee, to be held at the Hippodrome on Sunday, May 21. It is stated that the receipts will be donated to the Actors' Fund and for the fight against censorship. Arthur D. Jacobs has been engaged to complete the arrangements. Mr. Jacobs says that many manufacturers have announced their willingness to take part in the entertainment.

BARRY RESIGNS FROM POWER'S.

William (Bill) Barry, one of the most popular and best known men in the motion picture industry, former secretary of the Screen Club, and for the past several years advertising manager of the Nicholas Power Company, manufacturers of motion picture machines, has announced his resignation to take effect May 1. Mr. Barry has secured an interest in the Monroe Press, an old established printing house, and judging from his work while with the Power's Company, the success he merits will be no doubt assured.

MAIGNE WROTE IT.

Recently credit was given Samuel Greiner for the authorship of the Rex subject, "Their Anniversary," released April 30. Charles M. Maigne declares that he is the author of the scenario and that the credit has been wrongfully placed.

Grand Central Palace Opens

Exhibitors' Exposition Starts Under Splendid Auspices—Exposition Hall Well Filled.

THE Third International Exposition of the Motion Picture Art, under the auspices of the National Exhibitors' League of America, opened on Monday afternoon, May 1, at the Grand Central Palace, New York. Without exception it is the largest and most elaborate affair ever presented by the organized exhibitors. The exhibition hall at the Palace is filled with exhibits, which represent every big producing firm in the country. These firms will present personally to the public at their booths many of their big screen stars.

Monday was Allies Day and under the direction of the British Relief Association. The patronesses included Mrs. Whitelaw Reid, Mrs. Edwin Gould, Mrs. Frances Hodgson Burnet, Mrs. Bradley Martin, Mrs. E. H. Harriman, Mrs. Harry Payne Whitney, Mrs. Orme Wilson, Hon. Gifford Pinchot and others. The reception committee today who welcome the visitors are Major Louis Livingston Seaman, president of the committee, chairman; C. K. F. Andrewes, Mrs. Percy H. Darbyshire, Mrs. Oliver Herford, Miss May Noulton, Mrs. Walter Mulliner and Cecil N. Ponsonby. Exhibits of the latest medical and surgical appliances used at the front are demonstrated by uniformed nurses.

The exposition opened officially at 2 o'clock with a brief address by B. A. Rolfe, managing director of the Strand. The Strand Orchestra of more than sixty pieces furnished the music. Many notable fetes are to be seen.

The amateur scenario, a prize of $100, was won by David Schechner of 30 Pitt street. His scenario was entitled "His Daughter's Sacrifice." Honorable mention went to Benj. Barrish of 1447 Wilkins avenue, Brooklyn, with a scenario entitled "The Regeneration."

The men in charge of the exposition have planned a series of agreeable surprises for those who attend. From the inception of the idea of holding these expositions, they have meant more perhaps to the motion picture industry than anything else attempted. This year no expense has been spared and everything has been arranged without view to limit of any kind.

Lee O. Ochs, president of the Exhibitors' League of America, declared:

"We will present for the approval of the public this week the greatest motion picture exhibition ever attempted. There has been nothing left undone, and there will be nothing to wish for when the doors of the exposition are thrown open Monday morning. We have had wonderful co-operation from the manufacturers and big producing companies and we desire to thank them publicly for their support.

"In point of beauty, completeness and also for surprises and entertainment, this affair will go down into history as having been the greatest ever produced."

The members of the various committees express themselves as more than pleased with the way matters have shaped themselves during the past week and with what they will be able to offer to the public next week.

When the exposition is formally declared open, the crowd will at once plunge into a wealth of gaiety and frolic. It is expected that from early morning until late at night there will be a ceaseless flood of mirth and pleasure.

The Week's Program.

The program for the week follows:
Monday—Allies' Day.
Tuesday—Jewish War Sufferers.
Wednesday—German Red Cross.
Thursday—Cripples' and Orphans' Day.
Friday—California Day and Frolic Night.
Saturday—Actors' Fund Day (motion picture).
The committees are as follows:

Jewish War Sufferers—Felix M. Warburg, chairman. German Red Cross—Louis Weickman, executive secretary of German Red Cross of America, chairman; Karl Neuhoff, Christian Froeb and Chris Rebahan. Allies' Day—Mrs. Oliver Herford, chairman.

Executive Committee—Lee A. Ochs, Louis F. Blumenthal, Benjamin Lyons, I. Hartstall, Samuel Trigger, William Hilkemeier, Gus Koenigwald, Charles Haring, Otto Lederer, Charles Steiner, Max S. Oestreicher, John J. Wittman, Henry Cole, John Bolte, Abe Coleman, Frank Peters, D. Newman, H. Newman, Sam Suchman, J. J. Haggerty, A. Bauernfreund, D. Picker, N. Goldman, William Brandt, Ben Tittle, Louis Lavine, John Manheimer, Sam Lesselbaum, Julian Loeb, William Hollander, J. C. Mooney, R. Israels, J. Foster, C. Schwartz and M. Glynn.

Board of Trade Show Opens May 6

List of Concerns Who Will Be Represented at Madison Square Garden a Long One—Arrangements Complete for Entertainment and Edification of Public.

ON Saturday, May 6, at 3 o'clock the exposition of the Motion Picture Board of Trade of America will open at Madison Square Garden, and continue daily, from 11 A. M. to 11 P. M., until and including Sunday, May 14. The exhibitors are giving their support and co-operation to the Board of Trade Show and will be in attendance daily after the close of their own exhibition at the Grand Central Palace, all differences between the two organizations having been satisfactorily settled as announced last week. All the exhibition space at Madison Square Garden has been sold. The exhibitors include the Universal Film Manufacturing Company, Mutual Film Corporation, Vitagraph Company of America, J. H. Hallberg, Jesse L. Lasky Feature Play Company, Paramount Pictures Corporation; Famous Players Film Company, New York Morning Telegraph, Nicholas Power Company, Fox Film Corporation, International Film Service, Houston (Texas) Chamber of Commerce, Motion Picture News, National Cash Register Company, Bell & Howell, Simplex Photo Products Company, Typhoon Fan Company, Motion Picture Magazine, Eastman Kodak Company, Acme Lithograph Company, Novelty Slide Company, Motography, Westinghouse Electric & Manufacturing Company, Cooper Hewitt Company, Motion Picture Appaatus Company, National Carbon Company, Universal Electric Stage Lighting Company, Los Angeles Chamber of Commerce, Moving Picture World, Unicorn Film Corporation, Kinetikartoon Company, Children's Program Society, Essanay Film Manufacturing Co., Lubin Manufacturing Company, Selig Polyscope Company, The Recitagraph Company, Chicago; Animated Target Company, Skee Ball Company, Japanese Floral Features Company, Wisconsin Seating Company, Self-Raising Seat Appliance Company, W. J. Madden Candy Company, Film Fire Protection Company.

Many manufacturers and "last hour" exhibitors are now trying to obtain space, and efforts are being made to provide accommodations for them in other sections of the building, the Arena and the first balcony spaces all being taken.

Special importance is attached to the many business discussions and trade talks that will be held daily during the exposition that are designed to insure a closer co-operation among the various branches of the industry in future work for its advancement and development. This has always been the purpose of the Board of Trade conducting an exposition, though ample provision has been made to attract the general public and special features have been provided for each day in addition to the making of pictures in a specially constructed studio, the showing of the biggest and best first runs, a monster band and orchestra for concerts and also to provide music for the dance floor that will be open to the public as well as to the actors and actresses from the companies of the various film producers who have exhibits in the show.

Each day of the exposition has a special designation, as Exhibitors' Day, Manufacturers' Day, Distributors' Day, California Day, Bankers' Day, Fire Insurance Day, and Board of Trade and Bureau of Standards Day. In conjunction with the questions considered the exposition's progam includes a Fashion Day and a Society Day, each of which is becoming a new and important factor in the motion picture field.

Few, if any subjects, are of more interest to the exhibitor or theater owner and the manufacturer of films, than the insurance problems, fire appliances and safety devices, construction of studios, vaults, inspection rooms, the general reduction of fire risks and insurance rates, and the securing of better protection against accidents and property loss in studios, exchanges and theaters. All these matters will be considered on Fire Insurance Day and discussed by experts, including New York Fire Commissioner Robert Adamson and Chief of the Fire Prevention Bureau Hammitt.

The importance of financial support to any industry is too generally recognized to call for any explanation of Bankers' Day, when subjects of interest to the film industry will be discussed by members of the American Bankers' Association.

In the list of important subjects that will be intelligently discussed at the Madison Square Exposition are the "Educational Value of Motion Pictures," covering their importance in our schools and the education of future generations; the "Motion Picture Machine and Its Evolution," "Value of the Motion Picture in Crime Detection and Police Work;" "The Moralizing Force of Motion Pictures," a subject recognized and appreciated by leading clergymen; "Recruiting the Army and Navy by Motion Pictures," the importance of this field having been shown in England, and the "Motion Picture and Commercial Progress," a broad and important subject appealing to practically every branch of the industry in the world, one small sub-division of the broad subject being presented in the fact that commercial travelers in many lines are now carrying portable projectors on the road with film displaying their factories and products. The Universal Company will announce the winner of its "Handsomest Man" contest at the Madison Square Garden Exposition on Wednesday, May 10th.

California Day has been designated to commemorate the arrival of a special train of motion picture favorites who are coming to the exposition at Madison Square Garden, supplemented by members of the California Society in New York, and also of the special exhibit made by the Los Angeles Chamber of Commerce.

The general features of each day's program will be as follows: 11 A. M. to 2 P. M., pictures with pipe organ accompaniment; 2 to 3 P. M., dancing with ragtime dance orchestra; 3 to 5.30 P. M., presentation of feature pictures with symphony orchestra; 5.30 to 7.30 P. M., pictures with pipe organ accompaniment; 7.30 to 9 P. M., dancing with ragtime dance orchestra; 9 to 11 P. M., making motion pictures.

The program for the week will be as follows:

Saturday, May 6—Grand opening, 3 P. M., one hundred actors and actresses on the stage, Rialto Theater Symphony Orchestra; "America," audience joining in chorus; address of welcome, Commodore J. Stuart Blackton, president of the Board of Trade; introduction of and addresses by United States, State and city officials; official unveiling of the Motion Picture Board of Trade emblem; "Board of Trade March," composed by Samuel L. Rothapfel, Rialto Symphony Orchestra; grand parade, 1,000 motion picture stars.

Sunday, May 7.—Actors' Fund Day; famous soloists; Universal Film Manufacturing Day; feature pictures, 11 A. M. to 2 P. M., including the celebrated spectacle, "From the Manger to the Cross."

Monday, May 8.—Bankers and Business Men's Day; "Relation of the Banker to the Motion Picture Industry;" "The Motion Picture as One of America's Great Industries," John R. Freuler, President Mutual Film Company; Wm. A. Johnston, editor Motion Picture News; Society and Fashion Day.

Tuesday, May 9.—California Day, Organization of Bureau of Standards; Essanay Day.

Wednesday, May 10.—Projection Day, 2.30 P. M., Concert Hall, Nicholas Power, Vice-President of Board of Trade, presiding. Address by F. H. Richardson, "Startling Facts Concerning the $40,000 a Day Losses Incurred in Projection of Pictures;" "Projection and Projection Machines," J. H. Hallberg; open discussion; Mutual Day.

Thursday, May 11.—Paramount, Lasky, Famous Players, Morosco.

Friday, May 12.—Fox Film Corporation Day.

Saturday, May 13.—Battleship Day, Marjorie Sterrett; Preparedness, Army and Navy and National Guard Day; Picture Play Directors, Vitagraph Day.

Sunday, May 14.—Children's Day, grand finale; International Film Service.

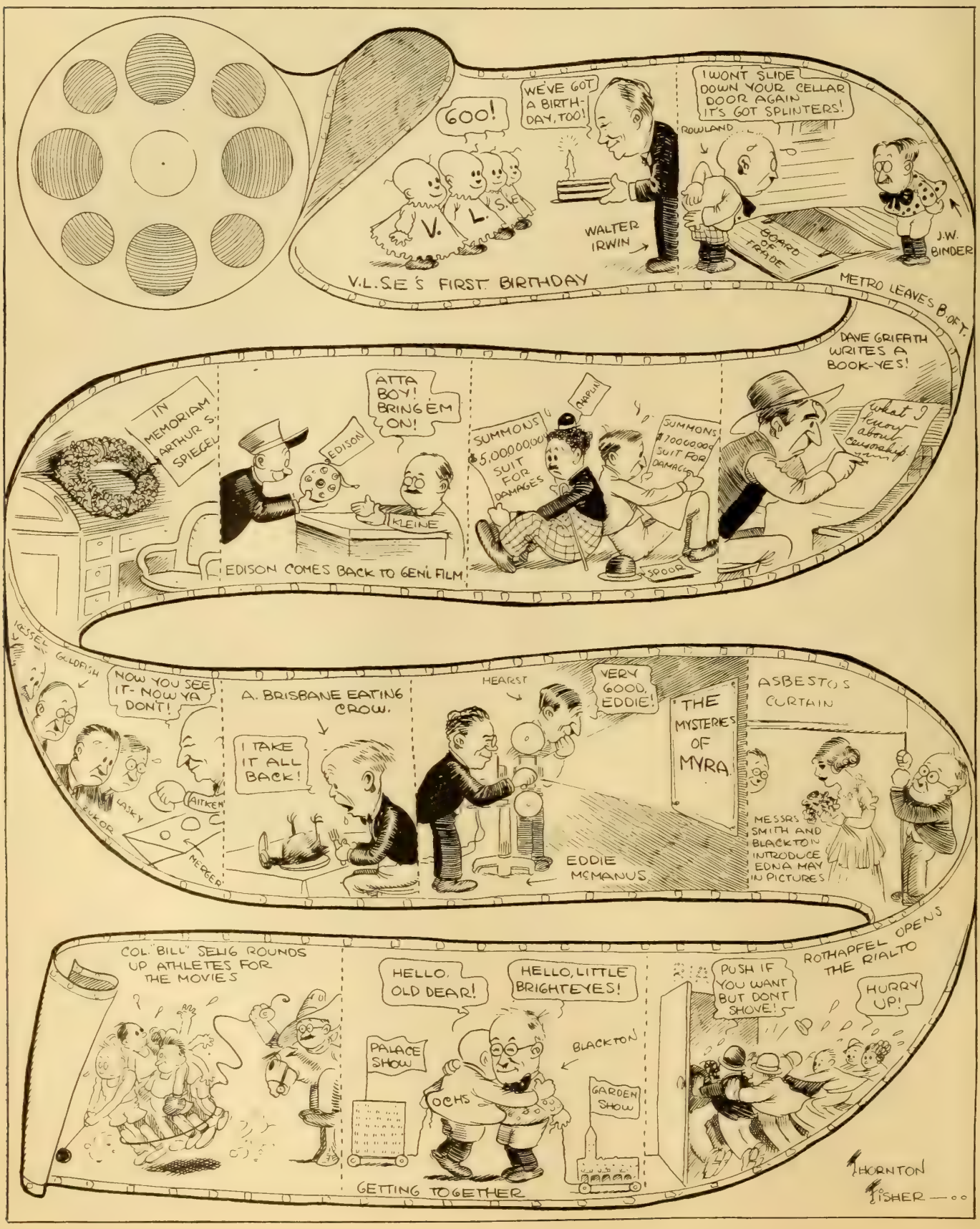
THE RIALTO FILM CORPORATION.

The Rialto Film Corporation has been organized under the laws of the State of New York, the financial backers of the institution being several capitalists of Detroit, Michigan, the majority of the stockholders of the company, however, being Messrs. I. & S. T. Goldberg, the heads of the Lillies Cigar Company of Detroit and Chicago, a concern that is rated as one of the largest cigar manufacturers of the United States. Jesse J. Goldberg is the general manager of the company and Messrs. I. & S. T. Goldberg being the president and treasurer of the corporation. The offices of the company are in the Candler building annex, 218 West Forty-second street, New York.

RUDOLPH HANDLING FEATURES.

William H. Rudolph, formerly with the Buffalo Times Film Service, resigned several weeks ago to exploit a series of war pictures. His headquarters are in Chicago, Ill.

MOVING PICTURE WORLD NEWS REEL for APRIL



Big Film Merger Under Way

Famous Players and Lasky Companies Negotiating With Triangle Heads Looking to Union of Studio Facilities.

THE latter half of the last week in April was marked by much talk of a merger between the companies contributing to the Triangle program and the Famous Players and Jesse L. Lasky companies. The story broke in the New York newspapers on the morning of Thursday, April 27, in the form of a statement from the Triangle offices to the effect that as a result of a meeting of officials of the concerns in Los Angeles the last two named companies had been merged with the Triangle Film Corporation, the new concern to be known by that name. It was stated in the announcement that the Paramount Pictures Corporation, the company through which the Famous Players and Lasky products are distributed, would not share in and was not concerned in the new alignment. This latter statement was immediately disputed by W. W. Hodkinson, president of the Paramount, who called attention to the fact that a twenty-five-year contract existed between the Famous Players and Lasky companies with the Paramount.

Those who took part in the Los Angeles conferences were Adolph Zukor, president of the Famous Players; Jesse L. Lasky and Samuel Goldfish, heads of the Lasky Company; Ad Kessel and Charles O. Baumann, of the New York Motion Picture Corporation, representing the Keystone and Kay-Bee studios; Henry E. Aitken, president of the Triangle and also of the Reliance and Majestic Companies; H. B. Smithers, of the banking firm of F. S. Smithers & Co., New York, and Oscar Gubelman, of Knauth, Nachod & Kuhne, bankers, New York. All of these, with the exception of Mr. Lasky, who makes his home at the coast, Mr. Aitken and Mr. Bauman, returned to New York on Friday, April 28. The latter two were expected in New York on May 2.

On Friday evening Mr. Goldfish issued a statement that the Famous Players and Lasky Companies would continue as formerly to release subjects bearing the names of their respective companies through the Paramount, that there had been no intention of doing otherwise, and emphatically denying that the negotiations had been concluded. Mr. Zukor issued a statement on Saturday in which he confirmed the reports of negotiations and recounted conditions that confront producers today. Mr. Lasky in Los Angeles outlined to the Moving Picture World correspondent some of the aims of the producers and bankers. The Triangle Company issued a statement, quoting a telegram from Mr. Aitken, in which he said among other things that the individual component parts would to some extent sink their identity in the new organization. Mr. Kessel would not talk; he said it was too soon.

From what has been gathered East and West it is plain that up to the present moment not a paper has been signed, although all the parties concerned seem to be optimistic that the deal will go through.

The chief aim of the new organization will be to secure the interchange of studio facilities, which will be materially enlarged, and of directors and players. The value of this will be more pronounced in the making of the unusually large subjects contemplated. As an illustration, it was pointed out that it would be possible for D. W. Griffith to direct Mary Pickford in a twelve-reel production to be staged at the big Lasky studio in Los Angeles and that the positives to be taken from the negative might be printed at the new Lasky laboratory in that city, the capacity of which is greatly in excess of present requirements. It would mean the doing of laboratory work either in the East or the West, according to convenience instead of all the Triangle printing being done in the East, as is now the case.

The number of directors in the proposed company will be fifteen, representing the bankers as well as the producers.

The actual making of pictures will rest in the same forces that are now producing the various brands. In other words, the new company will retain all the constructive and artistic brains now represented in the concerns.

One of the reasons for holding the conferences in the West was to enable the bankers to see for themselves the physical properties controlled by the various companies.

There is an intimation that Adolph Zukor will bulk big in the management of the holding company, which it is said the Triangle will virtually become.

The size of the proposed capitalization—$25,000,000 is the sum most frequently mentioned, although as high as $100,000,000 has been named—indicates even by the former figure that the new concern will not be restricted in its acquisitive activities to the brands already represented by their owners. It is a fair implication that what has become public is only a beginning.

Mr. Zukor's Statement.

"The genuine and most important object of the affiliation of film interests for which these conferences were arranged," said Mr. Zukor, "is the tremendous advantage that will thus be created for the production of bigger and better pictures. The coalition of producing facilities, equipment and staffs that would result from this arrangement would increase the efficiency of each of the companies involved in a remarkable degree. Talking for the Famous Players Film Company, I need not tell you that ever since its organization, more than four years ago, we have accepted every opportunity presented, and have constantly sought new means to produce greater and better photoplays.

"History repeats itself, even in the film business. The same unfavorable conditions that existed in the industry four years ago have returned in a larger degree today. Then the easy success that had been won by film producers had led them to lower their standards and produce such inferior subjects that the public was already becoming tired of the consistently poor merit of the average moving picture program and was deserting the photoplay theaters in alarming numbers. The Famous Players was organized at that time in recognition of this situation and with the determined purpose to raise the falling standards of screen production. Similar disadvantages have again arisen. Due to destructive competition and new detriments, photoplay merit seems again certain to be lowered. Such an affiliation of interests as is now contemplated would remove at once all the unnecessary obstacles that have so far impeded the fullest progress of the photoplay art. In the event of the culmination of the efforts to form this amalgamation, the various companies affected will retain in every respect their total individualities and inherent organizations.

"It does not acquire any particular emphasis to indicate that the recipients of the greatest benefit of such an amalgamation would be the public and the exhibitors.

"It must be remembered that the great problems of the film industry are centered in the producers. Distribution of motion pictures, like the circulation of any other mercantile product, is a mechanical process, and can be simply regulated and conducted, but the producing faction involves all the hazards and difficulties of creative art, and upon the foundations of this branch of the trade rest the structure of the entire industry. The producing of a motion picture is a work of art, subject to all the varying influences that any artistic creation is dependent upon. When the photoplay is already produced it then becomes a canned product, and in this condition falls under the head of ordinary business. The problems that confront the distributor of this product are elementary, and can be solved by the adoption of usual business methods. But a producing policy upon which depends artistic advancement and the very life or death of the industry is one fraught with constant anxieties and perplexities. It is to minimize these deterring influences and so make possible the greatest advance of the art that I have permitted the Famous Players Film Company to become an active factor in the proposed amalgamation."

COPYRIGHT INFRINGEMENT SUIT.

The Bobbs-Merrill Publishing Company, of Indianapolis, has filed a law suit charging the Equitable Moving Picture Corporation and the World Film Corporation, of New York, with an infringement of copyright of one of the plaintiff's publications. The bill asks for an injunction pending the trial of issues, for damages, to be ascertained, and an accounting. The complaint sets up that the defendants have written, projected and are showing a photoplay called "A Circus Romance," which is alleged to be a direct violation of plaintiff's rights. Situation, scenes and other portions both of the plot of the novel and play, it is charged, have been used bodily in the photoplay. The complaint does not set these alleged violations out in full, but reserves this phase for trial on the issues.

L. R. STARK JOINS METRO SCENARIO STAFF.

L. R. Stark, who has had four years experience in various lines of the motion picture industry, has accepted a position with the Rolfe Photoplay, Inc., as assistant to Harry O. Hoyt, head of the scenario staff in the Rolfe studio. Mr. Stark will devote his time to reading scenarios submitted through Arthur James, Metro's scenario editor, and also reading books that give promise of being suitable for picturization.

Grand Opera for Pictures

Victor Herbert Writes Cue Sheet for Thomes Dixon's "The Fall of a Nation."

THE troubles in Ireland lend peculiar significance to latest labors of that celebrated native-born Irishman, Victor Herbert, who is likewise America's greatest composer. President of the Friends of Irish Freedom and prominent in many other Hibernian organizations, Mr. Herbert is writing the music for "The Fall of a Nation," in the shadow of the world war and at the very moment of the long-expected Irish rebellion.

The libretto of "The Fall of a Nation," is by Thomas Dixon, author of "The Clansman," "The Leopard's Spots," "The One Woman," "The Foolish Virgin," and "The Birth of a Nation" scenario; the musical score is by Victor Herbert, composer, bandmaster, symphony director, author of the only strikingly successful American grand opera, "Natoma," and of more than forty popular operettas. The collaboration of these two master creators is one of the sensational departures of the picture season in the novel field of that which they style "cinema grand opera."

Victor Herbert.

"The Fall of a Nation" will be produced at a Broadway theater, New York, next month on a scale of magnificence commensurate with what is said to be the most costly and elaborate production that has yet come out of the Los Angeles producing district. The secret of Victor Herbert's connection with it has been closely held and is now for the first time disclosed. For the last eight months Mr. Herbert has been writing the operatic score for full orchestra, based on Mr. Dixon's carefully timed continuity story. For the last two weeks he has been revising the score, page by page, in exact accord with the screen showing of the successive reels as they have been shipped to him from the Coast. His assistant director, Harold Sanford, is in Los Angeles rehearsing musicians in the work.

Herbert was induced by his admiration for the genius of Thomas Dixon to make this extraordinary departure from his usual musical activities and to plunge into "pictorial grand opera." It cannot be too strongly emphasized that the character of this attempt is entirely different from anything that has preceded it. Herbert has written a creative instrumentation—an original contribution to the world's music—from the first bar to the last.

The famous composer comes well by his artistic inheritance. Victor Herbert is a grandson of Samuel Lover, the Irish painter, actor and author, who wrote the rollicking "Handy Andy," "Harry Lorrequer," and other stories. Born in Dublin he was educated first in his grandfather's house in London and later, both as to general culture and musical training, in Germany. He lived for many years on the Continent, then in the eighties was brought to America by Anton Seidl as concertmaster and cellist. Here his abilities rapidly developed. In addition to writing many classical pieces for the cello, piano and grand orchestra, Herbert entered the musical operetta field and with extraordinary fecundity turned out several scores of the most sparkling comic operas and musical comedies in which Francis Wilson DeWolf Hopper, Frank Daniels, Lulu Glazer, Fritzi Scheff and other favorites starred. He was for several years bandmaster of the 22nd Regiment, succeeding Patrick Gilmore, but left it to direct his own symphony orchestra. Several of his musical comedies are now on the road, and others are planned for next year.

"The Fall of a Nation," produced by the National Drama Corporation, has a thoroughly American story, and Mr. Herbert is said to be at his happiest in the operization.

Unicorn Service Now Releasing

General Manager Ike Schlank Reports Eighteen Exchanges in Middle West in Full Operation.

IKE SCHLANK, general manager of the Unicorn Film Service Corporation, last week returned from a trip through the Middle West. Mr. Schlank reported the complete formation of eighteen exchanges now ready to handle the weekly program of twenty-one reels. As was stated last week these are to be in one and two reels, evenly balanced between drama, comedy and western subjects.

J. A. Eslow, formerly New England manager of the Universal and now Western manager for the Unicorn, has started for the Pacific Coast and will immediately begin the work of rounding up a competent staff of office managers. Fred B. Murphy, formerly of the United Film Service of Boston, has been appointed Eastern division manager of the Unicorn.

Mr. Schlank, long time showman and exchangeman of the Middle West, has again left New York for a visit to the South. His trip will include stops at Washington, Atlanta, New Orleans and Dallas. In these cities he will endeavor to have working organizations by May 15.

The officers of the Unicorn are Leslie R. Palmer, a member of the Federal Reserve Board, president; J. A. Coran, vice president; Ike Schlank, vice president and general manager; Alwyn Ball, Jr., prominent New York real estate operator, treasurer; J. A. McKinney, formerly a director of the Universal Film Manufacturing Company, secretary.

At the headquarters of the Unicorn, 126 West Forty-sixth street, it is said that the exchanges so far opened are in full blast.

At Leading Picture Theatres

Programs for the Week of April 30 at New York's Best Motion Picture Houses.

"David Garrick" at the Strand.

AS ITS contribution to the Shakespeare tercentenary the Strand Theater, for the week of April 30th, offered a film adaptation of the play "David Garrick," a Pallas-Paramount production, which features Dustin Farnum. Garrick, it will be recalled, was one of the foremost actors of his era. The time of the action is 1742, and for the taking of the picture the old Drury Lane Theater was authentically reproduced. The same care was given to the costuming of the play.

Other features for the week were a comedy, a cartoon comedy, and the latest news in pictures. The musical program included a solo by William F. Myers, solos by Grace Hoffman and Bruce Weyman, and a special overture by the Strand Concert Orchestra of thirty pieces.

"The Moment Before" at the Broadway.

Pauline Frederick, in the latest Famous Players Paramount picture, based upon Israel Zangwell's "The Moment Before," appeared at the Broadway theater. In this photoplay Miss Frederick adds a new role to her screen repertoire, that of a gypsy maid. The opening scenes show a titled English woman who has an intense fear of the noon hour. When her husband is killed, the Countess goes to church, arriving just before noon. Suddenly the bells peal forth and the woman falls prone upon the floor, her hand stretched forth as if to shut out a terrible vision. Then the scene fades out, and the woman has sloughed off twenty-odd years and is a gypsy. The film goes on to unfold the story of the past, as it looms before the distracted eye of the Countess. The usual comedy and news films were also on the program.

"The Bugle Call" at the Rialto.

"Buster" Collier, the star of a Triangle picture at the Rialto, and a son of the comedian, William Collier, appeared in a stirring military drama, "The Bugle Call." Thomas H. Ives produced the picture, and has indulged his panchant for Indians, soldiers, rough riders and border characters, in this touching story of a lonely frontier army post. Little "Buster" plays the part of the motherless son of the commanding officer. It is a consistant story of pronounced human interest, with a vein of comedy running through. Features of the topical and educational series were a visual history of the development of the dance in Spain, and a study of the little-known, rock-bound island of Corsica.

Closing of the Knickerbocker.

The Knickerbocker theater closed its doors Saturday night, April 29, as a motion picture house, the first showings of the Triangle Film Corporation having been transferred to the Rialto. Next September the Knickerbocker will return to the form of entertainment with which it was first identified.

Actors' Fund Activities

Fund Day at the Palace and Garden Exposition—What the Various Cities are Doing for the Cause.

AT the first great combined motion picture trade carnival in America at Madison Square Garden and Grand Central Palace, and the final grand fireworks of the two shows will be one day in each devoted to the Motion Picture Campaign for the Actors' Fund. The money obtained from the two expositions on these days will be contributed toward the $500,000 donation of the film industry for the million dollar endowment of the Actors' Fund of America.

Committees for the motion picture campaign for the Actors' Fund, are booming this worthy charity everywhere and Samuel Goldfish, chairman, is daily receiving encouraging reports from hundreds of little towns as well as big cities throughout the United States. Already nearly two thousand theater owners and exhibitors have pledged themselves to donate 10 per cent. of their gross receipts on May 15, National Motion Picture Tribute Day, and, it is expected that over eleven thousand exhibitors will have signed up. Aaron J. Jones, of Linick, Schaefer & Jones, Chicago, chairman of the Chicago committee, expects 400 theaters in Chicago and vicinity to respond favorably and indicates that his committee will send a check for $100,000 to the National Campaign offices. Special tribute performances and grand balls are being given in all the large cities from coast to coast and on Sunday, May 14, one of the big Boston theaters will be the scene of a great function held for the campaign. Other large affairs are taking place within the next few days in Philadelphia, Buffalo, Omaha, San Francisco, New Orleans, Detroit, Seattle, and Dallas, Tex., and the Grand Tribute will take place at the Metropolitan Opera House, New York City, on Tuesday, May 16.

In keeping with Mr. Jones's $100,000 boast, Mark M. Leichter, secretary of the branch committee which is booming things in the City of the Golden Gate, sends this message to Mr. Goldfish: "You can talk about the East, but—but, well, just watch the West."

In Pittsburgh the committee, headed by Al W. Cross, are meeting with such official appreciation and sympathy that it is expected that the Mayor and Common Council will allow a temporary lifting of the hard and fast Pittsburgh Sunday ban and permit shows in the better class motion picture houses on the Sabbath with collections instead of paid admissions. All the money taken in over actual expenses at these performances will go to the cause.

The Pittsburgh Screen Club is circulating broadcast at 10 cents each tickets which will be accepted as admissions to any of the principal motion picture houses in Western Pennsylvania and West Virginia between now and July 1. The dimes collected in this manner are being sent to the fund. The tickets are printed to show the object of the plan and thus make effective advertisement of the campaign.

The grand ball, which is being given in Philadelphia in connection with the various activities for the cause, is to be as great a social success as it will be a financial one. The committee of patronesses includes such names as Mrs. Cornelius Stevenson, Mrs. William Yorks Stevenson, president of the Plays and Players Club; Mrs. Samuel Chew, president of the Charlotte Cushman Club; Mrs. Otis Skinner and Mrs. R. Emmet Hare.

The Boston campaign is being sponsored by the best people in the city, and various functions which are to be held to boost its contribution to the good work. An energetic committee of film and newspaper people is headed by Moe Mark of the Strand theaters. He is assisted by George K. Robinson, Al Newhall, Salita Solano and Harold D. Valpey. Mayor Curley is the honorary chairman of the committee, and Governor McCall is expected to head the honorary committee for the grand tribute performance on the Sunday preceeding National Motion Picture Tribute Day. A grand motion picture ball is also to be held in Boston, at which a unique scheme of prizes and surprises has been devised. At the grand tribute matinee a succession of "personal appearances" is being arranged in which Nat Goodwin and Pauline Frederick, both natives of the city, will appear.

The Buffalo Screen Club is behind the activities of that city, and the principal theaters in Buffalo are advertising its grand ball with special announcement slides and all the hotels, restaurants and cabarets are selling tickets for it. This affair will be held in Elmwood Music Hall, the mecca of all such doings, and the Seventy-fourth Regimental Band and Schultz's Orchestra (one of the best in Western New York) will play alternately. Here also there will be important "personal appearances" of favorite stars of the screen. The picture house managers have rallied to the support of this undertaking in a fashion which will be long remembered. It is from them that the backbone of the $500,000 canvass must come and they are supplying it with a will and enthusiasm which not only does them credit but has outdone the expectations of Mr. Goldfish and his associates on the National Executive Committee of the campaign. More numerous every day are the responses to the official appeal coming in to headquarters reiterating the offer to give more than the 10 per cent. asked on national picture tribute day. This spirit can but find a responsive chord in the hearts of the general public.

Clement Easton

ON ANOTHER page of this issue will be found an article on the Superman of pictures, entitled "What to Photograph—A Prophecy," written by Clement Easton, recently directing for Essanay at Chicago.

This timely foreword comes from the pen of a quiet man who has not been much in the limelight, but who has been producing and thinking for the past four years. In that short period Mr. Easton has thoughtfully gone about placing his mark on the product of the Edison, Universal, Thanhouser and Essanay concerns. He has not made any particular stir in his field preferring rather the form of expression which is the result of careful study to the more sensational and ephemeral. However, the strictures of present day working conditions extant in the most of our studios have developed Mr. Easton into what might be termed a militant, and today he stands out for better creative work which comes only through better producers.

Clement Easton.

As a soldier of fortune, who has won and lost his full share of opportunities only to find his fit place at last among the practicing exponents of this new art, Mr. Easton issues a call to the capable doubting Thomases to throw in their measure of brains toward bringing forth from a jumble of clap-trap, quasi-realism and illiteracy in screen offerings those possibilities on which a new art may be founded.

After a much needed rest in his Staten Island bungalow, we hope Mr. Easton will again be found producing the better pictures.

CHANGES IN V-L-S-E EXCHANGE STAFFS.

The promotion of J. C. Kendall from booker to salesman is announced by Manager C. E. Holah of the Cincinnati branch office of the Big Four. Mr. Kendall has earned an enviable reputation by his sales promotion work, and during several years spent in the motion picture business has accumulated a fund of experience likely to prove of great value to him in the future.

At the Dallas office the engagement of J. A. Steinson as salesman has caused widespread satisfaction among the trade. Prior to his joining the Dallas staff Mr. Steinson was an exhibitor at McAlister, Oklahoma, and booked V-L-S-E features at his theater. Having a large circle of acquaintances among the Oklahoma exhibitors, he will be held responsible for that territory, in which it is confidently expected that he will reap rich results.

GENERAL FILM COMPANY, INC., MOVES.

The General Film Company, Inc., has moved its headquarters from the Fifth Avenue building to the Passavant building, 440 Fourth avenue, corner of 30th street, where the top floor has been entirely remodeled, with a view of providing the necessary requirements in the way of space for the different departmnts.

The branch office of the General Film Company, Inc., will remain at West 23d street.

H. O. Davis Talks System

General Manager of Universal City Describes Some of the Innovations He Has Brought to Industry.

THE making of pictures can be systematized to a greater extent than can the making of anything else, or at least equal to it, declares H. O. Davis, the second vice-president of the Universal Film Manufacturing Company and general manager of Universal City, which is another name for the West Coast studios of the company. Mr. Davis has been in New York for three weeks on business of the Universal, chiefly, he said, for the acquisition of stories. Mr. Davis was talking with a World man who had called on him at the home office of the Universal. The head of the big studio is a man of genial personality. You don't talk with him a minute before you feel that here is a man who can't see the "temperamental" stuff, who believes that actors and directors should be willing to acquiesce in the same general business rules that obtain in all well-regulated establishments.

H. O. Davis.

Mr. Davis admitted that there had been misgivings on the part of the more prominent of the factors making up the working forces of Universal City following the installation of his methods for the making of pictures. The general manager believes the initial reluctance, even opposition, has been changed—that now the employes of Universal City, the directors especially, are convinced that the Davis system has resulted in all-around benefit; that it is in the interest of the director as well as of the company, in the interest of efficiency as well as of economy. Today the cost of a subject is estimated before a scene is taken. Mr. Davis states that the result in a period of two months, covering 100 pictures, shows a variation of but 5 per cent. from the first estimate of cost, which he believes an accomplishment that may favorably compare with work along other and radically dissimilar lines.

"In the making of pictures there has been and is now being spent a lot of money that never shows on the screen," said Mr. Davis. "I believe in putting 99 per cent. of that cost right on the screen. My first aim has been to have the stage prepared for the director—as he wants it, where he wants it, and when he wants it. The director should be able to concentrate all his faculties on his story, his mind free from worry over details that can better be attended to by others. His players should live their parts while the picture is in the making, and that making should proceed so smoothly and rapidly as is consistent with quality work that the story is always uppermost."

Mr. Davis called attention to the fact that he had been able not only to control cost but also to improve quality. When he took up the position of general manager of Universal City last December his first move was in the property room. Everything was indexed and a place provided for it. The classification extended over every phase of picture-making right up to the director and then stopped, the idea being to relieve him of responsibility. He is able to think of his story, to dream of it.

On the production side the entire force of the Universal was thrown into one stock company, breaking up the system of each director having his own group of players. Each director and his company are chosen with regard to the subject to be filmed, with an eye to adaptability and types. When a story has been selected it is put in work in the continuity department—which is the successor of the script department. Upon completion it is discussed by the construction department, the director and the art director, its cost estimated and submitted to Mr. Davis for his O. K.

When the director steps upon the stage in the morning everything is prepared for him to "shoot." The construction department, much of the work of which is done at night, has taken care of that. The property room has placed upon the stage the things requisitioned. The dressing squad takes hold, the expert drapers, the picture hangers, the rug men, each to their division of the work, following the specifications of the property sheet and the scene plot. When all is finished the art director inspects and approves. Throughout the making of the picture the construction department is working with the director, anticipating by as many as forty-eight hours sometimes his requirements. Every morning Mr. Davis knows the progress up to the night before of every picture and its cost to that hour. Each night the construction department examines all scenes taken during the day.

One of the results of these innovations, Mr. Davis pointed out, is that where formerly five to six weeks were devoted to the making of a five-reel picture it is now accomplished in from fourteen to nineteen days. Where there were twenty-six companies at Universal City there are now sixteen. These will be increased to twenty. Where formerly directors were saying, "It can't be done," not only are they now contented, but applications are coming in for positions as directors.

"I don't believe," said Mr. Davis, "that after two or three months' trial of this system any of the directors voluntarily would return to the old haphazard way of doing things. I believe also that by reason of this system we are making pictures at Universal City as good as or better than are being made elsewhere. We are going to increase the quality. We must do so, for critics are being made every day. The public is all the time getting more exacting in its picture requirements.

"What have I been doing in New York? Buying stories. I think the story is the most important thing around a studio. It is the foundation of the picture, and not enough attention has been paid to it. We won't start a subject unless we are satisfied with the story. I have bought between forty and fifty. We have definite ideas as to the kind of stories the public wants and that is the kind we are buying—good wholesome tales of everyday life. We are manufacturing emotion, laughter and tears—that is what we have to sell; and forced situations do not sell. We are trying to put on the things that will sell.

"Yes, we have merged our script department into the continuity department. We are trying to get away from the story which is written under stress. Our former staff writers are now fixing up the stories we buy. Of course, if one of them feels like writing a story, if he has really got one in mind and has the time to do it right we will take it. But we are seeking the fresh viewpoint, we are trying to keep as far away as possible from the hackneyed."

Patents Company Sued Again

Included With General Film and Others in Action Commenced by Theater Film Service of San Francisco.

SUIT has been brought in the United States District Court by the Theater Film Service Company of San Francisco against The Moving Picture Patents Company, General Film Company, Vitagraph Company of America, Biograph Company, Edison Manufacturing Company, Thomas A. Edison (Inc.), Kalem Company, Pathe Freres, Lubin Manufacturing Company, Gaston Melies, George Kleine, Essanay Film Manufacturing Company, Selig Polyscope Company, Armat Moving Picture Company, Frank L. Dyer, Henry N. Marvin, Jeremiah J. Kennedy, William Pelzer, Jacques A. Berst, Albert E. Smith, Sigmund Lubin, William N. Selig and George K. Spoor, in which the plaintiff sues for $600,000 triple damages on an alleged damage to its business of some $200,000 since 1910.

The plaintiff company was incorporated in 1909 and was for years thereafter engaged in shipping and receiving films all over the Pacific coast and other parts of the United States. It did business under regular license with the ten firms and persons complained of and was in he open market for business. There was no interruption of its business with customers and the various manufacturers until late in 1910, when the license was cancelled without notice by the General Film and Moving Picture Patents companies.

The defendant companies are charged with being an unlawful combination in restraint of interstate commerce and it is set forth that the licensed manufacturers and others are wholly in ownership and control. In asking for relief the plaintiff cites the decision in the case in the Pennsylvania district wherein the United States sued the Patents company under the Sherman and Clayton laws as an unlawful combination. Palintiff claims all rights under the Clayton law and asks triple damages of $600,000.

GERMAN TRADE NOTES.

THE Reichskanzler's announcement prohibiting the importation of numerous dispensable articles among which heading celluloid is included, is causing much agitation throughout the local film industry. The object of this measure is to raise the standard of German money in foreign countries as the more goods that other countries buy from Germany and the less that Germany is forced to purchase from outside sources, so will the money rates on German currency be raised in foreign countries. The Reichskanzler reserves the right to make exceptions to this rule and has already notified custom officials to permit some limited amounts of film in values from fifty to five hundred marks to be admitted. Goods which were paid for previous to this ordinance may also still be brought into the country.

* * *

It is rather doubtful if the object desired, i. e., the raising of the German money standard in foreign countries, will be greatly assisted through the prohibition of film importation as from the following figures may be seen that even in peace times the import from the present neutral countries was not very great.

* * *

In times of peace 142,600 kilograms of films were imported into Germany, including 128,300 kg. from America via England, 6,600 kg. from Denmark, 3,200 kg. from Switzerland, and 4,500 kg. from Austria. The exportation amounted to 65,700 kg., of which amount 5,400 kg. went to Denmark, 2,700 kg. to Holland, 25,400 kg. to Austria, 4,400 kg. to Switzerland, 4,000 kg. to Spain, and 23,800 kg. to America.

* * *

The importing houses will naturally be the ones most affected by this ruling, some of them will probably have to close their doors. On the other hand, the German manufacturers will be greatly benefited by this decree, as they will now monopolize the home market. The local film producers will also be compelled to make more single-reel subjects as the country has hitherto depended almost entirely upon America and Denmark for these vital parts of a program.

* * *

The manufacturers are perfectly satisfied with the new ruling, whereas the importers and a majority of the theater owners are opposed to the measure. This was evidenced at a special meeting of the Society for the Protection of the General Interests of the Cinematograph and Allied Trades, which was called together to discuss the new decree. Among those who spoke against the measure was Oscar Einstein, Carl Laemmle's German representative, whose business stands to be greatly impaired. After thoroughly discussing the question the Society finally passed a resolution greeting the import prohibition as a measure for the national welfare but desiring that the decree be annulled so far as the allied countries are concerned. Pressure is now being brought to bear upon the Reichskanzler to change the law as embodied in the above resolution.

* * *

General-Manager Skaarup of the Fotorama Film Company, Copenhagen, and Mr. Josef L. Loris of the A-Zet Film, Vienna, are in town purchasing films for their respective firms. Among the large number of subjects bought, these gentlemen have also secured the rights for the Atlantic Film Aarhus's latest feature, "Das Spiel ist aus," Mr. Skaarup for Denmark, Sweden and Norway; Mr. Loris for Austria-Hungary and the Balkans.

* * *

Richard Oswald's screen adaptation of "The Tales of Hoffmann," which played at the Marmorhaus fully came up to all expectations. A large array of Germany's best photoplay stars, beautiful decorations, picturesque exteriors taken in old romanitc Jena, and a carefully treated scenario earned the universal approval of public and press.

* * *

The Kammerlichtspiele showed the Nordische film, "Das jungste Gericht," a remarkable film in every respect, embodying stirring sensational scenes, excellent acting and superb staging. The film is one of the most perfect ever seen in this country.

Joseph Delmont, film director, journalist, and world traveler, who is well known in American film and theatrical circles, returned to the Italian front after a few weeks furlough spent in Berlin. Mr. Delmont, an Austrian by birth, served at the outbreak of hostilities as a volunteer in the German army throughout the campaign in Poland and was later called to the colors by his native land where he is at present officer of a machine gun corps.

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The Spanish dancer, Rita Sacchetto, who also stars for the Nordische Company, was engaged to personally appear in a provincial theater. It was necessary for the theater manager to apply to the town council for a concession permitting the dancer to perform. One member of the board objected to Miss Sacchetto's appearance, maintaining that since the government has forbidden the importation of furs, silk and perfumes, why the luxury of a Spanish dancer? Nevertheless the council gave the desired permission with but one dissenting vote. J. A. FLEITZER.

Berlin March 10. 1916.

BEATRIZ FIGHTS FAKE SCHOOLS.

Through the enlistment of the support of Governor Hiram Johnson of California, Beatriz Michelena, celebrated prima donna star of "The Unwritten Law" and a long list of other celebrated photoplays, has started a definite movement against fake schools of motion picture acting that is expected to become national in its scope and significance.

With this end in view, Miss Michelena made a special trip to Sacramento, the state capital, and in a five-hour conference covered the situation with the chief executive. It was the first time that the evil of these schools had ever been called to the Governor's attention and he was prompt in promising his support to any action that promised to adequately eliminate it.

Beatriz Michelena and Governor Hiram Johnson of California.

Following up this advantage, Miss Michelena is now interesting the leading legislators of the state in a bill which will be brought before the Assembly and Senate at their next session, and she is sanguine in her expectations that it will be passed by almost unanimous vote. Thus far she has not found one dissenting voice to the remedy she proposes.

The plan which she herself devised in detail calls for the regulation of all schools of motion picture acting in the state by a commission appointative by the Governor and composed of recognized authorities in motion picture producing circles. Any school to operate must be sanctioned by a commission license, which may at any time be summarily revoked. The commission, after licensing a school, will be expected to keep it under closest scrutiny.

DEATH OF EMMETT A. WILLIAMS.

Emmett A. Williams, for two years cameraman with the Famous Players-Mary Pickford Company, died on Friday, April 28, at New Rochelle, N. Y., of aseptic poisoning. He was twenty-three years old. Before going to the Famous Players Mr. Williams had for six years been in the employ of the Thanhouser Company. He had been married a year and a half. He leaves a wife and three brothers.

The funeral was largely attended. Prominent among those present were Miss Pickford, Mr. and Mrs. Adolph Zukor, Al Kaufman, James Kirkwood and H. Lyman Broening, who represented the Cinema Camera Club, of which Mr. Williams was a member. There were many beautiful floral tributes.

What to Photograph---A Prophecy

The Superman of Motion Pictures.

By Clement Easton, Director Essanay Studio.

WHAT TO PHOTOGRAPH asks a question and finds a reply in the definition of the super-producer. And, the definition of the super-producer, is the man who knows **what** to photograph.

How to photograph has received its answer in the highly technical achievements shown in the motion picture of today, and is the first step out of the chrysalis toward the ultimate producer.

He who has learned **how** to photograph has learned the alphabet of this new language; has mastered the rudiments of his tongue; has made himself familiar with the grammar of motion pictures.

There is little material on the screen today which can be termed literate. I refrain from using the word scholarly. The day of the scholar of motion pictures has not arrived, though we believe we see its forecast.

Most of the screen entertainments are, in fact, illiterate.

For the better understanding of the comparisons drawn, I wish to encourage this inference that the screen product is the offshoot of literature. Very likely there will evolve from the present condition of cinematography a new art; but it will always bear a parallel to literature.

Literature is perhaps the clearest medium of expressing an author's artistic thought. At least, literature is the perfected medium most used to express ourself. And, as the screen product is the replica of the author's mind, or his perspective, so is it through the author related to that other and larger field of his expression, Literature.

Morley has set forth the definition of literature, as we understand it, in the following quotation: that class of writings " * * * where moral truth and human passions are touched with a certain largess, sanity and attraction of form."

There is no question in my mind of the ultimate classification of motion picture literature into the **dime novel, current fiction** and **standard works.** Adaptations and scientific pictures—although this latter has found a stable position for itself in educational circles and as a kind of entertainment appealing to many otherwise uninterested in the screen—are not considered.

There are changes going on in the picture industries pointing toward their respective classification as above; only there is a blindness, an indefiniteness about the change that promises to bear downward and suffocate the struggling producer in the muddy bottom of avarice.

The superman alone will rise above and stem the tide that must eventually reach its usefulness under his control.

Fortunately, we learn quickly. There is already a tendency to recognize individual ability. This is largely due to the scarcity of good picture material; and we turn for new to the few men who know **what** to photograph. The field is limitless. There is a veritable continent lying in wait for the De Sotos, Columbuses, Stanleys, Pearys.

The **how** of photography is a mechanical achievement and has its definite limitations. It admits of just so many combinations and effects which are apprehensible. We have a score or more of excellent technicians—men who have actually made a name for themselves in the short interval since their introduction—whose fame is only comparable to the trick photography with which they are so adept. They flash before us in a pyrotechnic bound, bow, exhibit empty hands, and lo!—a rabbit takes form and ambles away. But what was it interested us? **How** it was done. That explained, the trick repeated a few times, and we are bored.

Today the layman has reached that stage in his motion picture education where he becomes an efficient critic. The technique of the lens and the screen are no longer the mystifying things they were. We are becoming tired of artisans. We cry: "Where is the artist?" We do not want to buy a mechanical toy. We are surfeited with the babble and persistence and ingenuity of many salesmen. "Where is the artist?" We would rather know nothing about **How** of pictures; we are to be charmed, that is all, but charmed by things charming. **What** have you got?" is all we ask. And the answer will have to be: **What to photograph.**

To begin with, the super-producer will not be dependent on his manager, or his scenario department, for material. If there are no manuscripts available, he will create his own material. He and he alone will decide **what** to photograph. And having determined what vehicle, script, story he is going to translate, his next concern is in the translation.

Beyond the simple statement that an artist styles himself by his translations, there can little more be said in exposition of the title of this article. But artistic translations are the crying need of motion pictures today.

My wife and I are incompatible. We meet on the screen at the breakfast table. We possibly have a few formal words, to register a coolness between us. I read my paper while she casts reproachful glances at me over her coffee. I voice my sentiments in a sub-title as I leave for the office, viz., "I won't be home for dinner." Wifey gives way to tears. There we have the percentage on translations of this particular domestic infelicity. And the scene can mean anything or nothing. Until we learn **what** translations to make, we, too, will be classed among the dime novelists.

It is popularly quoted of famous authors how they have lavished hours and days of thought over the form of some particular expression—translation. And that brings us to another phase of commercialism in pictures: **Indigestion.**

We offer undigested pictures to a dyspeptic public.

We have a few staple articles on the shelf, in all conditions of adulteration and decay. In this particular they are quite often offered as novelties. And purblind salesmen trust to the somniferous condition of an ill-nourished public to overlook the deceit. Here again we note the trade on the **how** instead of the **what** to photograph.

In our struggle to surpass our brother prestidigitators, we have inveigled our artist neighbor from his field the stage, where, through laborious years, he has at last evolved an accepted form of art, hoping to infuse the screen with that artistry it now lacks. The idea is just as sound as it ever was. Why is it that the improvement is scarcely seen in most cases; in others not at all; while the few successful actors to be counted on the hands?

First and last, because of the need of intelligent direction.

Their resources are misdirected. Their unfamiliarity with camera requirements means nothing. When an empty headed doll can, in the course of a few months, reach fame, first, through an acquired technique, think you a trained professional needs must fail because of conditions? This is the producer's excuse for ignorance.

And what is it the actor lacks by way of direction? The **what** to do. Blinded by the idea that he must learn a new language, he abandons the forms of expression he has mastered and believes them useless. With this surrender goes the surrender of his individuality, to this extent—he allows the director to do his thinking for him. And the director of today is not a trained thinker. When one looks to such men for creations in the name of Art one looks in vain.

It is quoted of a noted director that he prefers to employ people who "look the part" in preference to acknowledged artists who may not. And he trusts to their learning the proper characterization under his direction.

I make mention of this here in calling to view the deplorable conditions that have arisen under the wholesale application of this specious theory. Certain it is that efficiency and ability have been pushed aside for pretty faces wherever the above excuse has been even remotely applicable. It takes a combination of rare natures in the artist and his or her director to transmute beings of inexperience into full fledged and various personalities. **In just that degree of fitness for a certain role is Miss Blank UNFIT for the next, where fitness depends on physical attributes.**

Beauty, personality, adaptability, are all matters of opinion. Any one-man selection is bound to jar a neighbor's. I own close friendship for a recognized portrait painter who cannot "see" one of our universally idolized screen stars. Just as much difference of opinion exists among those less qualified to judge.

The finest of pen portraits leaves something to the imagination.

Personally, I believe many people who fit a part physically need only express themselves to express the role, under the theory that our physique is the outward manifestations of ourself. But, that again is a question of what to photograph (who to photograph), solved or not according to the discernment of the producer.

We are passing through a period of inflated values.

Let the producer of today, if he has it not, acquire something of that improvement which characterizes the handiwork of our men of literature; let him commune with himself and establish some ideals; let him devote more and regular time to self improvement and study; let him read and absorb; let him hold night vigil and wrestle with his angel.

NEW THEATER FOR SPRINGFIELD, MO.

The Alhambra Theater Company, Springfield, Mo., will open in May a photoplay house seating 700. It will be devoted to the exploitation of the motion pictures. H. H. Hughes is to be the manager of the structure.

Mutual Program

Two Masterpieces De Luxe and a Flock of Shorter Subjects Scheduled for Week of May 8.

"SOUL MATES," from the American studios, with William Russell and Charlotte Burton in the principal roles, and "Her Father's Gold," a Thanhouser production featuring Harris Gordon, Barbara Gilroy and Louise Emerald Bates—the latter making her bow in feature productions, the Masterpieces De Luxe Edition, head Mutual releases for the week of May 8.

"Soul Mates," prepared for the screen by J. Edward Hungerford from Edward A. Kaufman's popular story "Soul Mates," is an exceptionally stirring drama of high finance, love and intrigue, the scenes of which are laid in Wall street and in the fashionable set of the metropolis. It was screened under the direction of William Russell and his supporting cast, besides Miss Burton, includes Leona Hutton, Henry Keenan and several others of equal note.

"Her Father's Gold," the Thanhouser contribution to the De Luxe features of the week, is important for several reasons, principal among them because it serves to introduce Louise Emerald Bates as a star of these Masterpieces De Luxe. "Her Father's Gold" is an unusual adventure drama, having to do with a young girl's search for a hidden treasure, in which she is joined by a young newspaper reporter. Harris Gordon essays the role of the reporter. Barbara Gilroy is seen in the role of the girl who seeks and finally finds the treasure, and Miss Bates appears as a crook, an intensely dramatic role which has much to do with the unfolding of the story.

Short length features for the week of May 8 lead off with the three-reel American-Mutual drama, "The Profligate," the chief roles of which were assigned to Edward Coxen and Winnifred Greenwood. It is an unusually interesting drama, in which Miss Greenwood and Mr. Coxen essay their difficult roles with unusual charm and forcefulness. "The Profligate" will be released May 11.

Four two-reel subjects of wide variety in themes complete the Mutual short-length features to be released during the same week, "The Touch of the Key," from the American studios, which goes to the public on May 8, heads the list. The story had to do with a young girl newspaper reporter, who after a series of strange adventures manages to secure a "scoop" for her paper. Vivian Rich, Alfred Vosburgh and George Periolat have the principal parts.

The Thanhouser two-reeler for the week will be released May 9, under the title of "When She Played Broadway." In this comedy-drama the leading role is played by Gladys Hulette, supported by Howard Mitchell and others of the Thanhouser stock company. The story revolves about a young actress and the adventures that befell her in her comic opera career.

"The Blindness," from the Mustang-Mutual studios, for release May 12, and "The Ordeal," from the Horsley-Mutual studios, which goes to the public on May 13, complete the two-reel subjects. In the former Rhea Mitchell and William Stowell are the featured players, while Margaret Gibson has the lead in "The Ordeal." Miss Gibson is supported by a company of noted players, especially chosen for these two-reel features, in which she is the star. The Bostock animals add considerably to the interest of the production.

"The Kiddies' Kaptain Kid," to be released May 8, featuring Riley Chamberlin, Walter Hiers and Louise Emerald Bates and "Freddie's Frigid Finish," released May 13, with Jay C. Yorke and Frances Keyes, are the Falstaff comedies for the week. The Vogue comedies include "Germantic Love," with Arthur Travares and Madge Kirby and "A Mix-Up at Rudolph's," with Paddy McQuire and Rena Rodgers. They will be released May 9 and May 14, respectively.

"Skelly's Skeleton," with Carol Halloway and John Sheehan, and "No Title," with Oral Humphrey as the featured player, are the "Beauty" offerings of the week. "Skelly's Skeleton" will be released May 10 and "No Title" May 14. "Jerry's Perfect Day" is the title of the Cub comedy, featuring George Ovey. It will be released May 12.

Second of the "Reel Life" releases from Gaumont studios is scheduled for May 14. This interesting subject, named in honor of the Mutual Film Magazine, contains a wealth of interesting matter, consisting of the rebuilding of a railroad, the eclipse of the sun, one of the most unique of its kind ever photographed, and some unusual close-ups of the sprightly cuttle-fish.

Mutual Weekly No. 71, with a number of exclusive pictures just received from Mexico, and See America First, including a trip through Atlanta, Ga., complete the releases. Mutual Weekly No. 71 will be released on May 10 and "See America First" the same day.

Patrick J. Calhoun

UNCLE SAM can go as far as he likes in Mexico. Patrick Calhoun, new Essanay heavy, may even run down to Chihuahua some week end and help him out. Patrick once was a civil engineer in the land of Villa and villains (we know they aren't pronounced alike) and that's where he got his experience for heavy leads. Further, inasmuch as a Mexican once presented him with a perfectly good ounce of lead—in the right thigh after Calhoun had cut him off of the company's payroll—Patrick cannot get wildly enthusiastic about our brethren to the south.

Patrick J. Calhoun.

Mr. Calhoun was born July 19, 1886, in Bray County, Wicklow, Ireland, and was graduated from the Engineering School of Trinity College, Dublin. He came to America in 1906 and undertook civil engineering for Western railroads. Three years were spent in Mexico.

He always wanted the stage, however, and won a place in stock in Los Angeles. Since he has been in vaudeville and on the legitimate stage he has played in support of such stars as Henry Miller and Robert Mantell.

With Essanay he has played in "The Little Shepherd of Bargain Row," "The Dixie Winner," "A Rose of Italy" and several other productions.

JACK SHERRILL IS OFF TO CALIFORNIA.

The mountain has been coming to Jack Sherrill right from the outset, saving this popular young leading man the perplexities of the ancient philosopher Mohammed. The mountain of success has steadily drawn nearer him until he is now well on his way to its peak. In the very first production in which he took a small part his expressive acting and clean-cut "screening" were noticeable, and caused a steady climb to fame through a succession of well handled parts in "The Builder of Bridges," with C. Aubrey Smith; "Just Out of College," by George Ade; "John Glayde's Honour," again in an important part supporting Smith, "The Woman in 47," with Alice Brady, and finally as Steve O'Mara, the woodsman lover in "Then I'll Come Back to You," the lead opposite Miss Brady. Not audiences alone, but exhibitors and producers, have noticed with uncommon interest the career of Jack Sherrill, and now several offers from California are taking him to the sunny climate to investigate its possibilities and continue his work out there.

GEORGE H. SMITH RETURNS TO ENGLAND.

George H. Smith, London representative of the Vitagraph Company, who has been in the United States for the past two months, sailed for home on May 2. Mr. Smith's visit was for pleasure as well as business. During his stay here he visited friends and relatives in California. In speaking of the big western state he is as enthusiastic as a Native Son. In company with William F. Rock, president of the Vitagraph Company, Mr. Smith was in attendance at the exhibitors' exposition at the Grand Central Palace on the opening day.

"Who's Guilty?" Series Ready

First Release Scheduled for May 8—Eight Installments Have Been Completed and Delivered—Interesting Questions Portrayed.

IT NOW is certain that before May 8, the date of release of the first photo-novel in Pathe's "Who's Guilty?" series, produced by Arrow Film Corporation, at least eight and probably nine of the fourteen photo-novels comprising this series will have been delivered by the producers to Pathe.

Anna Nilsson and Tom Moore.

This in itself marks a record in photo-play production even for a record-breaking series.

It has made possible the delivery by Pathe to the many newspapers which will run the "Who's Guilty?" stories of six complete novels prior to the publication of the first one. Thereby the newspapers have been enabled to give these stories unusually fine space and layouts.

It has been decided to release these pictures in the following sequences: "Puppets of Fate," on May 8; "The Tight Rein," on May 15; "The Tangled Web," on May 22; "The Silent Shame," on May 29, and "Sowing the Wind," on June 5. These are the first five of the "Who's Guilty?" series.

All of these photo-novels are problem plays that present a terrific indictment of certain present-day habits and conventions of society. They are concerned with the moral guilt of the men and women back of those immediately guilty. They are pages of life as it is lived by us all, showing us as creatures of environment and circumstance and caught in the whirlpool of our strenuous existence.

Miss Anna Nilsson and Tom Moore, the co-stars of the "Who's Guilty?" series, are seen in a variety of roles that call for the highest histrionic ability. No two of the stories are alike in plot, set, or costume; the result has been to tax to the limit the energies of the players, of Howell Hansel and Lawrence B. McGill, who are directing the "Who's Guilty?" stories, and Hickson, the Fifth avenue modiste, who has designed Miss Nilsson's gowns exclusively for the "Who's Guilty?" series.

"Puppets of Fate," the first of the series, hinges on the moral and legal right of a surgeon to perform a serious operation on a member of his own family. Medical and surgical ethics frown on such a practice; but there is no legal prevention of it. When the surgeon in "Puppets of Fate" makes his big mistake it is left to the audience to determine who actually is guilty—the surgeon, his wife, a wealthy widow, who has perhaps overencouraged his ambitions, a fellow-surgeon, or the latter's wife.

In the same manner the right of a parent to determine whom his son shall marry is presented in "The Tight Rein." Out of the desire of a Puritanical mill owner to weld two fortunes through the mating of his son with another mill owner's daughter comes a cataclysmic tragedy that affects the son, the daughter, the parents and many others.

In "The Tangled Web," the third of the "Who's Guilty?" series, there is presented the problem of love versus money, the primal intinct of a woman to possess her husband's love rather than to be merely the choicest possession his money has brought him. It concerns itself, too, with the validity of a marriage which has been entered into through a fraud perpetrated on one of the contracting parties, an offense for which there is but little legal redress.

The fourth of the series, "The Silent Shame," attacks the divorce evil, which now is arousing the interest of ministers, jurists, law-makers and laymen everywhere in the United States. Between South Carolina—where there is no divorce under any conditions—and Nevada—with its complacent Reno—there is a wide gulf. But it is no wider than between the right and the wrong of it as portrayed in this tremendous "Who's Guilty?" story.

A too hastily formed judgment of an innocent man's act—whereby he is forced to take up the life of a haunted and hunted criminal—is the basis of "Sowing the Wind." The economic struggle—a wealthy wife and a poor husband—is shown in "Sold Out," the sixth of the "Who's Guilty?" series. "Truth Crushed to Earth" concerns itself with the attitude of parents toward their children, of punishment given in moments of passion, of truth and honor crushed when they should be rewarded. "The Weaker Strain" asks the question, Should a wife be dependent on her husband or has she a right to a career of her own, gained solely by her own efforts?

It is on big but homely themes like these that the "Who's Guilty?" pictures have been built. It is believed that a new dramatic note has been reached in this Arrow-made series released by Pathe.

Rebellion Delays Miss Close

English Star Misses Sailing of Liner Finland When Passenger Service to Ireland Is Stopped.

FRIENDS in New York City who expected to welcome Miss Ivy Close on the liner Finland, of the American Line, are now feeling a share of anxiety as the result of cabled advices from the player's London representative. "Miss Close stranded in Ireland by discontinuance of passenger service" were the brief contents of the cable.

Whether Miss Close was in a section of Ireland unaffected by the rebellion and has merely suffered the temporary inconvenience of waiting for the lifting of the British Government embargo on passenger service, or whether she is in more serious danger is not known. It is believed that Miss Close was making a last visit to her estates in Ireland which have been earned by her successes in England, and on the Continent before sailing for what will probably be a long stay in this country.

Vola Smith Joins Universal

ONE of the most beautiful young actresses appearing before the camera is Miss Vola Smith, who has been engaged by the Universal Film Manufacturing Company to work opposite Carter De Haven, the well known Broadway star, under the direction of Richard Stanton.

Miss Smith is a native of Buffalo, New York, and for four years was a student of dramatic art, but never appeared upon the professional stage, although she had taken a number of parts in amateur performances.

Vola Smith.

Two years and a half ago D. W. Griffith engaged her for the Biograph Company and she began work in New York city. Her clever work and pretty face soon brought her leading roles and she appeared in such successes as "Two Girls of the Hills" and a number of comedies, later playing the featured lead in "Lorna Doone," "Black Sheep," "Captain Fracasse," "Masks and Faces" and "Life's Stream." Recently she has been working at the West Coast studios of the Biograph Company.

Miss Smith is very young, with good features, big brown eyes, and has a wonderful expression for the screen. Both Stanton and De Haven are congratulating themselves at being able to secure Miss Smith's services.

"I have no fads but my work," said Miss Smith. "To me work before the camera is only a pleasure and I look forward to it from day to day and am always studying how I can improve my parts."

The Motion Picture Exhibitor

ALL SET AT MINNEAPOLIS.

Arrangements for Motion Picture Exposition Which Takes Place on May 2 to 5 Have Been Completed—Big Attendance Assured.

AT least 2,000 will attend the convention and show of the Motion Picture Exhibitors of the Northwest in the Armory at Minneapolis May 2 to 5, according to C. E. Van Duzee, manager of the convention, who makes his estimate on the advance demand for tickets. A combination ticket, which sells for $2.50, will admit the holder to all events of the program.

Kimball and Cobb Film Manufacturing Company of Minneapolis has been selected as the official photographers for the convention. The company will make a 2,000 foot film in two reels which will be offered for bookings as soon as the convention closes. The company must erect a special studio at the Armory.

A number of features are being planned for the show which are counted on to interest both the film men and the general public. An interesting display of the first types of motion picture machines will be arranged and should prove popular.

Many film men were certain the convention with its facilities for taking pictures, showing film stars in the flesh and all branches of the film business, would prove of great educational value. That their surmise was well placed is proved by the announcement that A. P. Hollis, lecturer in the extension department of the North Dakota Agricultural College at Fargo, N. D., will attend the convention to inspect the latest films and machines. Mr. Hollis will make a special study of the moving picture business from an educational standpoint. He already is making prominent use of films in his lecture work and is an advocate of a more extended use of the picture in all class work at educational institutions. He will be asked to address the convention.

Minneapolis will find particular interest in the fact that the ten local girls who are selected as the best doubles of popular screen stars in the Minneapolis Tribune contest, will be given a part on the convention program.

It has been announced that W. J. Sweeney of Chicago will attend as representative of the Motion Picture Board of Trade of America. He will be given an opportunity to take part in the program.

Short advertising films of the convention are being shown in theaters in the Northwest and the railroads are beginning their campaign of blanketing their lines with literature concerning the big show.

CLEVELAND CLUB WOMEN PICK PROGRAMS.

Eight Chosen Programs Being Shown in Local Theaters Under Patronage of Northeastern Ohio Exhibitors' League.

By Hubert Persons, Cleveland Correspondent of the Moving Picture World.

EIGHT programs, carefully selected by the civics committee of the Federation of Women's Clubs after two months' work, are to be run Fridays or Saturdays in seven motion picture theaters here for the next six weeks or more. The programs arranged as a part of the "Better Films" movement of the club women. were decided upon after the club women had viewed scores of films and held numerous conferences with officials of the Northeastern Ohio Motion Picture Exhibitors' League.

Benjamin J. Sawyer, president, and C. A. Megown, special representative of the league, were particularly active in aiding the club women to select the films they want to show.

Every exhibitor whose house is to be used in showing the "Better Films" programs, will file an elaborate report with the league for the purpose of keeping a record of the results obtained from the programs. The club women contend the picture business needs uplifting and that if selected programs are shown, the tone of the business will not only be raised, but the box office receipts will be increased. The women are taking care of poster and newspaper advertising.

Miss Bertelle M. Lyttle is chairman of the civics committee and Mrs. Elmer G. Deer, secretary. The eight programs in the "Better Film" campaign are as follows:

Program No. 1.—"The Making Over of Geoffrey Manning" (Vitagraph), a romance of today's industrial life; "Hats Is Hats," a comedy (Vitagraph); "Human Movements Analyzed" (Pathe); "Children of the Netherlands" (Pathe).

Program No. 2.—"Lonesome Heart," life in the orphanage and Samantha do not agree (American); "Seeing America First," a cartoon comedy (Gaumont); "Mr. Jack the Hash Magnate," a Hearst comedy with Frank Daniels (Vitagraph).

Program No. 3.—"Hazel Kirke," a Pathe feature drama (Pathe); "A Runaway Horse;" "Bamboo and Its Uses" (Pathe); "Our Feathered Friends at Dinner" (Pathe).

Program No. 4.—"Today and Tomorrow" (Pathe); "Si Smith's Conviction;" "From Jungle to Trouble;" "The Thinking Cockatoo" (Powers); "Insect Celebrities" (Pathe).

Program No. 5.—"Adventures of a Madcap," a Jackie Saunders drama (Pathe); "Engineering Feats in Oregon" (Pathe); "The Matsushima Islands of Japan" (Pathe); "The Eveless Eden" (Kalem).

Program No. 6.—"Little Mary Sunshine" (Pathe); "Seeing America First" (Gaumont); "Keeping Up With the Joneses," a cartoon comedy (Gaumont).

Program No. 7.—"Miss Warren's Brother" (Vitagraph); "Her Dream Life" (Selig); "Making Over Father" (Beauty).

Program No. 8.—"The Slim Princess," George Ade comedy (Essanay); "Seeing America First" (Gaumont); "The Runaway Leopard" (Pathe); "The Valley of the Chamonix," snow and winter sports (Pathe).

The following theaters have agreed to show the programs Friday nights: the Marquis, 1755 Crawford road; the Angela, 9107 Buckeye road; the En-Joy-U., Lake avenue, near Detroit avenue; the Boulevard, 9904 Lorain avenue; Funland, St. Clair avenue, near E. 105th street.

Saturday nights: The Wind-a-Meer, Euclid avenue, and Lake Front avenue, East Cleveland; the Deucan, 8437 Broadway.

The club women are having more than a thousand posters printed advertising the programs. These will be placed in stores, school houses and public libraries. The theater owners give their houses to the club women without charge, but the gross receipts are retained by the exhibitors.

CAPITOL DISTRICT EXHIBITORS ACTIVE.

Hold Big Meeting and Banquet at Albany Passing Resolutions of Importance—Plans for the Future.

THE largest meeting of exhibitors ever held in the history of the Capitol District took place at Albany, N. Y., on the night of Thursday, April 27. Over one hundred exhibitors attended representing fully 70 per cent. of the theaters in the district. Not only did Albany, Troy and Schenectady send generous delegations, but many of the smaller communities in the district were represented. Among the latter were Hoosick Falls, Gloversville, Watervliet, Rennsellaerville, Saratoga Springs, Schuylerville, Amsterdam, Milford, Waterford and others. The city of Utica was represented by the former state treasurer, Edward H. Linton, and his partner, J. K. King.

The affair which has held in the big banquet hall on the third floor of Keeler's well-known hostelry at Broadway and Maiden Lane, Albany, had been arranged under the joint auspices of the three local organizations of exhibitors and the managers of the Pathe and the Universal Film Exchange, the latter being represented by Alfred Epstein and C. C. Charles respectively. Music and singing accompanied the dinner, at the end of which L. A. Buettner of Cohoes, president of the Troy local organization, opened the proceedings in a brief speech congratulating the Tri-city locals on their strength and progress. He introduced W. Stephen Bush of the staff of The Moving Picture World as the toastmaster of the evening. Speeches lauding organization and harmony were made by Mr. Buettner, C. C. Charles,

Alfred Epstein, J. M. Mullin, E. M. Saunders, George Wright, Samuel Sucknow, State President Lee A. Ochs, and C. Frischknecht.

After the social features of the banquet, a business meeting was held, the toastmaster acting as chairman by unanimous request of the meeting. A resolution was adopted to hold a ball under the auspices of the Tri-City organizations some time next fall. A joint meeting for the discussion of the preliminary steps is to be held at the next session of the Schenectady local. The following resolution was adopted:

"Resolved, that the motion picture exhibitors of the Capitol District condemn the so-called Christman-Wheeler censorship bill because it seeks to restrain the freedom of expression contrary to all American traditions and contrary to every constitutional guarantee and furthermore because it seeks to impose an unjust, unnecessary and burdensome tax upon a great industry which is of incalculable value to the community as an educational factor no less than as an entertainment for the great masses of the people."

Upon motion of Mr. Weidman of Albany a committee was appointed to get a thousand cards immediately, and fill them with the signatures of citizens protesting to Governor Whitman against the signing of the Cristman-Wheeler bill. The following committee was appointed: Mr. Behmaier, representing Schenectady; Mr. Buettner, representing Troy, and Mr. Wright, representing Albany.

Upon motion of Mr. Ochs the following resolution was unanimously adopted:

"The motion picture exhibitors of the Capital District hereby heartily approve of the action of the Metro Pictures Corporation in withdrawing from the Board of Trade as a protest against the invasion of the rights of the exhibitors to hold their annual exposition in New York City."

Before the meeting adjourned it was generally asserted that Governor Whitman is inclined to veto the Cristman-Wheeler censorship bill. It is understood that the regents do not want to exercise any such functions as this bill would saddle them with and they moreover resent the action of the authors of the bill who never thought it worth while to consult them before introducing the measure into the Legislature.

Hear Richardson on Projection

Time, May 10, 2.30 P. M.—Place, Madison Square Garden.

LAST week we made editorial notice of the fact that Wednesday, May 10, is to be "Projection Day" at the Madison Square Garden Exposition. At 2.30 P. M., on this day, F. H. Richardson, editor of the Projection Department of the Moving Picture World, will deliver an address on practical projection.

This address will be of intense interest to producers, exchange men, exhibitors, and moving picture machine operators, but we woud like to impress upon the producers, in the strongest possible way, the importance of their presence upon that occasion.

Mr. Richardson makes the claim that mistakes in the operating rooms of moving picture theaters are costing the industry from forty to fifty thousand dollars per day in needless waste, all of which reacts directly and indirectly upon the producer, the exchange man, and the exhibitor.

The foregoing figures are not designed to represent anything more than the actual damage done. It does not represent the loss to the industry occasioned by inferior projection of the picture due to the aforesaid causes.

Mr. Richardson claims, and is prepared to demonstrate the fact, that at least four-fifths of this tremendous loss is very easily preventable. In other words that the loss is needless, and is due wholly, solely and entirely to lack of understanding on the part of the exhibitor, the exchange man, the producer and the moving picture operator.

The foregoing claims may seem exaggerated, but it must be remembered that during the almost seven years that Mr. Richardson has been connected with the Moving Picture World he has handled a great volume of correspondence relating to practical projection; has answered the questions propounded by operators, exchange men, exhibitors, and producers all over the civilized world, and has conducted one of the important departments of this paper, yet in all that time he has very seldom been proven to be in the wrong in any statement he has made. With this fact in view we take the position it will be extremely advisable for exhibitors and operators to attend this meeting, and that it is an imperative necessity that producers and exchange men be present.

Remember the day, Wednesday, May 10; the hour, 2.30 P. M.; and the place, Madison Square Garden.

It is said that good projection is the backbone of every successful motion picture exhibition. The more managers and owners of theaters appreciate this fact the more efficient and competent operators there are the better for everybody. The man in the booth is far more important than many exhibitors imagine. The day when experts only will be found in the booth is bound to come. The lecture of Mr. Richardson is full of practical value and therefore no man interested in motion pictures can afford to stay away from Madison Square Garden on May 10.

GOV. HARRINGTON SIGNS CENSOR BILL.

Despite the fact that the Baltimore exhibitors made a strong fight in opposition to the passing of the censorship bill by the Maryland Legislature, it has at last become a law by the Governor affixing his signature to the measure.

The law states that not more than two members of the board of censors shall be affiliated with the same political party, so it is assumed by this that a woman may be appointed to the board. There will be three persons appointed and each will receive a salary of $2,400 a year.

The Maryland Association Opposed to Woman Suffrage made a resolution, a copy of which was sent to Governor Harrington, asking that a woman be appointed on the censorship board. In this resolution they also commend the 1916 Legislature for passing and the Governor for signing the bill.

DES MOINES HAS A SCREEN CLUB.

Motion picture men of Des Moines, Ia., have organized a screen club. The charter members of this organization are A. Blank, L. A. Sheridan, M. J. Frisch, Abe Frankel, R. S. Ballantyne, Harry Hiersteiner, C. W. Jeffries, R. C. Le Beau, C. P. Rich, C. E. Smith and V. B. Lederman. The officers are C. E. Smith, president; Abe Frankel, vice president; Harry Hiersteiner, secretary, and A. Blank, treasurer.

The object of the first meeting held was to co-operate with the Iowa Exhibitor's League for their convention on May 23-24. It is intended to give a big ball and banquet on May 24, under the auspices of both the league and the club.

EXHIBITORS AT DECATUR, ILL., ORGANIZE.

The Exhibitors League and Theatrical Managers Association of Decatur, Ill., has been organized with these officers: President, Ray Colvin, Orpheum theater; vice-president, Daniel Higgins, Paris theater; secretary, Charles E. Dorgan, Strand theater; treasurer, Mrs. Emma J. Striewing, Crystal theater.

A BIG THANHOUSER NIGHT.

The big night for the Thanhouserites in New Rochelle came off with a howling success at Germania Hall Thursday night, April 27. It was a grand ball and minstrel show, given by the players for the benefit of the studio's relief fund. The first estimate of the returns shows that at least $850 was realized from the sale of tickets, cigarettes, souvenirs, etc. This money will be made the foundation for a fund from which performers who appear in the studio will be given aid and relief whether ill or destitute. For this worthy purpose over 1,000 people were assembled at the ball when Frederick Warde, the eminent tragedian, made the opening speech. After his ovation Director Frederick Sullivan took the conductor's baton, while the orchestra played "The Lost Chord," an overture composed by Mr. Sullivan's uncle, of Gilbert and Sullivan fame. The same selection was sung during the minstrel show by Thomas Burke and the Thanhouser sextette. Wayne Arey was interlocutor, and Gordon Hollingshead, Walter Hiers, Harry Bates and Billy Bowers held down the ends. Billy Bowers, the same old Billy, whom lovers of burnt-cork comedy of the last generation can never forget. He was decidedly the hit of the evening. Frank Farrington appeared in a specialty and Ray Dunne in a solo. The grand finale was a patriotic review in which Uncle Sam and various patriotic characters, together with the well known Red, White and Blue, which was born "forty-five minutes from Broadway," brought the audience to their feet.

Frank Grimmer, in charge of the arrangements, made good, as also did other members of his family, notably Grimmer's Orchestra, which rendered the music magnificently.

The grand march was led by Florence La Badie and the Thanhouserites extended the courtesy to the Universal by honoring Harry Benham with a place beside her.

Chicago News Letter

By JAS. S. McQUADE.

FUNKHOUSER HAS A BOSS.

The Law Makes Chief of Police Healey the Final Judge in the Censorship of Moving Pictures in Chicago.

THAT full powers of censorship of moving pictures and of stage productions are vested only in Chicago's chief of police has been shown in the formal opinion of Corporation Counsel Ettelson, which was made public one day last week.

Much criticism of Mr. Ettelson was indulged in because of his decision in designating the final judge in Chicago censorship, as reported in my last letter. He, therefore, has cited the law and the authority on which he based his opinion A brief summary of the latter is given herewith:

The first provision of the censorship ordinance holds that exhibition of a moving picture in the city is unlawful unless a permit is first obtained from the general superintendent of police.

The second provision says in part that all pictures shall be shown to the general superintendent of police, who shall inspect or cause to be inspected such plates, films, rolls or apparatus, or such picture or series of pictures, and within three days after such inspection he shall either grant or deny the permit.

The third provision is to the effect that it is the duty of the general superintendent of police to refuse permits for immoral pictures.

The fourth provision allows an appeal to the Mayor in the event a picture is rejected.

"In every provision of the law," says Mr. Ettelson, "the chief is named. I wonder why the second deputy has been allowed to exercise this power when the law so plainly states itself.

"How this ordinance could have been in existence for three years under Mayor Harrison and one year under Mayor Thompson, with the second deputy exercising the power of the chief, is more than I can see. I told the chief the law is being violated every time a permit is issued by Second Deputy Funkhouser, and he suggested that a conference be held between the mayor, the chief and myself, at which the whole situation will be gone over thoroughly."

According to the corporation counsel Chief of Police Healey need not be present at exhibitions of photoplays in the moving picture censorship bureau to see whether or not they are fit for production in Chicago. He may accept the report of a personal representative, even though the latter's views fail to coincide with the "final" word of the second deputy superintendent.

Chief Healey issued a "pink" permit for "The Little Girl Next Door"—which was refused any permit by Second Deputy Funkhouser—on Thursday, April 27. This means that it can be shown to adults only.

Remarkable Demand for "Gloria's Romance."

I have learned from George Kleine's Chicago office that the business connected with the pre-service and regular release bookings. "Gloria's Romance" has grown to such proportions that the opening of new offices in certain districts has become necessary.

In St. Louis an office has been established in the Empress building, on "Film Row;" another was opened in Indianapolis last week, and another will be established in Detroit on May 1.

For the regular release of "Gloria's Romance" the Chicago office alone had, on April 28, no less than 18 first-run play dates contracted, at hitherto unheard of prices for a two-reel subject, and similar success has been reported throughout the middle and far west. Included among these regular bookings are the five houses of Lubliner and Trinz, this city, and the Ascher Bros.' chain of eight houses—two days in each house.

In St. Louis Frank Tate, of the Vaudeville Theater Company, which controls the Columbia, the King's and other theaters, has arranged to present "Gloria's Romance," on the pre-service plan, at both the theaters named for a period of 20 weeks. The Triangle pictures, in addition, will be run at both these houses. In Kansas City the Willis Wood Theater will run the Billie Burke novel for 20 weeks, on the pre-service plan.

The Palace, Des Moines, owned by J. Milosiowsky; the Jefferson, Fort Wayne, owned by W. C. Quimby, and the Family Theater, Davenport, Iowa, owned by J. Mittlebusher, have contracted for pre-service bookings. The Turner & Dahnken circuit of houses on the Pacific Coast has arranged for pre-service bookings as follows: Seven days for each release in San Francisco, the same in Portland, Ore., four days for each release in Oakland and Sacramento, and three days for each release in Berkeley, San Jose and Reno. In Denver the Isis has signed for pre-service, for a weekly showing, or a period of 20 weeks.

These are only what film men call the breaking of the surface, but they are wonderful showings for so short a time. Besides, the other sections of the country have not been touched on in this superficial report.

Miss Billie Burke is evidently a magnet of wonderful power in the film field, and from what can be judged of the moving picture novel of Mr. and Mrs. Rupert Hughes by the first filmed chapter, a review of which appears elsewhere in this issue, the future seems to promise a record breaker for "Gloria's Romance."

On Segregation of Colored People in Theaters.

A colored man was arrested in Evanston, Ill., one night last week, after he had refused to take a seat assigned him in the Triangle theater, a moving picture house in that town. He was conducted to the seat by Abraham Seaman, the manager, but refused to occupy it. Instead he proceeded to occupy one in another part of the house, but was prevented from doing so by the manager. An altercation followed, during which, the manager alleges, the colored man threatened to shoot him. A policeman was called and the man was arrested on the charge of disorderly conduct.

The colored man charges discrimination, alleging that the owners of the Triangle and two other theaters in Evanston discriminate against colored people by placing them in certain sections. On the other hand, Manager Seaman declares that each ticket sold at his house bears the printed notice: "We reserve right to designate seats for our patrons."

A similar case occurred in the Majestic theater, Jacksonville, Ill., some time ago. G. M. Luttrell, the owner and manager, had two cases brought against him by the Rev. Dr. Scruggs, pastor of a colored church, on behalf of two minors (colored girls) for damages because of the segregation of colored patrons in his theater.

The suit was heard before a justice of the peace, of Jacksonville, both cases being tried before the justice without a jury. The defendant was found not guilty and both cases were appealed by the plaintiff to the Circuit Court of Morgan County. At the November term, 1915, the case was tried before Judge Norman L. Jones and a jury and a verdict was returned in favor of the defendant.

The plaintiff entered a motion for a new trial, which was overruled by the court and judgment entered on the verdict in favor of the defendant, and the plaintiff took orders for an appeal to the Appellate Court. The time for perfecting the appeal was allowed to expire by the plaintiff and no further proceedings have since been taken.

Chicago Film Brevities.

The Palace, Racine's new photoplay theater, and the finest in the city, was opened Sunday, April 23. The house cost $60,000 and has a seating capacity of 900. It is owned by Arthur Friedman, of the Friedman's big department store, in Racine, who is also general manager. The Palace is up to date in every particular—in ventilation, in protection against fire, in decoration, appointments, etc. Particular attention was centered on the projection of pictures in the construction of the new house. Frank L. Hough, general manager of the Kleine Optical Company, was consulted by Mr. Friedman and the architect of the house, with the result that the structure was actually built around the screen. All the projection apparatus was installed under Mr. Hough's supervision.

Four pages of the Racine Journal-News in the issue of Saturday, April 22, were devoted to the announcement of the opening. In the announcement General Manager Friedman stated:

"I have secured the very best pictures obtainable, and will show the international stars in their latest and best photoplay productions; also amusing, clean comedies and the most interesting travel subjects, with a complete change of program, daily." A Hope Jones Unit orchestra has been installed, and Mlle. Meier, a noted musician, has been engaged to play it. The admission is 10 cents.

* * *

The Gumbiner Brothers have added their beautiful new theater, the New Regent, at 6824-28 South Halsted street, to the list of modern structures now devoted to moving pictures in Chicago. The house was opened Friday evening, April 28, at an invitation presentation, and the seating capacity of 1,000 was taxed to accommodate the attendance. Triangle, Metro, Paramount, World and other features will be shown exclusively. A special feature of the programs at the New Regent will be the accompanying music. Emmett Robert Gaderer, organist and musical director, who is a specialist in adapting and arranging musical programs for pictures, has been engaged. Mme. Emma Alermi, soprano, sang several numbers at the opening and was highly applauded.

Edward Levin, manager of the Langley theater, 706 East 63rd street, this city, during a call at this office last week, stated that he had just installed a $10,000 Seeburg pipe organ in the Langley. He reported good business, with programs consisting of Triangle, Metro, World, Equitable, Fox and other makes. The Langley seats 900 people and the admission is 5 and 10 cents. Levin & Waiss are the owners, the manager being the son of the senior partner.

* * *

Selig's six-reel feature film, "War-Torn Poland," was given its premier in this city at the Star theater on Monday, April 24. The Star seats 2,200 people and was crowded from 1 o'clock in the afternoon until nearly midnight, many being turned away. The demand for this feature was so great that the Star management continued the engagement the following two days. Much enthusiasm was excited by the exclusive scenes from the European battlefields. The pictures show vividly the devastation wrought by the war in Poland, and the hardships and terrors suffered by the people of that unfortunate country. Several leading Polish societies of America have taken unusual interest in these films and will likely use them in aid of the Polish relief fund.

* * *

W. H. Clune, owner of the Clune theater, Los Angeles, and prominent in other film ventures, was in the city last week, accompanied by his associate, Lloyd Brown. While here arrangements were made with the management of the big Auditorium theater to run "Ramona" at that house for an indefinite run, opening Monday, June 19. "Ramona," a twelve-reel photoplay, is based on Helen Hunt Jackson's famous novel, and has aroused considerable interest and comment throughout the country. It is now in its fifth week in New York city. Mr. Clune was especially pleased at being able to secure the Auditorium, because of its large stage, the largest in the country. This will enable him to use in their entirety three massive settings, which are required for the presentation, and which represent the three periods of the story.

* * *

The first and second episodes of "The Mysteries of Myra," by the International Film Service, were shown at the Palace Music Hall, this city, Thursday morning, April 27. The event was invitational and the pictures were viewed by a large audience. The talented director, Theodore W. Wharton, and his brother, Leopold D. Wharton, are in charge of the production, and that is sufficient, with such a subject, to guarantee a successful issue.

* * *

The Mothers' Club of Evanston, Ill., the oldest of its kind in the state, has arranged to give moving picture shows especially designed for children, at the Noyes school. The members recently raised money for a stage curtain and a projecting machine by giving a vaudeville entertainment, and in the coming winter the children will have all the pictures that they want of the suitable kind.

* * *

The following bills have been announced at the prominent down-town theaters in Chicago for the week beginning Sunday, April 30:

Studebaker—The second successful week of Charlie Chaplin's "Carmen" terminated Saturday, April 29, and the following week's bill includes Dustin Farnum in "David Garrick" (Pallas), the Pathe Weekly, a Paramount pictograph and George Kleine's scenic pictures.

Fine Arts—"The Ne'er Do Well" enters its fourth week after achieving the three most successful weeks known at this house.

Colonial—Kitty Gordon in "Her Maternal Right" (World); Harry Watson in "Bells and Belles," a Musty Suffer comedy; a Burton Holmes travelogue, and the Hearst-Vitagraph Weekly.

Strand—This will be anniversary week at this house, and to celebrate it becomingly the management has secured Mme. Mariska Aldrich, the Hungarian dramatic soprano and a member of the Metropolitan Opera Company, as soloist. She will be accompanied by Allene Hale, pianist and harpist, who has come into prominence in connection with the appearances of Mme. Schumann-Heink and David Bispham. These artists will be supported by the celebrated Strand Symphony orchestra, under the direction of Warde Johnstone. The moving picture program includes "A Child of the Paris Streets" (Fine Arts), which features Mae Marsh, Robert Harron and Tully Marshall, and a Nestor comedy, "Her Hero," with Billie Rhodes and Lee Moran.

Ziegfeld—"The Come Back" (Metro), starring Harold Lockwood and May Allison, supported by a number of short subjects, including a topical picture, a scenic, a comedy and animated cartoons of Mutt and Jeff.

La Salle—Charlie Chaplin's "Carmen" has been so successful at this house that it has been contracted for a third week. Also on the bill is "The Moment Before" (Famous Players), featuring Pauline Frederick.

* * *

James L. McGee has been appointed business manager of the California interests of the Selig Polyscope Company. Mr. McGee left Chicago for Los Angeles on Thursday, April 27, and after a brief stay there he will return east to accompany the Selig company of players to St. Louis and Vicksburg, where special scenes for "The Crisis" will be filmed. Mr. McGee joined the Selig company seven years ago as a player and in the course of time was promoted to the position of business manager of Selig's Edendale studio. Thomas Nash has been appointed manager of the Selig producing forces on the Pacific Coast. "Tom" is widely and favorably known in moving picture circles and started with the Selig company sixteen years ago.

* * *

Announcement has been made that Orchestra Hall will open with cinema concerts on Saturday, May 6. The policy of open booking will be maintained, as will also a weekly change of program. A diversified program of photoplays, comedy and novelty pictures will be given. The feature of the opening program will be "The Law Decides" (Vitagraph), released through V-L-S-E, Inc. Music will form an important part of the entertainments. A full orchestra of Chicago Symphony players, under the direction of Arthur Dunham, will furnish the music. Miss Jenny Dufau, of the Chicago Opera Company, will be the principal soloist for the first week. The prices will be 25 cents, 50 cents and 75 cents.

Buffalo Has Producing Company

New Organization Is Called the Overland Film Producing Company.

THE Overland Film Producing Co., Inc., one of the lately started film concerns, with their headquarters in Buffalo, N. Y., evidently are going to be one of the largest films of its kind in the country, as they intend to erect a chain of twelve studios to produce and release one six-reel feature weekly on state rights plan.

James Calnay, the promoter of the Overland Film Producing Co., of Buffalo, N. Y., is known as one of the most able men in the film business, being an expert in this line. The Overland Company is now working on a six reel feature, which is to be released about the first of September, the title of the play being "Man's Fate Is Woman." We understand this play is to be something exceptional, a heavy society drama, with plenty of strong moral points. The story was written by Mr. Calnay, who is to direct and to be featuring in the play.

MOSS MOVES.

On and after May 1, 1916, the general booking departments, the B. S. Moss Theatrical Enterprises, Inc., B. S. Moss Motion Picture Corporation, and the Amalgamated Vaudeville Agency will be located on the eleventh floor of the Godfrey Building, 49th street and 7th avenue, New York.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

"CIVILIZATION" A GREAT SUCCESS IN LOS ANGELES.

Thomas H. Ince's Photodrama Draws Crowds at Majestic Theater—Producer Receives Many Congratulatory Messages.

"CIVILIZATION," Thomas H. Ince's great photo-spectacle, enters its second successful week at the Majestic theater in Los Angeles. That this drama has struck a responsive cord in the heart of the public is demonstrated daily by a patiently waiting crowd in front of the box office of the theater. From almost every part of the state we are informed Mr. Ince has received messages and telegrams congratulating him on the production of this picture.

A message from Harry H. Culver, the noted California realty magnate and founder of Culver City, says: "After witnessing 'Civilization,' I wish to attach my name to the list of the many admirers of your wonderful production. The manner in which you handled the delicate impersonation of Christ, intermingled with the realistic war scenes, could not help but leave in the minds of all those who have had the pleasure of witnessing the production, the effect of a divine sermon. Looking at it from all angles, it is no doubt the most efficient production that I have ever witnessed.

Sincerely yours, HARRY H. CULVER."

David A. Hamburger, the millionaire Southern California merchant, also was profuse in his praise. In a letter to Producer Ince, he says, in part: "I enjoyed it more than any performance of any kind that I have ever witnessed on the screen. It furnishes food for deep thought. * * * You certainly have shown a spirit that is worthy of admiration and the production itself is proof of your masterly ability in which you have made such a great success."

Still another flattering letter was received by Ince from W. E. Good, vice president of the Kilts and Jackson Company, who, in part, writes: "It is wonderful and to describe it I can only quote my wife, in a remark made as we were leaving the theater, that 'Surely, the mind back of it all had not an inspiration, but a vision.' It is destined to make a great impression, not only upon the people of this country, but upon the nations of the earth, as well."

Producer Ince has not yet decided whether he will take the production to New York City, Chicago or Washington first. He may take it to the capital and there give a private showing to the President, his cabinet and all the other Government officials.

Certain nights will be set aside at the Majestic theater to show the film to some large organizations in Southern California. One night the California National Guard will view the picture; another, the Chamber of Commerce; another night for school teachers, civic bodies and other public organizations.

STUDENTS' RATES FOR CAESAR.

Los Angeles Pupils May Witness Outdoor Shakespeare Play at Reduced Price.

It is planned to permit four thousand school children of Los Angeles to witness the Shakespeare tercentenary presentation of "Julius Caesar," May 19, for 50 cents apiece. This is half the price of regular admission, and as it has been figured the cost of the production will make it necessary for every seat to be sold for at least 75 cents, the Actors' Fund will lose $1,000.

Only one ticket will be sold to each pupil. The different schools will distribute the tickets. It is planned to place the seats for the school children between the main tiers and the stage, so they may be in a position to see everything. Construction work on the scenic effects is progressing rapidly at the Beachwood Natural Amphitheater in Hollywood. Rehearsals are progressing well and indications are that this production is to be the best ever presented.

That the public generally is much interested in the production of Julius Caesar is indicated by the large number of people who visited Beachwood canyon Sunday. The site of the production is only a short distance from Hollywood boulevard. Hundreds of pedestrians and many automobile parties looked things over. The location is very beautiful, and the amount of work that has been done is surprising. Everything points to the most remarkable outdoor performance that has ever been given a Shakespearean drama.

More than two thousand men participated in the rehearsal for the battle and mob scenes for the performance and later a call was issued by Raymond Wells, director of the production, for the services of 3,000 more persons.

MABEL NORMAND WILL HAVE STUDIO OF HER OWN.

Mable Normand, the former Keystone star, arrived in Los Angeles last week to begin her new duties under the supervision of Thomas H. Ince. She immediately went to her home in Hollywood and is now awaiting word from Mr. Ince to start work before the camera in her first Ince-Triangle vehicle. The announcement has been made that Miss Normand will not work either at Culver City or Inceville, but will have a studio all her own.

A four-acre tract of land, midway between Los Angeles and Hollywood, has been acquired and work on the construction of a new studio has already been started. Mable will here preside as queen over a large company of players who will be used as her permanent supporting cast in each of the plays in which she will appear.

She will have her own director, who has not yet been appointed, but each play will be made under the personal supervision of Mr. Ince, and be released as a Triangle Kay-Bee subject.

The first scenario is being prepared by J. G. Hawks of the Ince staff of writers.

Los Angeles Film Brevities.

Colonel Schuyler Colfax and Frank S. Noble, of the Eastman Kodak Company, have returned East after a brief sojourn on the Coast.

When in Los Angeles Colonel Colfax and Mr. Noble together with the local representatives of the company paid a visit to Universal City.

* * *

Selig's Zoo of late has been the scene of some interesting rehearsals for the entertainment which is to feature the Fraternal Order of Eagles' Boosters Club picnic next Sunday.

John Robinson, the Zoo manager, will present a number of novel animal stunts, particularly for the entertainment of the children. "Bessie," the racing elephant, which was to have taken part in the big race at the picnic with Mayer Sebastian mounted as rider, had to be sent away this week on location. "Bessie," with several of her companions, is being filmed in a jungle scene cast in India, out in the Malibu hills. It will take more than three weeks to make the pictures, so "Bessie" cannot get back in time to take part in the race.

A final rehearsal of the Charlie Murray farce comedy with Mabel Normand, Guy Woodward, DeWolf Hopper and other picture stars in it will be held at the park this week.

* * *

Visual education in the county schools will cost Los Angeles county a minimum of $5,105 and a maximum of $10,105 per year, according to the carefully-prepared report of County Superintendent of Schools Mark Keppel, which was filed with the Board of Supervisors Saturday last week.

In his report Mr. Keppel stated about 115,000 grammar-grade children and 25,000 high school children, residing in districts outside of the six communities in the county which have their own superintendent, will be benefited by the new department.

The visual director of education is to be supplied with films, slides, projection apparatus, a hall in which films can

be censored and properly arranged for educational reproduction, other paraphernalia and several assistants. A budget of $10,000 has already been allowed by the Board of Supervisors for the beginning of this work.

According to the suggestion of Mr. Keppel, everything is practically ready to proceed with the work as soon as the board gives its final approval, which is expected on Tuesday this week, when the matter will be presented for action.

The plans of the committee were laid before Mayor Sebastian some time ago and it was represented to him that by a systematic campaign the present conditions among the youth of the city may be improved by providing free motion pictures in connection with the various playgrounds and schools of the city.

* * *

Allan Dwan, the Fine Arts director, believes in having music played on the side lines while he is directing a scene. He says that music aids the player to assume the artificial dramatic spirit and also makes an actor's work more uniform.

The Fine Arts producer is now directing a picture with Lillian Gish.

This is the first time that she has ever been directed by Allan Dwan.

The story is laid in Kentucky and Miss Gish plays the part of an unsophisticated Southern girl. The part is intensely dramatic and Director Dwan feels that Miss Gish will be seen to exceptional advantage in this Triangle play.

In the cast appears also Sam DeGrasse, playing the role of her sweetheart; Spottiswood Aitken, as her father, and William De Voull and Jennie Lee as the two faithful colored servants.

* * *

William Christy Cabanne, the well known Fine Arts director, celebrated his 28th birthday this week and in honor of the event a birthday party was given him at the Fine Arts studios. Among the prominent players who attended the celebration were De Wolf Hopper, Douglas Fairbanks, Dorothy Gish, Norma Talmadge, "Bobbie" Herron, Constance Talmadge and others.

William Christy Cabanne was born in St. Louis, and received his education at the St. Rose Academy and Culver Military Academy in Culver, Indiana. He served three months in the navy, and then received his appointment at Annapolis. In 1908 he made his theatrical debut with Laura Nelson Hall in "Salvation Nell." A few years later he met Mr. Griffith, who engaged him for the Biograph Company, and soon after was promoted to producing ranks. His next affiliation was with the Reliance and Majestic brands and when the latter company joined the Triangle, he was retained as one of the principal producers. His most recent production is "Reggie Mixes In," starring Douglas Fairbanks.

* * *

The Press Club of Los Angeles recently entertained De Wolf Hopper and Douglas Fairbanks at their club rooms. The occasion was hailed in advance as "Comedy Night." Miles Oberholt, a local newspaper man, arranged the affair which was considered a huge success.

It is needless to state that Mr. Hopper recited "Casey at the Bat," to comply with an unanimous request; and "Doug" Fairbanks told some good stories and recited choice poetry. A number of the newspaper men made speeches in which they paid tribute to the talent possessed by the guests of honor.

As a surprise of the evening the lights were dimmed and scenes from De Wolf Hopper's play, "Don Quixote," and Fairbanks's picture, "The Habit of Happiness," were projected on a small screen. Hopper and Fairbanks then took turns doing a "Burton Holmes" by explaining some of the incidents that had occurred at the time the scenes were staged.

* * *

"A Can of Tomato Soup" is the name of a one-reel comedy this week completed by Director Millarde, at the Kalem Hollywood studios.

The story deals with a rich uncle, who regards actresses with no little scorn. His nephew marries Ethel, whose career on the stage is well advertised by her endorsement of a certain tomato soup and her picture on each can. Uncle visits the newly married pair and demands tomato soup. The complications that follow are amusing and Ethel finally confesses to her past, but uncle is won over by her winsomeness—and good tomato soup.

Gus Leonard plays the uncle, with Ethel Teare and Jack MacDermott in the leading parts.

H. M. Horkheimer, president of the Balboa Amusement Company, returned this week from New York with the information that his merger of five big moving picture concerns with the Balboa has practically been formed and that an official announcement will be made within a few days.

* * *

Billy Russell, the stalwart featured American leading man underwent a birthday on April 12, and he forgot the blamed thing until he was surprised by a flock of players from the studio, who stormed his ranch-home, where a spaghetti feast had been prepared by Mons. Robert Klein, Ashton Dearholt, contributed to the spread with the making of a special dish, to which nobody seemed able to fit a name. There was music and dancing. The Temple City Quartet, Nate Watt at the mandolin, Dick Rosson as violinist and Baumann Johnson as soloist providing entertainment. The evening was one of impromptu novelties, and the whole affair was a complete surprise to the American Film Company lead, who was host.

* * *

John H. Fisher, president of Redlands Chamber of Commerce, has returned from a trip to Japan, where he went to get "props" for a Japanese picture to be taken by one of the Los Angeles film concerns. "I bought everything from a paper lantern to a throne," said Mr. Fisher. "In Japan everyone seems to be friendly to the United States and everyone gave me all the help they could in getting what I wanted."

* * *

To his already versatile role of comedian for the Kalem Company, author and playwright Bud Duncan has added a business career. Mr. A. O. Duncan, the well known ventriloquist and Bud's father has patented a puzzle on the "Pigs in Clover" order. Bud has secured the agency for the Pacific Coast and already the puzzles are being sold by the better stores.

* * *

J. P. McGowan this week purchased for the Signal Film Corporation eight coyote pups to be kept at the studios for use in some of the forthcoming Western productions of that concern. The little family was captured in the San Gabriel canyon and offered for sale by a rancher of that locality.

In the face of this recent addition, it begins to look as though recent reference to the establishing of a zoo at the Signal studios might become a serious reality rather than a matter for good natured "jollying."

* * *

George Beban was the honored guest at the Saturday night festival of the hours of the Pals Club this week and he told them how to act like an Italian.

* * *

The Los Angeles Pictorial Weekly, a motion picture newspaper devoted entirely to the happenings of this locality, has just been started by a group of well known moving picture men. J. Farrell Macdonald, formerly director general of the Biograph; J. G. Mackenzie, of the same company, and Percy W. Higginson, are directing the organization.

The company announces that in case of especially important happenings the pictures will be made and shown on the same day that the event occurred.

* * *

Night work is no joke and in order to make it less irksome at the Signal studios, Helen Holmes and J. P. McGowan, featured leads with that company, one night this week acted as hosts to the remaining members of the "Whispering Smith" company at a barbecue spread, which was kept hot until after 3 o'clock in the morning and served whenever the players felt inclined to partake of it.

Four shoats were barbecued in the open air and served with all the "trimmings" in the way of salads, hot bread, coffee and the rest that goes to make up the real, old-fashioned Western barbecue. The innovation was such a "signal" success that it is probable that it will be made a regular affair in connection with any night work that may be deemed necessary at the studios in the future.

That indeed is the proper spirit. And it is only regretted that the offices do not keep open all night.

* * *

Lois Weber, Universal's star and director, who, in private life is Mrs. Phillips Smalley, has departed for New York. She is accompanied by her sister, Miss Ethel Weber, who assists her in writing and producing the big films. This is her first visit to the East in four years, and she plans to remain there several weeks, her headquarters being the Astor Hotel, where her old friends will have the chance of greeting her. Among her most noted film features are "Hypocrites," "The Dumb Girl of Portici," "Sunshine Molly" and "Shoes."

For the benefit of the Actors' Fund members of Balboa's staff are putting on an elaborate program at the Laughlin theater in Long Beach. Jackie Saunders will be seen in her original travesty, "How Movies Are Made," directed by Harry Harvey. Others on the program will be Ruth Roland in songs; E. J. Brady, as "Chinatown Charlie;" Daniel Gilfether, in Shakespearean readings; Reaves Eason in a monologue. Additional contributions will be made by Marie Empress, Roland Bottomley, R. Henry Grey, William Conklin, Mollie McConnell and Alice Maison.

* * *

Vola Smith, who has played leading roles for the Biograph for the last two years, has signed with the Laemmle firm and has started work at Universal City under the direction of Richard Stanton. She will play a vamp lead with Carter De Haven. Miss Smith is a beautiful type of young American womanhood, nineteen years old and she is well fitted to play leading parts. In this picture she will smoke her first cigarette and don the first snake gown, but pictures are pictures, she says.

* * *

Going at a terrific speed, near 83 miles an hour, Ashton Deerholt, juvenile lead for the American at Santa Barbara, nearly lost his life when the big racing car in which he was riding, turned turtle on an embankment of the race course. With him was Jack Mulligan, present owner of the car, which formerly belonged in the Oldfield racing stable. Deerholt thought the car would do a hundred, but it did only 83, and shortly after the speed indicator showed that rate, the car jilted the track and rolled down the bank, but happily neither of the men were hurt.

* * *

Here is a new one, "A Gutter Magdalene." It is the chosen title of the latest Fannie Ward production from the Lasky studio. It was made by Producer George H. Melford, who, by the way, has just bought a new car. We saw him with it, so we know, and are only waiting to see how it rides. However, this play is a good one and should make an inviting release for the big exhibitors. Miss Ward is supported by Jack Dean and a cleverly selected cast.

* * *

Al Santell, who taps out comedy scenarios for the Flying A, has given to the world a new and clever comedy in "A Germ Gem," which has been finished by Director Oral Humphrey.

Ed Sloman has also finished a drama from the typewriter of Julian Lamothe, entitled "A Man's Soul."

* * *

Wallace Reid and Dorothy Davenport spent the week-end at the beach at Santa Monica this week. J. Barney Sherry was another player to sojourn at the sunny southland's resort. Many photoplays are now going down to the water's edge each week to partake of a short vacation and a swim.

* * *

Thomas Meighan, handsome leading man for Lasky, has submitted a clever idea to the Actor's Fund committee of the Coast whereby some money can be realized for the big campaign fund. He suggests that prominent stars, who are continually being requested for autographed photographs, write the applicants stating that for a small sum, say 25 cents, such a picture will gladly be mailed, the money to go into the fund.

* * *

Miss Ruth Stonehouse, who is appearing for the Universal in "Peg O' The Ring," is a clever young woman, and deserves much credit for her strenuous campaign to become a star. She is indeed a star and a popular one. She is not only popular on the screen, but she is a delightful little lady to meet on the real stage of life. She is an excellent dancer, and she can play a Ukelele like a Kanaka.

* * *

The iron work for the diffusers of the new Lasky stage is now being put into place and will be ready for Cecil B. de Mille when he starts the filming of the third Mae Murray production.

* * *

The sign "Smallpox!" before a hospital set located on a front corner of the studio grounds of Morosco Company kept Director William D. Taylor from receiving an important personal message because the messenger boy thought it was a real warning.

Then what does this mean?

* * *

Los Angeles has a new union. It is made up of laboratory workers of the film industry and has 21 charter members. It is known as the Moving Picture Laboratory Workers' Union, and application for a charter has been made to the proper authorities.

* * *

"Shooting" spots of interest with a camera attached to the rear of an automobile, the American Moving Picture Company is today engaged in picturizing San Diego. The film will be incorporated in a scenic and educational series, entitled "Seeing America First."

* * *

Santa Barbara reports say that Carl M. Le Viness, while motoring up from Los Angeles, encountered a couple of wayfarers along the Rincon and very generously lent them a lift along the wearisome road. In fact he lent a very liberal lift and this was observed by the Ventura speed cop, who, a bit later, wrote out a receipt in the amount of $10 and informed Mr. Le Viness it would not be necessary to appear in the police court the following day.

* * *

J. Warren Kerrigan will never rest until he has bagged a full-fledged San Diego county coyote, but the other night at the Maryland Hotel after three weeks in the neighborhood, he announced that a second trip will probably be necessary before he can accomplish his heart's desire.

With twenty-five Universal players, Kerrigan has been at Pine Hills Lodge, engaged in the creation of a five-reel feature, "The Silent Battle." The scene is supposed to be laid in the Canadian forests, but the woodlands of Pine Hills and vicinity served the purpose fully well. Miss Lois Wilson, winner of several picture beauty contests, is the leading woman.

While at Pine Hills, Kerrigan spent several hours every night coyote hunting. He was armed with a Winchester, a six-shooter and a bowie knife, but failed to score.

"I heard 'em howling and barking at the moon not ten feet away," said Kerrigan upon his return, "but I couldn't see one of the blooming birds."

Kerrigan says he hopes to return soon to take some pictures at the Tijuana race track—also to resume his coyote expeditions.

* * *

A shack has been built on top of a high cliff over on Santa Cruz island, and most any time now it will be blown to pieces for a scene in "The Secret of the Submarine," directed by George Sargent. The company will be engaged across the channel several days. Workmen were sent over with several hundred feet of lumber last week and all this had to be conveyed to the top of the cliff. Tom Chatterton and Juanita Hasen figure in this stirring scene.

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The Long Beach Press says that H. A. Anderson has plans in course of preparation and negotiation pending for the erection of a two-story theater building on Pine avenue, one of the main streets of that city. The structure will have seating capacity of 900 and is to cost about $15,000. A large pipe organ will be installed.

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Manager Anderson of Clune's Broadway is cleaning up with Chaplin's outlandish burlesque on Carmen. He has booked all Mutual releases also.

LUBIN GENERAL FILM RELEASES.

"Skirts and Cinders," written by Rex Taylor and directed by Edwin McKim, is released by the Lubin Company May 8 through the General Film Company. As the star of burlesque type, Davy Don falls heir to a greater swarm of tribulations than ordinarily may be compressed into one act. His able assistants include Patsy De Forest, Florence Williams, Francis Joyner and George Egan.

"The Wheat and the Chaff," written by Joseph McLoughlin and directed by Melvin Mayo, under the personal supervision of Captain Wilbert Melville, is released by the Lubin Company May 11 through the General Film Company. Three acts of pulsating drama, with a strong story and surprise finish. The cast includes Adelaide Bronti, Ruth Saville, Evelyn Page, Cecil Van Auker, Allan Forrest, George Routh and Walter Spencer.

"Jenkins Jinx," written by Dave Reed and made into one-act comedy by Clay M. Greene for the Lubin Company, is released May 13 through the General Film Company. A particularly malevolent hoodoo causes baleful complications in a story capitally revealed by June Daye, Adelaide Hayes, Margaret Moore, Francis Joyner, John Shermer and Kempton Greene.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

A MOST sensible and gratifying prelude to the opening of the Motion Picture Board of Trade and Motion Picture Exhibitors' League expositions in this city was the joint conferences between the two organizations at which the differences which had arisen were amicably adjusted. What threatened to strangle the dove of peace which had been hovering over them about two weeks before they were to open the expositions was swept away and both organizations proceeded with their undertakings with a friendly and co-operative spirit and good wishes toward each other that afforded genuine pleasure to all branches of the business.

There were a few people who harbored the mistaken impression that a continuance of the rupture without efforts to adjust it would have been good policy on the part of the organizations as the spirit of rivalry would have been an excellent and opportune form of advertising whereby the financial returns to each exposition would be greatly increased. Indeed, not a few people not engaged in the motion picture business expressed the belief that the situation was created for that purpose. But there are more important considerations dependent upon a peaceful and genuine co-operative spirit of the varied interests in the moving picture world than expositions, and the exhibitors and Board of Trade did the right thing at the right time when they buried their differences before the opening of the events. As important as expositions are to all directly concerned they, after all, are but temporary affairs. Whether successful or not they have little or no bearing on many vital questions pertaining to the business as a whole that arise during the fifty-one weeks of the year when there are no expositions and when united interests working in full harmony is highly essential. The relentless warfare being waged by unreasonable reformers, blood sucking grafters and square-headed politicians upon the moving picture industry is one of the conditions that can in no way be remedied or affected by the results of expositions, except to bring financial returns to the treasuries of the organizations to aid in their maintenance and help defray the great expenses they are obliged to meet during each year to fight off the grafting wolves. But with disruption existing in the ranks, of what value would these financial returns be to the industry?

* * *

It is not claimed that if the Board of Trade interests and the moving picture exhibitors were not working in harmony any of them would deliberately injure or refrain from protecting the welfare of the moving picture industry. Their self-protection would not allow any of the interests to do that, yet, in a measure, they would indirectly do it. All might be working—and working hard—for the same end, but with the spirit of co-operation wanting they could attain little. History of the business has shown this. With each interest having its own plan of action frequent clashes have occurred and when the attainment of the desired end has appeared within easy reach of has slipped through the hands of all. It will thus be seen that however loyal the individual interests might be to the present and future welfare of the moving picture business, they reduce the value of their work to a minimum if they do not go at it in a spirit of unity.

* * *

It is sincerely hoped and believed that when official reports are made after the close of the Board of Trade and Exhibitors' expositions they will show that both attained brilliant success in all respects; but, still more, is it hoped that after the close of the expositions the results of the conference of peace held just previous to the expositions will remain intact and continue so for all time.

* * *

In the fight against censorship at Albany the moving picture people are forced to report "We have met the enemy and are their prisoners." But let us hope the situation will be only one of brief duration. There are decided indications that it will while the so-called reformers and their political cohorts have succeeded in having the Cristman-Wheeler censorship bill passed by both houses at Albany, there is reason for believing that the bill will not become a law. Governor Whitman has assigned a date for a hearing on the bill and it is expected that the session will be one of the most important that has been held during any previous fight against censorship. While Governor Whitman has made no statement or otherwise indicated his views on the merits of moving picture censorship, there are grounds for belief that the Cristman-Wheeler bill is not in a form that will merit his approval of it. There is a strong opinion in circles other than the moving picture field that he will veto the bill for reasons other than constitutionality or necessity for censorship. It is stated upon what appears to be good authority that, in the opinion of the Governor, censorship duties should not be placed upon the Board of Regents. However true this may be, it is a certainty that the Governor is not inclined to make the Board of Regents a department in which revenue measures are involved. The Board is really a part of the Department of Education and he is opposed to that department having charge of revenues. This he thinks is a function of the state, or some department created by it other than the educational departments. It is quite likely that the Governor will be influenced to some extent by an unfavorable spirit toward the bill on the part of the Board of Regents. They did not seek the responsibility, nor were they consulted on the matter, by the advocates of the bill or members of the Legislature. If they had been they undoubtedly would have declined to favor the bill. They feel that it is a forerunner of legal entanglements for them which will ultimately divert their attention from legitimate duties for which the Board of Regents was created.

* * *

This whole censorship game, especially in this state, has been brought about by an effort on the part of officials and organizations to evade performance of duties for which they were created. The reformers say there are police regulations but the police do not enforce them; but they fail to justify their neglect to make the police do their duty. The police are silent on the matter, evidently because they feel their regular duties keep them busy and they are not disposed to become theatrical critics unless they come across open violations, or complaints are lodged with them. It is no secret that many of the police are favorably disposed toward censorship. This is due in part to a philanthropic spirit towards some fellow creatures who are out of political jobs. With censorship in force these "poor devils" would stand a chance of landing well padded berths and the police themselves would be relieved of what is now one of their duties by a practical nullification of the police regulations so far as they apply to moving picture theaters.

* * *

But there are other shirkers who, through censorship, hope to divert their duties upon the state and the cost upon the already heavily burdened taxpayers. They are the so-called reformers and their allies. Both the state and taxpayers are taxed for their support, besides revenue received by volumes of private subscriptions, and bequests from estates of deceaseds. Most of their time seems to be spent in trying to find loopholes through which to put upon others through legislation duties which they should perform themselves. It is not going outside the bounds of reason to say these shirkers are influenced very much by monetary considerations. It is far more profitable for them to be making frequent trips to and conduct fights at Albany and Washington than it is for them to remain on their own dung hill and watch over their chickens like the faithful old rooster. It is painful to see the trend of a majority of the college graduates of today who enter the ministry and their semi-clerical colleagues. Their first thought seems to be the reform business. Preaching the gospel is secondary. Naturally, in the start they stick to the Bible pounding, but when they have secured a good pulpit at a good salary they attain the political fever and in time become inveterate lobbyists. Their religious training, they believe, makes them superior to all other forms of mankind and no others can discriminate between right and wrong. To this day they preach about the oppression of the puritanical preachers of the old days, but they have not a word to say in behalf of the layman victims of their own puritanical methods. The warfare against moving pictures has brought to light with more distinctness than any preceding movement a condition of affairs among the clergy that must sooner or later attract public criticism, if not censure. The desertion of pulpit duties for lobbyist work has become so pronounced that even many bona fide reformers admit that a limit has been reached. The duty of the clergyman is to tell the people from his pulpit what the laws should be and not enroll himself with a cohort of politicians to lobby for the crowding of the statues with laws which to his "holier than thou" mind are the sinews of perfect government. He may preach laws, but let him give the other fellow a chance to weigh his judgment and wisdom. He may be right, but he is not infallible.

New Vitagraphs

A Blue Ribon Feature, Three Comedies and a Newspaper Drama, for Release During Week of May 8.

"BRITTON, OF THE SEVENTH," a five-part Blue Ribbon Feature, is Vitagraph's big offering for the week of May 8. "His Dukeship, Mr. Jack," "The Double Double Cross," and "Out Ag'in, In Ag'in," provide three reels brimful of fun while "O'Hagan's Scoop," the three part Broadway Star Feature, is a gripping drama.

Scene from "His Dukeship, Mr. Jack" (Vitagraph).

"Britton of the Seventh," written by Cyrus Townsend Brady, and picturized by Col. Jasper Ewing Brady, is a tale of frontier days and the famous Seventh cavalry.

This picture, taken in the vast plains of Texas, is ably enacted by Charles Kent, Bobby Connelly, Harry Northrup, Ned Finley, Darwin Karr and a list of prominent Vitagraphers. The services of a company of the Fourteenth Cavalry, now engaged in the Villa hunt in Mexico, and a tribe of Indians from the reservations in Oklahoma, were also enlisted to make this production.

In "His Dukeship, Mr. Jack," the latest of "The Escapades of Mr. Jack," Frank Daniels has an excellent opportunity to exhibit the wonderful character work which earned him the title of "The Comic Opera King." Alice Washburn and Adele deGarde assist Mr. Daniels in the enactment of this picture which was produced by C. Jay Williams.

"The Double Double Cross" is another single reel comedy in which William Dangman takes the leading part. He is

Scene from "The Social Gangster" (Vitagraph).

assisted by Lucille Crane, Winthrop Mendell, Jessie Miller and William Lyttel, Jr. This picture was written and directed by Frank Currier.

"Out Ag'in, In Ag'in" is a fast moving comedy written by George McManus and directed by Lawrence Semon. Hughey Mack, John T. Kelly, Kate Price and Jewell Hunt play the important parts.

"O'Hagan's Scoop" is a newspaper drama in three parts, written by Ross D. Whytock and produced by Harry Davenport. The stellar roles are in the capable hands of Harry T. Morey and Belle Bruce, who have the assistance of Robert Gaillard, Thomas R. Mills and Harry Davenport.

Milton E. Hoffman Joins Lasky

Leaves Peerless Company to Become General Manager of Lasky's California Studios.

MILTON E. HOFFMAN has left his position as general manager of the Peerless Feature Producing Company at Fort Lee, N. J., to accept the position of general manager of the studios of the Jesse L. Lasky Feature Play Company at Hollywood, Cal.

In eastern film circles few active men in the industry are better known than Mr. Hoffman, who has been prominent since its organization, in the practical affairs of the World Special Film Corporation. He was general manager for the Peerless company for the past two years.

Milton E. Hoffman.

Mr. Hoffman has achieved exceptional success in the motion picture field following a thorough understanding and experience in the theatrical business. His first position of importance in the film industry was in 1905 and 1906 when he was associated with Philip Gleichman in the National Film Company of Detroit. Subsequently he was publicity manager for the Coliseum Garden in Cleveland, Ohio, and afterwards for Luna Park of Cleveland. This was followed by a period as manager and publicity agent for the Vaughan Glaser Stock Company, a position he held for more than two years.

Mr. Hoffman's theatrical experiences have been active and varied. He was manager for William Faversham at one time, treasurer for William Morris, Inc., and business representative of Felix Isman. He has been manager also of his own theatrical stock companies in Rochester and Syracuse, N. Y., and built and staged "The Blindness of Virtue" which has since become a success in motion pictures.

In September, 1913, he again became associated with Mr. Gleichman, who at this time was connected with the World Special Film Corporation. During his long association with the World company he held nearly every position of importance in the organization and achieved a wide reputation for his business acumen and business-like methods.

Mr. Hoffman's position with the Lasky company is specially created as he will displace no one at the studio organization.

ESSANAY LEADING MAN MARRIES.

Edward Arnold, one of Essanay's leading men, was married April 20 to Harriet Marshall of Richmond, Va. Mr. Arnold came to the Essanay company in Chicago from Richmond, where he was playing the lead in stock. It was while playing there that he met Miss Marshall, and the love romance started. The marriage was celebrated in Chicago, only the immediate relatives attending, after which a reception was given to twenty people in the Walnut room of Hotel Sherman. Mrs. Arnold is a beautiful southern girl of a prominent Richmond family. She is a talented musician, a graduate of the Boston Conservatory of Music. Mr. Arnold has made a rapid success in motion picture work, jumping quickly to leads in the short time he has been with Essanay. The prominent plays in which he has taken the leading role are "The Primitive Strain," "I Will Repay," "The Last Adventure," and "The Danger Line."

BUSHMAN BUYS ESTATE.

The 115-acre estate which Francis X. Bushman, the Quality-Metro star has been leasing and maintaining as his home since last fall, and which was the property of the late George Blakiston, has now become his property, the deal being consummated through the office of F. N. Iglehart & Co. It is said that about $65,000 was paid for the estate. It is beautifully situated near Riderwood in the Green Spring Valley, and is one of the finest pieces of ground in the county. The buildings upon the land consist of a handsome residence of stucco with 16 rooms, two nearby tenant houses, stables, a greenhouse and a garage.

"Social Pirates" Limited

Kalem Declines to Extend Series Beyond Fifteen Episodes as Requested by Many.

THE spirit of the letters from hundreds of exhibitors urging us to make preparations to extend the 'Social Pirates' series beyond the fifteen weeks originally announced is certainly encouraging," declared Mr. Wright of the Kalem Company to a world representative last week.

Scene from "The Social Pirates" (Kalem).

"But we feel certain that exhibitors will agree with our decision after hearing our explanation."

"It took many, many months of preparation to decide on the fifteen stories comprising the Bronson Howard series and on the other details. We applied every possible test to every episode and were therefore not speaking in an offhand manner when we promised that, as strong as the first episode was, each following release of the series would be better than the preceding one.

"We haven't forgotten that promise. Exhibitors have been so kind as to assure us that the five episodes already released have more than lived up to the promise. So that now our position is that of pride which we do not wish to endanger.

"We would rather have the series end in a burst of glory with the fifteenth episode than take the possible chance that the sixteenth would drop even a shade from the high standard achieved. And, frankly, I feel certain that it would have to drop, for I do not believe it is possible for anyone to keep up the swift pace we have set for ourselves beyond the fifteen week mark.

"I might say, though, that we are devoting considerable attention to the preliminary details of our new series. While it is not yet possible to make public any details I might give exhibitors just one little hint: The new series will have all the qualities that made 'Stingaree' so popular. That's a 'word to the wise' that should promise even bigger box-office receipts than 'The Social Pirates'."

METRO ENGAGES R. C. SMITH, PHOTOGRAPHER.

Robert C. Smith, who has the distinction of making more individual photographs than any man of his age in the United States, but who turned his talents to motion pictures more than six years ago, has been engaged by the Popular Plays and Players as head cameraman for all of Mme. Petrova's features made for the Metro program. For many years, Mr. Smith was in charge of the Dietrich Brothers famous boardwalk gallery in Atlantic City, where in season he had as many as forty photographers working under his direction.

GEORGE W. SMALLEY DIES.

Phillips Smalley, the well known actor-director of Universal City, recently received a cablegram that his father, George W. Smalley, a famous journalist, had died at his London home. The deceased was in advanced years, but the cablegram contained no information as to the immediate cause of his death. George W. Smalley was one of the last of the famous war correspondents and journalists of the Civil War days.

Mrs. Katherine Carter Embarks in New Enterprise

In Conjunction With Gustave Frohman a Big Educational Bureau Is Called Into Existence.

FROM an announcement just received it looks as though combined forces and combined ideas were going to do things in a big way for the educational picture field. Contracts have been signed by Mrs. Katherine Carter and Gustave Frohman to place the management and distribution of all educational subjects under Mrs. Carter's direction in her new association with the Gustave Frohman Photoplay Exchange of Boston, Mass.

For a number of months the interest of New England exhibitors has been centered upon the unique ideas of Mr. Frohman as to the types of photo dramas and educational subjects advocated in his many talks delivered before clubs and college associations in Boston. The artistic building completed in March for the Gustave Frohman Exchange has gradually become the center for films on subjects such as Mr. Frohman advocates, and of decidedly good photographic quality.

In this work of obtaining clean, dramatic features and unusual educational films, Mrs. Carter's close contact with, and thorough knowledge of all producers will be most effective. Her wide reputation among school and church interests will make the service of her department vitally helpful to such institutions, as well as to the exhibitors in whose audiences Mr. Frohman's ideas have created a new interest in pictures.

The Exchange will be unrestricted in the sources from which it will draw material to conform with the standards laid down. In its relations with exhibitors, single features will be supplied, or programs with a uniform standard contracted for. In educational and religious service, intelligent study of the needs of each case will determine the films supplied, and advice in selecting projection equipment will be a valuable aid.

The Boston building will make an ideal base, from which activities will be developed elsewhere. This building has large vault capacity for the fireproof storage of film, and an exhibition room of unusually attractive size and appointments. For larger gatherings and press showings, Mr. Frohman has placed at the disposal of exhibitors the Copley

Gustave Frohman Exchange.

theater, which he also controls. A branch of the exchange is to be opened in New York immediately. Mrs. Carter will divide her time between the two cities, the New York branch providing important facilities for the selection of subjects.

Mrs. Carter sees boundless possibilities for the development of the plans she and Mr. Frohman have begun. Her intimate experience with picture audiences of all types will be used in planning to supply the needs of every field of entertainment and instruction in which the motion picture can be a leading factor. Many of the uses which the film can fill have not as yet been thought of, while in other branches an urgent demand exists, which no organized service has thoroughly met.

World Films For May

"Brady-Made" Products Augurs Well for Month of Flowers—Eight Releases Scheduled.

DURING the forthcoming month, beginning this week, the World Film Corporation will offer eight famous players in five of the newer productions which have been supervised by William A. Brady throughout. The productions, as listed for release now, coincide with the new policy as announced by Mr. Brady several weeks ago, in that diversity and variety of types would be second to quality.

May 1.—Clara Kimball Young will be seen in "The Feast of Life," a Chautard production, staged in the interior of Cuba and said to equal Miss Young's production of "Camille." A superb cast supports her.

May 8.—The renowned Kitty Gordon, last seen in "As In a Looking Glass," makes her appearance in "Her Maternal Right," staged by John Ince under the Brady supervision, from a very strong and unusual story from the pen of Willard Mack and replete with tense and picturesque situations.

May 15.—Robert Warwick, the noted stage and screen player, comes again into the World program, this time in a play entirely different from anything he has yet appeared in, entitled "Sudden Riches," and based on a story by E. Richard Schayer. "Sudden Riches" affords Mr. Warwick ample opportunity to display both his talent and attire, it calling for versatility and wardrobe to the extreme.

May 22.—Alice Brady, last seen in "Then I'll Come Back to You," makes her appearance in a powerful dramatic document, "Tangled Fates," wherein her dramatic training stands her in good stead.

May 29.—Mollie King, recently seen in "A Woman's Power," makes her second World appearance in "Fate's Boomerang," which was staged in the mountain country about North Carolina and Tennessee and which, owing to difficulty of finding proper locale, required more than two months to complete.

With the beginning of the releasing quarter, starting May 1 and ending July 31, the "Brady-Made" product will have begun to show its potency. The list of forthcoming releases following the last week in May includes among other noted stars Carlyle Blackwell, Gerda Holmes, Holbrook Blinn, Ethel Clayton, Robert Warwick, Clara Whipple, Muriel Ostriche, Frank Sheridan, Edna Wallace Hopper and House Peters. Mr. Peters, now permanently with World Film, will characterize that program about seven times a year, while Gail Kane will be seen at equal periods.

Paramount Program Novelties

Week of May 15 Offers a Number of Features of Interest.

SHORT reel features released by the Paramount Pictures Corporation on the program for the week of May 15th are headed by the Paramount Pictograph, showing unusual and remarkable films on scientific subjects and topics of the day. The other single reels are the fifteenth release of the Paramount-Burton Holmes Travel Pictures, "Among the Head Hunters," and the fun film, "The Police Dog in the Park," Paramount-Bray Animated Carton, by C. T. Anderson.

Various stages of the chicken industry, from the hatching of the first chicken to its highest development, are interestingly shown in the fifteenth release of the Paramount Pictographs, which include a continuation of Henry Reuterdahl's screen arguments for naval preparedness and the Trickids release, "Happifat's Dream."

Afternoon tea dances are unheard of festivities in the neighborhood of Bontoc in the Philippines, but important occurences are celebrated by the Canyao, a ceremony partly religious and partly social, combining dance and sacrifice, as Burton Holmes shows in the fifteenth release of the Paramount-Burton Holmes Travel-Pictures, "Among the Head Hunters." The beating of big gongs and the sound of many barbaric voices, raised in weird chants, makes this native dance mysteries and hypnotic. Head hunting used to be good sport all the year round in the vicinity of Bontoc, and careless strangers were apt to find themselves sacrificial victims in the Canyao. Thirty-four miles from Bontoc Mr. Holmes leads his travellers into the land of the Ifugao people, who have astonished the world with their engineering feats, irrigating mile after mile of rice terraces, which line the walls of their lovely valleys.

C. T. Anderson's police dog, already featured in the Paramount-Bray Animated Cartoons in "The Police Dog on the Wire," and "The Police Dog Turns Nurse," will appear in the twentieth release of these drawings that move, as "The Police Dog in the Park." Strolling in the park the police dog becomes interested in the flirtation of a nurse and a policeman and immediately decides upon an affair of the heart with a small dog accompanying the nurse. His flirtation is shown in an amusing series of films. Colonel Heeza Liar, leading man of the Bray studios, will be seen on the screen hereafter at least once a month, according to his creator, J. R. Bray.

Big Four Programs

V-L-S-E Announces List of Attractive Feature Releases for May.

THE V-L-S-E releases for the month of May include a number of features of unusual power and drawing attraction. Among the stars listed appear such names as Dorothy Kelly, Bobby Connelly, Harry Morey, Louise Beaudet, Fritzi Brunette, Rosetta Brice, Richard Buhler, Lillian Walker, Donald Hall, William Gillette, James Morrison, Belle Bruce, Kathlyn Williams, Guy Oliver, Anita Stewart and S. Rankin Drew.

On May 1st Vitagraph presents "The Law Decides," in five reels, with Dorothy Kelly and Harry Morey in the leading roles, assisted by the famous child star, Bobby Connelly. This is a Blue Ribbon feature, written by Marguerite Bertsch and produced by W. P. S. Earle. The plot deals with an evil influence introduced into the married life of John Wharton and his wife, Florence, by his step-mother, Mrs. Wharton, who schemes to supplant the wife in the husband's affection in favor of her daughter, Beatrice.

On the same day Selig releases "At Piney Ridge," presenting Fritzi Brunette in the role of a mountain girl heroine, which is in five reels and depicts a story of betrayal, revenge and sacrifices made for love's sake, in which the feminine star is accorded many opportunities to display her emotional talents. She is supported by a strong cast, including Al W. Filson, Leo Pierson, Edward J. Piel and other noted players.

Another of Daniel Carson Goodman's remarkable psychological dramas in five reels is scheduled by the Lubin Company for May 8th. It is entitled "Love's Toll," and features Rosetta Brice and Richard Buhler.

On May 8th Vitagraph exhibits "Britton of the Seventh," a stirring five-part war drama of the Indian plains. This feature is rightly listed as an all-star cast, presenting as it does Darwin Karr, Ned Finley, Lionel Belmore, Harry Northrup, Logan Paul, Eleanor Woodruff, Eulalie Jensen, Marion Henry and Rose Tapley. Cyrus Townsend Brady is the author of this tragic tale of early days in the boundless West, which begins with an Indian raid on a settlement, and the slaying and scalping of two members of the Seventh Cavalry. Tony Britton, first lieutenant of the Seventh, leads an expedition to revenge his fallen comrades.

For May 15th Vitagraph will show a six reel drama entitled, "The Ordeal of Elizabeth," featuring Lillian Walker and Evart Overton.

An epoch-making event in the world of motion pictures is scheduled for May 15th by the presentation of the Essanay feature, "Sherlock Holmes," with William Gillette posing as Conan Doyle's famous detective. A competent cast supports Mr. Gillette, Alice Faulkner appearing in the feminine lead as Marjorie Kay; Ernest Maupain, as Prof. Moriarty, the emperor of crooks; Edward Fielding, as Dr. Watson, Holmes' faithful chum and assistant, and other well-known screen favorites.

On May 22 Vitagraph presents "The Redemption of Dave Darcey," written by Charles T. Dazey and produced in five reels by Paul Scardon. The plot is one of intense heart interest, simple in construction, yet alive with exciting situations. James Morrison, Belle Bruce, Billie Billings and Mary (Mother) Maurice, are featured in this production, which is replete with dramatic incident.

Kathlyn Williams, Guy Oliver and Harry Lonsdale appear in the Selig five-reel feature, "Into the Primitive," to be released May 29. The plot is taken from the novel of the same name by Robert Ames Bennet, which ranked among the foremost of the "best sellers," a few years ago. It deals with the adventure of a party shipwrecked on a desert island, the love of a resourceful Yankee engineer for the heroine, and the manner in which he finaly proves himself worthy of her love, despite the fact that a great gulf yawns between their social stations.

Another May 29th release is the five-part Vitagraph drama, "The Suspect," featuring Anita Stewart and S. Rankin Drew. In this production Miss Stewart is seen to good advantage in a role totally different from anything in which she has yet appeared. The feature was written by H. J. W. Bam and directed by Mr. Drew.

Triangle Stars in May

Fairbanks, Collier, Dorothy Gish, Bessie Barriscale, Mae Marsh, Hart, Hooper and Warner Have New Pictures for Spring Audiences.

EIGHT different stars in a similar number of Fine Arts and Ince pictures of great variety, and twice as many Keystone comedies from the Sennett studios, are on the entertainment bill of fare to be set before Triangle audiences during the month of May. The outstanding features are the first appearance of William Collier as a light comedian of the screen, and the second picture Mae Marsh has completed since the Triangle was organized. Douglas Fairbanks, Dorothy Gish and De Wolf Hopper have new Fine Arts plays and Ince presents Bessie Barriscale, William S. Hart and H. B. Warner. Nearly all the popular Keystoners will be seen before the arrival of the month of brides.

Week of May 7 introduces Collier and Fairbanks. The latter's "The Good Bad-Man," for which he wrote his own scenario, was selected by S. L. Rothapfel to dedicate his new Rialto theater. "The No-Good Guy" is the title of the five-reel comedy which Ince liked so well that he engaged Collier for a new picture along similar lines. As a ne'er-do-well spendthrift the comedian rides on the water wagon for a brief period, drives his automobile into a department store, goes to jail for reckless driving, becomes a detective, is successful in his first case and discovers the big criminal and the only girl at the same time. Enid Markey reappears after a long absence as a clever female detective. Charles K. French, Robert Kortman and J. Frank Burke head the supporting cast.

The popular woman stars, Dorothy Gish and Bessie Barriscale, furnish the May 14 features. Miss Barriscale has a powerful play based on a scenario by James Montgomery, author of "Ready Money," "The Aviator," and other stage successes. C. Gardner Sullivan collaborated on the screen version, which bears the name, "Not My Sister." Dorothy Gish is a modern Joan of Arc in "Susan Rocks the Boat." Again she has the support of Owen Moore. Reading of the adventures of the Maid of Orleans she is inspired to start an up-to-date uplift movement.

Week of May 21 brings forward Mae Marsh in "A Child of the Paris streets," in which she is a little Apache, and William S. Hart, making his last appearance for some time in his familiar western characterization. The picture is called "The Primal Lure." Hopper is "Mr. Goode, the Samaritan," and Warner stars in "The Market of Vain Desire" at the end of the month.

Essanays for May and June

Important Multiple Reel Features and Numerous One and Two Reel Subjects in the List.

PRESIDENT GEORGE K. SPOOR of Essanay states that his company's offerings for May and June make as substantial a program as yet produced by Essanay. While there is no more thorough disciple of the doctrine of short subjects than Mr. Spoor in the whole film business he is not overlooking the advantages of the feature film—where a story sufficient for a feature film exists.

He declares that the most obvious requirements of features are better stories and stronger casts. Dozens of subjects from recognized writers are rejected by Essanay before one believed of sufficient power for feature length is selected. Beyond this these stories—the success which has met recent released will testify to their worth—it is not Essanay policy to make them the vehicle for the exploitation of one star supported by an indifferent cast.

"That Sort," a five-reel picturization of Basil McDonald Hasting's play, soon to be released, offers an example of this method. In it are four players of national reputation, Warda Howard, Ernest Maupain, Duncan McRae and John Lorenz, together with the best Essanay has in its company in support of them. So it is with "According to the Code," also in five acts, which includes Lewis S. Stone, Marguerite Clayton, E. H. Calvert and Sydney Ainsworth in its cast.

William Gillette in "Sherlock Holmes," now ready in eight acts, is also supported by an exceptional cast, which includes most of the players who were with him on the stage and numerous Essanay actors, headed by Ernest Maupain.

"The Little Shepherd of Bargain Row," just issued, in five acts, also maintains the established Essanay standard. Sallie Fisher, the famous musical comedy star, is featured with Richard C. Travers and John Junior. The supporting cast contains such well known players as John Cossar and Patrick Calhoun.

But with all this array of talent in its multiple reel features the shorter pictures have received just as much attention. In the three-reel offerings for May the best actors Essanay has are to be seen. Bryant Washburn and Nell Craig are to be seen in "Once a Thief." Ann Kirk, Edmund F. Cobb, together with Patrick Calhoun, Richardson Cotton and others appear in "A Rose of Italy," a delightful little story. "The Jester" is a decidedly novel love story with John Junior and Gertrude Glover. "The Schemers" completes the three-reel offerings for May.

"The Song in the Dark" is a two-reel reissue due May 30 featuring Richard C. Travers. "The Condemnation" is an original two-reel offering with Darwin Karr and Nell Craig. Lillian Drew, Harry Dunkinson and Edward Arnold are the principals in "A Return to Youth—and Trouble," a two-reel light comedy adaptation from one of Albert Payson Terhune's short stories. "The Double Cross," also in two acts, is offered with Elizabeth Burbridge and Patrick Calhoun.

Leading the one-reel offerings are the new George Ade fables, "The Fable of the Willing Collegian Who Was Hunting for a Foothold," was filmed with some of the leading business professional men of Chicago taking part. Others just completed are "The Fable of the Good Fairy With the Lorgnette and Why She Got It Good," and "The Fable of the Preacher Who Flew His Kite, But Not Because He Wished to Do So." Each one is a guaranteed scream. Cartoonist Wallace A. Carlson's Canimated Nooze Pictorial No. 10 and Vernon Howe Bailey's Sketch Book of San Francisco, each in split reel with scenic, also are offered.

Famous Players Engage Ann Pennington

ANN PENNINGTON, who, despite her diminutive size, has been one of the most colossal hits of the Ziegfeld Follies for the last three years, has signed a long term contract with the Famous Players Film Co. to star in the productions of that concern on the Paramount program. "Susie Snowflake," a story of the musical comedy stage, has been chosen as the vehicle for Miss Pennington's motion picture debut, active work on which has already begun.

Ann Pennington.

Previous to her professional debut in New York, Miss Pennington won an enviable reputation in Philadelphia as an amateur dancer. As the little star expresses it herself, "I have been dancing ever since I was old enough to toddle and I thought I would like to take up legitimate acting. I do not know of a better way of studying acting than to come into a big motion picture studio and learn how to express my emotions in pantomime. No, I do not expect to play Juliet or Ophelia — I want to do some real comedy roles with perhaps a touch of pathos, but I am not the conventional dancer who longs to be a tragedienne."

The selection of "Susie Snowflake" is a particularly happy one inasmuch as it is filled with the atmosphere of the musical comedy stage in which Miss Pennington has been living for the last four years, and will provide her with an opportunity of "being natural" in her screen introduction.

This is the third time the Famous Players have introduced noted musical comedy stars on the screen in productions which had the stage as a partial setting for the action, Gaby Deslys having made her screen debut in "Her Triumph" and Hazel Dawn having starred recently in "The Saleslady," in the course of which she appears for a time in musical comedy settings.

Miss Pennington will make her initial appearance on the Paramount program on June 22.

Camera Men on Border

Columbus, N. M., Harbors a Regiment of Photographers Waiting for Something to Happen.

(By Hi Sibley).

THERE is a regiment of movie men in Columbus, N. M., and every nervous mother's son of them is palpitating to get across the border. But getting across the border involves many reels of red tape, the process is slow and tedious, so in the meantime they shoot what there is to shoot.

The purveyors of film publicity hail from many ports, New York, Los Angeles, Chicago, San Francisco, and one of them recently came from an assignment in Siberia. If there were any woods here the woods would be full of them. As it is, the desert is alive with them. They overrun the military camp, they scamper over the surrounding country like so many startled rabbits. If a motor train is sighted on the horizon there is a stampede of tripods and leather puttees; if a cavalry horse stands up on its hind legs there is a fusilade of rapid-fire film exposures shot at him. Perhaps one of the numerous purps merely sits down on a cactus and lets out a very justifiable yip. Presto! He is surrounded by a feverish circle of film makers. No feature is too insignificant to be overlooked.

The slippery Pancho Villa has been reported wounded, dead, headed south, headed east, in hiding in Juarez, in hiding in Chihuahua, but until his body, dead or alive, is brought back over the border there will be activities in camp, and as long as there are activities in camp we will have the picture men with us. And many thanks for that, for this lively crew furnishes no little diversion. As a rule they are a red-blooded lot. Some are rigged up in all the martial splendor of a brigadier general, while others look like ordinary, hard working citizens.

With the largest hotel, the Commercial House, burned to the ground by Villa and his industrial bandits, the town is sorely taxed to accommodate this energetic horde, for there remains only the Hoover Hotel to give them shelter. And the Hoover Hotel is not a spacious inn. By all the laws of humanity it should not accommodate more than fifteen persons, yet nightly it is giving refuge to fifty and more. Still, the Hoover Hotel is a mighty good refuge, for its adobe walls are sure protection against marauder's bullets, and there is no assurance that marauders from over the border will not return in force.

Eating facilities are correspondingly limited. The most popular restaurant is no larger than a flat parlor, but it feeds hundreds in relays of ten and twelve, every day. Occasionally the food supply runs out. A Pathe Weekly man got the last piece of pie in town the other night, and became the object of much envy thereby.

Columbus is a dry town, and its amusements are quite respectable. The most popular of these is the Crystal theater, a little corrugated iron picture house, which is crowded with soldiers at every show. But Villa and his murderous intruders did not spare even this unoffending establishment when they riddled the town with bullets, and two holes, large enough for a man to put his fist through, can still be seen in the screen.

Features for the film men crop up daily; a few days ago a cowboy dashed down the main street of the town as fast as his pony could gallop, and kept a tin can rolling before him all the way by shooting at it with his gun. Impromptu exhibitions of rough riding and roping can be seen outside the town any time. The camera men are a b these days.

Athletic Feature Films

Wrestling, Boxing and Billiard Contests by Champions to Be Screened by Selig Polyscope Co. and Released Through V-L-S-E.

FAMOUS stars of the athletic world are signing contracts to appear in the Athletic Feature Films series to be released through V-L-S-E, by the Selig Polyscope Company, under the personal direction of Mr. J. H. Herman, successful promoter of athletic events. Among the athletic stars to be included in this series are Jess Willard, Frank Gotch, Joe Stecher, Packey McFarland, Mike Gibbons, Freddie Welsh, Zbyszko, Hussane, Cutler, Dr. Roller and other leaders in wrestling and boxing.

Mr. Herman, on behalf of the Selig company, intends bidding for the proposed Gotch-Stecher world championship wrestling match. He will make an offer of $100,000 with the understanding that this sum would give V-L-S-E the exclusive rights for the match including the box office receipts. The match could then be held publicly with exclusive motion picture rights or privately. Pressure is being brought to bear to conduct the match in public as thousands would pay almost any price in reason for an opportunity to witness it.

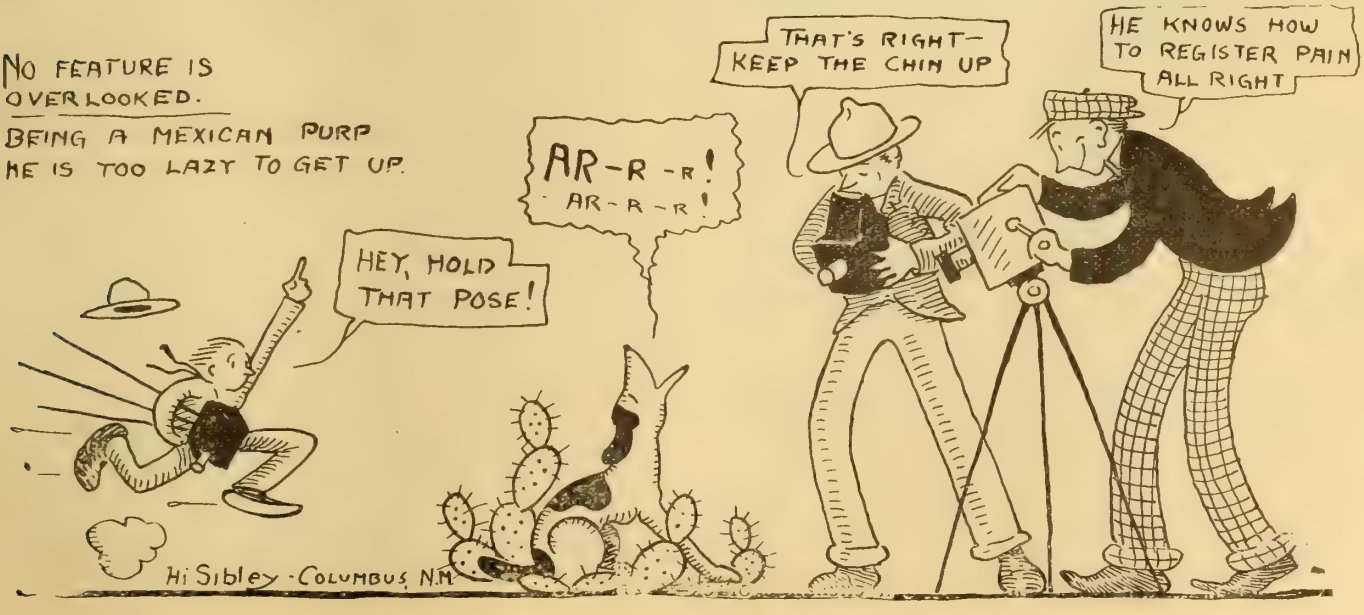
There will be twelve one reel feature films in the series. The first release will present Albert Cutler, the Yankee billiard champion, in a match game with Koji Yamata, the Jap marvel. These two experts also give a number of exhibition shots which can be viewed better in films than if one were seated in a billiard parlor.

Dr. B. F. Roller and Frank Dalkus engage in a finish wrestling match in which Roller defeats his opponent in a sensational mat battle.

Another sensational subject on this first release of the Athletic Feature Film series is Mike Gibbons in a boxing contest showing speed and science. Gibbons also exemplifies his methods of keeping in prime physical condition. His methods have earned for him the middleweight pugilistic title as well as a fortune in the past three years.

The second release in the Athletic Feature Film Series will follow two weeks after the first release and will present the world's greatest players of pocket billiards, competing for the world's championship tournament, bicycle racers, boxers, and others prominent in various lines of sport and science.

The Athletic Feature Film Series should be attended by the parents of children. These films will teach the children how to become healthy men and women. All indications point to the fact that this film innovation will be tremendously popular. For a modest sum, thousands will be permitted to see the world's greatest athletes in action.


NO FEATURE IS OVERLOOKED.
BEING A MEXICAN PURP HE IS TOO LAZY TO GET UP.
HEY, HOLD THAT POSE!
AR-R-R!
AR-R-R!
THAT'S RIGHT— KEEP THE CHIN UP
HE KNOWS HOW TO REGISTER PAIN ALL RIGHT
Hi Sibley - Columbus N.M.

BRITISH NOTES

WHEN trying two boys for theft a few days ago at the City of London police court, the Recorder (Sir R. Wallace), amongst other indiscreet indictments referred to moving-picture theaters as the "curse of London." Typically illustrative of the power of the man in office, the London County Council has given favorable consideration to the imputation by passing a resolution to see what steps shall be taken to prevent the exhibition of any film depicting crime, without first hearing a word of the abundant contrary evidence.

* * *

The new Budget introduced in the House of Commons on Tuesday (April 4th) occasioned no surprise to the kinematograph industry with its new and direct taxation of the exhibitor. The impost is almost identical with that outlined in the "World" two months ago, viz., one half-penny upon all paid admissions to the value of two-pence or under; one penny upon admissions above two-pence and not exceeding one shilling, and so on at the rate of an additional penny for every shilling or part thereof up to twelve shillings and sixpense. Upon admissions above this charge (which, with the exception of a few isolated cases, does not affect motion-picture exhibitions) the tax continues upon a fixed scale of one shilling for every ten. Sharing this impost with the motion-picture exhibitors are the drama and variety theaters, football matches and race meetings, and the total revenue expected from these sources is in excess of £21,000,000 annually. The only point in connection with the tax that is worrying our exhibitors is the method of administration and collection. Otherwise an industry never received a Budget impost so complacently. It is clearly one through which the economical picture entertainment will score at the expense of the costlier amusements. Regarding the collection of the tax opinions widely differ. I have met a few managers this week in favor of bearing the burden themselves without making any increased charge to the public except of abolishing half-price charges for children. But by far the vast majority of exhibitors are agreed that the increased taxation from other directions and the increasing cost of film hire necessitates the transfer of the entire burden upon the public and the Exhibitors' Association has ratified this decision. Yet whether the exhibitor pays, or the public pays, or together jointly pay, it is clear that the tax will be collected from the pay-box of the exhibitor and the "hows" and "wheres" of the collecting process are causing hot discussion throughout the country. A proposal to institute Government-stamped tickets of the different face values in the pay-box was contested yesterday by the exhibitors of Lancashire and adjoining counties. Their proposal and remedy is similar to one adopted on Friday by the London Society of West End Theater Managers, that the Government should periodically collect a percentage of the gross takings and not demand the introduction into theaters of ticket systems that will involve a complete change in the working methods of each house. The proposed increase in prices to the public will in all probability come into effect May 1st.

* * *

John Bull's other island now has its own film producing company. Not that motion-pictures have never been made or taken within Erin's shores, they have on several occasions been produced spasmodically by American and English manufacturers, but the newly formed Film Company of Ireland, with office and studios in Dublin, will produce exclusively Irish pictures upon Irish soil and featuring Irish players. Historical and legendary pictures will, I am informed, be the subjects of special enterprise. Which will be the next in the producing field—Scotland, Wales or the Isle of Man?

* * *

Ernie Reed, a director of Walker's World Films, Ltd. (who handle the output of the Famous Players and Lasky companies in this country), has been appointed manager for the Fox Film Company in England.

* * *

"Peggy," the first Ince-Triangle production to reach Europe, is expected to be in circulation in August. The Western Import Co., Ltd., will handle "Triangle" films here as the agents of the "Mutual" organization.

* * *

I am asked to state that any American exchange or exhibitor interested in the presentation of the Kinematograph Trade Motor Ambulance Convoy may procure a copy of a fine topical film 750 feet in length depicting the vehicles, the presentation to the King and the departure of the convoy to Mesopotamia, from Will Jury, 7-A Upper St. Martin's Lane, London, W. C., at $50 per copy. Any profits on the sale of prints will be devoted to the purposes of the fund.

The London address of the Fox Film Co., Ltd., is 74-76 Old Compton St. W.

J. B. SUTCLIFFE.

Maxfield Moree in Kleine's "Musty Suffer"

MAXFIELD MOREE, who appears in every one of the ten episodes of George Kleine's "The Mishaps of Musty Suffer," featuring Harry Watson, Jr., is unquestionably one of the skinniest human beings extant and one of the best character men the business has yet produced. He has been of incalculable service in adding to the gaiety of this famous series of comedies not alone by his weird and unusual make-up, but also by his many helpful suggestions and his odd little "bits" of business possible only to a mortal of his fleshless dimensions.

Maxfield Moree.

Moree is a graduate of the Ithaca Conservatory of Music and a native of Gloversville, N. Y. His first engagement some years ago was with Liebler's "The Prodigal Son," and he is remembered also for a splendid role in "The Redemption of David Corson, a dramatization by Lottie Blair Parker of the novel of that name. An entire season followed as Kendall in "Checkers," then a part with Virginia Harned's company, "The Love Letter," which toured America. Moree then turned his abilities to vaudeville, playing the leading juvenile role with Charles Bowser in the sketch "Superstition," by Oliver White, for four consecutive seasons of big time.

Maxfield Moree has other endowments beside those of the actor. He is an artist of considerable reputation and is much devoted to the futurist school of art. One of his recently completed posters made for the benefit of the British-American War Relief Society has been on exhibition in the lobby of the Century Theater for some time past with two others, that of James Montgomery Flagg and Charles Dana Gibson. Moree's was selected, of the three, to be used permanently in the war relief work of the society.

His father and mother are both living, also a grandmother, aged 89, who possesses a twin sister, also living. These are the oldest living twins of which there is any record, a consideration which naturally affects Moree's belief that longevity and girth are synonymous.

WINCHESTER RETURNS TO NEW YORK.

Tarleton Winchester, well known in the motion picture field as a writer and an advertising and publicity director, has returned to New York after an enforced rest in the country, due to a nervous breakdown. Mr. Winchester's first picture work was as a member of the Morning Telegraph staff, from which he resigned to take charge of Paramount's publicity. In both positions he revealed keen judgment and fertility in originating ideas. At present Mr. Winchester is devoting most of his time to scenario writing with satisfactory results.

TRIANGLE QUITS KNICKERBOCKER.

The Knickerbocker Theater, for several months the Triangle Film Corporation's model for its hundreds of exhibitors, closed its doors on Griffith-Ince-Sennett motion picture productions Saturday night, April 29. Thus the Rialto, S. L. Rothapfel's new "temple," becomes the first-run home of Triangle pictures. The successful opening of the Rialto appears to be the explanation for the sudden decision of the Triangle.

AUSTRALIAN NOTES

AUSTRALASIAN Feature Films, a prominent exchange in Sydney, has started a campaign for the censorship of motion pictures. At present the only censorship in force is that conducted by the Police Department, who, however, see very few pictures. Many photoplays shown in Sydney recently have been of rather questionable character, and some dealing with sex questions having scenes which, if cut out, would have raised the quality of the production. Others having offensive scenes and subtitles which should have been eliminated.

"The Mirror" newspaper has taken up the subject from an impartial viewpoint, asking exhibitors to show only "clean" pictures. They will publish opinions of the film exchanges, exhibitors, and others, on the question of censorship.

The following is an extract from an article that appeared in the issue of "The Mirror" for 25th March, 1916.

Should there be a more strict censorship of motion pictures? The question is one which is very much before producers and others connected with the motion picture industry just at present. We are mainly concerned with the matter from the point of view of the picture fan. The main thing is that the public should be given "clean" pictures, and we believe that it is the aim of managements to keep to that standard. The question has not to be looked at from a wowseristic point of view, and if a board of censors is to be appointed it should be composed of broad-minded men of varying shades of thought.

* * *

The Triangle Plays were presented at the Majestic Theater, Brisbane, Queensland, on the thirteenth of this month. The initial program was the same as was submitted to Sydney picturegoers, viz., "The Coward" and "Crooked to the End." All indications point to a successful run.

The photoplays will be presented in the other capital cities of the Commonwealth, Melbourne, Adelaide, Perth and Hobart, at early dates by Australasian Films, Ltd., who control sole Australian rights.

* * *

It is a great pity that "The Coward" was chosen as the first Triangle drama to be screened in Sydney, as regular picture-goers remember that D. W. Griffith produced a two-reel picture for the Biograph Co., with exactly the same plot. In this production Henry Walthall appeared as the son. Then a few months ago a Vitagraph production entitled "Two Brothers" was shown in a Sydney theater. The plot in this also was identical to that in "The Coward."

* * *

"The Pioneer," the £1,000 prize novel by Kathryn Susannah Pritchard, has been filmed by Franklyn Barrett for an Australian company. It has been given a special trade screening in Melbourne, and has been favorably criticized by the Victorian press. The release date has not yet been announced.

* * *

"Murphy of Anzac," a four-part story dealing with the Australian soldiers at Gallipoli, is nearing completion for Fraser Films, Ltd. This will be the first dramatic release of this company since "The Silence of Dean Maitland," over two years ago, in which Arthur Shirley starred.

In "Murphy of Anzac" the title role is taken by a returned soldier, who is helping the director to secure the proper atmosphere for the picture.

* * *

The same exchange has secured the series of pictures taken during the Gallipoli campaign by a British cameraman. These pictures have been released by Universal in the U. S. A. They are a very interesting and instructive series, and show what life is really like in the trenches.

* * *

The official British War Pictures, under the general title "Britain Prepared," which, I believe, are shortly to be presented in your country, are being screened for a brief season at the big Town Hall in this city, at prices ranging from 1/ to 3/ (25 to 75 cents). The Town Hall (of which we Sydneyites are justly proud, as it contains the largest pipe organ in the world), seats 3,500 persons.

The series are photographically excellent, and show what Britain is doing in this war. It is sure to have a run of tremendous success in Australia. The length of the subject is 10,000 feet.

* * *

The Williamson Submarine pictures have arrived in Sydney after a very successful run in Melbourne, and will be presented as a special attraction at the Palace Theater next week. These are being well advertised and should have a successful run.

* * *

Australian Feature Films, Ltd., have secured rights for the Kleine comedy series, "The Mishaps of Musty Suffer" and also the Paramount Bray cartoons and silhouette pictures. The first of these latter pictures to be released will be "Colonel Heezaliar's Waterloo" and "Inbad the Sailor." Cartoon comedies are very popular with Australian audiences, the Pathe-Bray "Col. Heezaliar" series having been much sought after by exhibitors.

* * *

All one and two part Universal releases will be issued in future by the Co-operative Film Exchange, who also control World and Metro Features.

* * *

The Fraser Film Exchange will shortly present the Universal Ford-Cunard serial, "The Broken Coin." This is being booked heavily in advance by exhibitors, who remember the box-office value of "Lucille Love."

* * *

Waddington's Ltd are at present having a revival of all the Essanay-Chaplin subjects, and judging by the crowds attending their theaters, Charlie's popularity is very far from diminishing.

* * *

The "Sun" newspaper, one of the best known dailies in Australia, has started a Moving Picture Department in its Sunday edition. This is made up of two large pages, one being given to lengthy reviews of the feature films of the week, with general notes about the players, etc., while the other page is given to press-agent matter under the heading "Reel and Unreal," which is very appropriate.

The "Sun" is to be complimented, as it is the first daily in Australia to conduct such a department.

"The Bystander," formerly a society paper, is now devoting six pages weekly to the silent drama.

* * *

I have it on good authority that a big amalgamation is imminent between Waddington's Ltd. and J. C. Williamson Ltd. The former company controls four big Sydney photoplay houses, and many in the suburbs, while J. C. W.'s controls many "legit" houses in all parts of Australia. They recently became photoplay producers, and to date have released three pictures, including a film version of "Get-Rich-Quick-Wallingford," with Fred Niblo in the leading role. They have also the first run Fox Features in this city. I hope to be able to verify this statement later.

* * *

Features shown here this week include "The Cowardly Way," a fine Equitable drama featuring Florence Reed, and "The Golden Claw," an Ince-Triangle five-reeler. This, although dealing with a very different subject to "The Coward," was quite as good. "The Submarine Pirate," featuring Syd Chaplin, showed that comedian at best advantage and the absence of vulgarity was favorably noted. "Princess Romanoff," a Fox feature, starring Nance O'Neil, was the attraction at the Theater Royal all this week. During her tour of Australia a few years ago Miss O'Neil played the leading role in the stage version, under the name of "Fedora." Therefore this picture has drawn large crowds.

* * *

Melbourne picture patrons have had the choice of several good features this week, including "My Old Dutch" (Turner) "The Dragon" (Equitable) and "The Imposter" (World).

TOM S. IMRIE.

Sydney, N. S. W., Australia, 29/3/16.

OPEN BOOKING POLICY OF V-L-S-E OFFICIALLY.

The Associated Motion Picture Exhibitors of Brooklyn, at a meeting held last week, added their contribution to the movement for increased friendliness between exhibitors and producers by taking the unusual action of officially endorsing the business policy of a distributing company. The company to be thus honored was the V-L-S-E, and the policy endorsed in a resolution which was passed unanimously was that organization's "open booking" method of distributing its product. The resolution had its birth during a discussion of the program contract system of booking. An animated debate upon this subject followed, which concluded with the presentation of the motion thanking the Big Four combination for its service in booking its pictures on the open market policy.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Overdosing.

FOURTEEN-REEL shows are bad enough, but a fourteen-reel show for five cents, including a V-L-S-E feature is worse still. The comparative inexpensiveness of the photoplay will always be one of its chief attractions, but this should be qualified by the fact that too much show at any price is fatal to permanency. Fourteen reels of film at one time is far too much. A patron will come from the house feeling that motion pictures are losing their charm when the real trouble will merely be that too much has been shown. There is no way to prevent a manager from showing as many reels as he pleases, but to offset the evils of the long show, those more level-headed managers, who are apt to suffer from the result of another's action, should seek to educate patrons to an appreciation of the fact that it is not that the pictures are losing their charm but that an overdose of anything will create nausea.

Do not call the offending manager names; for the names he should be called cannot be printed, but run a series of articles or advertisements telling why your show pleases. Something must be done to take the curse off the wholesaler. He is generally a man who does not know how to get business through legitimate means and he cannot be argued with as a human being can. He can see only quantity because he has many of the mental attributes of the hog, and no one ever seeks to argue with a hog. You do not tell the incipient ham and lard that he will hurt his digestion trying to eat everything in sight. You kick him away from the trough. You cannot kick the wholesaler without throwing sympathy to him, but you can, if you can write, show that the man who gets fourteen reels for five or ten cents is not getting a proper return for his money. You can educate him to come where his investment will not result in his mental stomach ache.

A Neat Six.

The Gem, Mt. Carmel, Ill., shows a very neat six-page folder with three inside pages set as one page 4¼ by 6½. The outside shows pages 2⅛ by 4¼. The different days should be dated, but apart from this and a lack of a time-table, the job is nicely done, and the printing is a treat, a nice brown on a deep cream, surfaced paper. The house also sends in a full-page advertisement announcing its change to the Triangle service. The page is almost too full of type. It is well laid out for the copy that must be run, but there is too much copy, even for an opening announcement. There is the suggestion of too much that will repel all save the most ardent fans. Better one fact clearly established than a dozen, no one of which is perfectly assimilated.

Paramount Posters.

Paramount is discovering with pleased surprise that the short-length stuff is making more of a hit with exhibitors than some of the features. The travelogues, cartoons and pictographs are making a hit that proves what this department contended long ago—that the public wanted this sort of thing IF it was done right. And because they are a hit, they are getting out some crackajack posters. The strip shown here gives four posters by well-known artists. Reading from left to right, they were designed by Adrian Gil-Spear, Cory Kelvert, C. B. Falls and Kelvert again. They are posters of class. And as a string for the bouquet, the press department of Paramount sends out indecently illegible carbon flimsy.

Program Copy.

If you believe in having a picture theater a couple of years from now start now to prepare for it. Here is an editorial from Sharp and Vahl, of the Orpheum, Nampa, Idaho, that shows where they get off, or rather where they stay on. Print that and stick to it and you'll keep on going:

> You do not allow your children to read the paper-backed, five-cent, blood-and-thunder kind of fiction—not if you know it, do you? Then why not draw the line on moving pictures of the same general description. There are GOOD pictures and BAD pictures just the same as there are good and bad books.
>
> Moving pictures now-days are almost as much a part of the child's education as the books. The teachers in the schools exercise great care in saying what books children should and should not read. Do you, the parent, use the same discretion when you give your boy or girl the money to attend the picture show?
>
> What the child may WANT to see may not be what he SHOULD see, so it is up to the parent to discriminate—to separate the good from the bad and exercise control accordingly.
>
> Paramount Pictures will make the task easier. They contain as much interest for the child as for the adult. Without resorting to the "who-killed-Jack-Dalton" type of melodrama, they contain the "thrills" necessary to hold the child's attentions. The joys, the sorrows, the tears and the laughter are all honest emotions depicted without delving into the immoral, the obscene or the vulgar. They are designed primarily for the intelligence of the adult, but the fact that they will also be seen by children and their effect upon the developing mind of the child has never been lost sight of. They are the pictures for YOUR children

A Plaza V.P.

E. O. Weinberg, of the Plaza, Troy, N. Y., sends in a Vest Pocket for comment. There is not much to be said other than that the front page is not as well done as it might be. A bold "photoplays" worked into a lot of outline type does not look well, and the message is not strong enough to deserve the space. "Best photoplays obtainable shown here" is neither convincing nor fluent. It should be replaced. Inside the arrangement is better, and about the only suggestion we can offer is an alteration of the line "Pathe News—Latest Edition." This is run on Monday and Thursday and, foolish as it may seem, we think that many will suppose from the same reading that it is the same film. It would be better to give the number or, better still, the date, if the date will show to advantage. In any case the text should show that the Monday film is not repeated on Thursday. Old-timers will remember that the Vitagraph's Life of Moses in five parts dropped because people did not take the trouble to note that the part advertised was not the same as that shown the previous week. The size of the program is convenient and the stock and printing are both good.

Going A Lot.

John W. Llewllyn simply will not keep still. He lately sent in a copy of the local paper with his advertisement over the headlines. Then he put it below. Even that did not suit him, so now he is getting out his own eight-page weekly newspaper; not a house organ or anything trying to look like it, but a newspaper that looks very like the old one save that he has two full-page advertisements. He has local news and boiler plate and all the rest, and about three pages of display trade advertising. Georgia seems to run to newspapers. It is the home of the first daily newspaper-program, the one that Edmund Reid used to get out at Milledgeville, and now comes Mr. Llewllyn at Fitzgerald with the first weekly newspaper with the accent on the first syllable. He does not try to get too much house stuff. He gives to news to ensure his own stuff being read. But Editor Llewylln needs to be reminded that they do not date-line local news. The Confederate Veterans' meeting is 'date-lined.

A Battleship.

J. R. Taylor sends in a photograph of a simple battleship float that can be worked for any of the preparedness stories and at small cost. At a pinch, stovepipe with a painted pasteboard muzzle can be used in place of turned guns. It is made to fit a bicycle. Small charges of black powder, just enough to make a smoke, would give a touch of realism if a man is sent with the float, but do not trust the powder to

a small boy. Mr. Taylor, who runs the Amusu, Big Stone Gap, Va., sends for the censorship pamphlets, as a local minister recently stated that he would rather see a saloon than a picture show in the town. We know other men who feel the same way about it, and they are not ministers, either.

It's Come.

With house programs getting more and more like papers we knew that in time the "sworn circulation" would come. The Rowland and Clark circuit, Pittsburgh, prints a reproduction of their post office receipt for 3,926 programs for the Regent. With all-live name, close locality circulation, the theater program is the best local medium for cities that the small business man can get, and with a well-edited program all copies are read through. More general advertisers can get six localities from Rowland and Clark on one contract.

Have You?

Have you stopped to realize what the Paramount Better Babies picture means to your house if you work it right? If you have not, talk it over with any reputable physician—then get busy with advertising and circulars if you have the Paramount service.

House Programs.

George Editor Carpenter takes a whack at Picture Theater Advertising when he repeats just one paragraph about self-supporting house organs and then launches into a plea that the foreign advertising be held down to a decent proportion. Picture Theater Advertising says the same thing, but Mr. Carpenter makes one good point when he remarks that the better the organ the higher the price for outside advertising. That is a point that most advertising hustlers lose sight of. They take eight inches at a dollar an inch, never realizing that if they took four of those inches for really good reading matter they could get the same eight dollars for the other four inches at two dollars an inch, and have just half the collection of trouble. Have a house organ and have high-grade outside advertising in it if you cannot afford to get out a good house organ all your own, but *first* make it a good advertising medium for the house or it will not be a good advertising medium for others.

To clinch his argument George Editor swells up and remarks: "In the meantime you do not see any foreign advertising in Real Reels. Do you get the point?" We do. You do not see a guinea pig chasing its tail because it has none. Mr. Carpenter has nothing in the way of circulation that will interest the outsider because the trade papers reach all of the Carpenter clients and thousands of others as well. It is different with the house organ of the locality theater.

For the greater part, though, we are fighting right alongside of Mr. Carpenter. The man who gets out a house organ and sells too much space outside is an illiminated ass and other things too numerous to mention. Put your price so that one-third of the space pays for the printing of the program. When you get more advertising, *run more pages.*

From Maine.

Earl B. Tinker, of Ellsworth, Maine, writes:

> The writer is greatly interested in advertising in so far as it pertains to exhibitor's work, and I regret the fact that more of our Maine exhibitors do not avail themselves of the opportunity to have you criticise their advertising matter. For criticism, while it may not be pleasant at all times, surely is beneficial.
>
> I am taking the liberty of enclosing a few samples of work gotten out by exhibitors with whom we do business. I would particularly call your attention to the "Washburn" ads., as they seem to reflect a very good advertising imagination.

Maine exhibitors are pretty slow. Only the other day we invited an exhibitor in Waterville to come across the street for a chat, and he did not feel even that much energy, and we almost had to beat another man into making money by using advertising schemes.

Mr. Tinker represents the Phoenix, a Boston corporation, and has been in the department before through his hustling methods. One exhibit is from the Lyric, Washburn. It is a simple paper slip 3½ by 5 and badly offset on the back, though this, of course, is the fault of the mimeographer, who used too much ink. It merely announces the appearance of certain features. It is well worked, but a dollar or so to a printer would have procured a card that would have looked more important and so would have made the film seem more important. The mimeographing would have been all right on a letter size sheet, but it looks crude in trimmed paper.

Other Washburn paper is two small circulars, three by seven and three by nine, flimsy stock, but well-worded. Good job work cannot be expected in most small towns, but this is well set and fairly well printed.

The Strand, Ellsworth, is represented by a manila card and plays up the line "Maine Made Movies." The days are properly dated and the type is well set. It is not a pretty piece of *printing*, but it will pull because it makes the local appeal and also because it tells about the subject.

The Union, Danforth, does not name the house in its circular. Even if it is the only house in town, it should carry the name. The printing on this is very badly done, for too much ink was used, and it not only offsets, but in drying out, the varnish spreads beyond the ink. A fault is a lack of definiteness. Not even a country crowd will be strongly drawn by "A funny film made by America's most funny people, a scream from start to finish." The brand name is not given. The trick is to seem to know what you are talking about that you may seem to speak with authority, and descriptive matter is better than overworked adjectives.

The same fault holds with the Century, Blue Hill. "A large festival" is not enough for a comedy. There should be a reason advanced as to why it *is* funny.

The Grand, Dexter, spoils an effect by trying to be humorous. Patrons are advised to wear life belts, as they will drift into "seas of laughter." The rest of the announcement is distorted to work to the catchline, All's well that ends well, but at least the management is trying to keep out of the rut.

A program for the Town Hall, Franklin, but printed in Bangor, shows the difference. It takes no more space than the others, but it tells about the films instead of merely saying "great" and "thrilling" and the like. The talk means something and makes people want to see the pictures, and it offers a well-chosen program, evidently a touring company venture.

We are obliged to Mr. Tinker for the samples. So far as actual submissions go, Maine is seldom represented, and yet, even in Maine advertising can be made to pay, as has been proven.

Playing Up Personality.

J. E. Bryant, of the Plaza, Waterloo, Ia., sends in a clipping and this letter:

> I have always thought that more interest could be created in connection with the showing of a picture if a few remarks of interest could be made just before its showing.
>
> We are trying this out in our theater and it is meeting with the approval of all of our patrons; in fact, you will notice by the enclosed write-up the first time we tried it out it met with very generous applause. As this is a new idea, I did not know but it would be of interest to you.

Once past the novelty stage, the popularity of the pictures did not progress until the personality of the player became recognized. Pictures are inanimate and without personality so long as the players are not known, but from the early days the patrons came to know players as The Biograph Girl or "Jones" when only the Vitagraph had already capitalized the popularity of Miss Florence Turner and Maurice Costello. It is the same today, but in greater proportion, and anything that promotes a knowledge of the player is helpful. This can be worked through the program, through post cards or in a hundred other ways. The chats that Mr. Bryant has started double the value, for it impresses his own personality on the patrons and there is no reason why the house should not profit from this. The essential paragraph from the clipping is given here. But remember that unless you have a good platform appearance and delivery, it will be better to procure a deputy.

> With a spotlight playing upon him and bringing out his features as plainly as a "close-up," Frank Bryant delivered a brief but interesting address regarding Miss Barriscale in which he reviewed her career both on the legitimate stage and on the screen and named the most important plays in which she had appeared. The audience manifested their pleasure at the innovation by loud applause when he had finished.

Another "Kicker."

"M. Quad" made the Arizona Kicker famous in the boiler plates, but there is a real Kicker down in Flagstaff run by the Empress theater. J. J. Costigan is the manager, but the anonymous editor says the only time he ever showed cleverness is when he appointed him (the editor) to the job. This looks as though perhaps Mr. Costigan is trying to cover up his editorial tracks. The real program comes in the center of the first page. It gives titles and dates and lets it go at that. Then a story urges the reader to note them well because all are good. The rest—of the first issue, at least—is mostly ginger of the right sort, and that does not mean suggestion but smartly written matter that reads almost as well up here in New York as it does where the persons spoken of are known. It is not offensively done, though it is true that one tradesperson was advised to have a couple more "fire sales" before the store was repainted, but it will most all be read with a chuckle and the rest is well done. The management goes on the proposition that if the sheet is readable the program will take care of itself. It is sound theory and better practise. The trade advertisements are all inside and the arrangement is so neat that it is

Cut the Cost of Your Living Expenses
Do You Take Advantage ?
Babbitt Bros.
This Space is Reserved by a local politician
The Dresswell Shop
J. HERMAN CO
COCONINO COUNTY ABSTRACT CO
See us for Abstracts of Title
PHONE 75
For Day or Night Auto Service
The Citizens Bank
After the Show Cross the Street
Confectionery Den
Ice Cream, Hot or Cold Lunch, Candy Cigars
Famous Pingree & Queen Quality Shoes for Ladies
NORWALK Tires and Tubes
W. H. SPITZER
Leslie's Barber Shop
The ROCKET STORE
Faculty Cafe

given here as a suggestion to others. Too few program publishers give this even the slightest thought. Jum Brown pays a dollar a week for his advertising. For one hundred cents he can smear anything in his space and kill the program matter. It is worth more than the price of the advertisement fifty times over to prevent him, plus a dozen others, from spoiling the pages. Do not be dictatorial, but have the nerve to exercise some supervision over the text and display of the foreign advertisements. This cut proves it is possible to supervise the advertising and yet do the advertiser justice.

Galley Proofs.

The Square Town Electric theater, Brooklyn, Mich., sends in some throwaways that seem to be galley proofs of their newspaper stuff, or perhaps the stuff is lifted from the form and set into a job chase. In either case it is matter having the appearance of newspaper stuff and it is a cheap and nice form for houses where quick, cheap work is wanted. There is little display, but the reading matter is all set newspaper width and face and is easily read. This particular work is well written, but in setting, the printer should be instructed to set all titles in capitals where they start paragraphs, and not merely the top, or headlined title. Estes and Estes manage to keep things moving out their way.

More Bleich.

Here is another Bleich front-page story. Print it in your own program if you have the nerve to live up to it and to see that your people do, and you'll make more money than you would if you said that everything you have is the greatest ever:

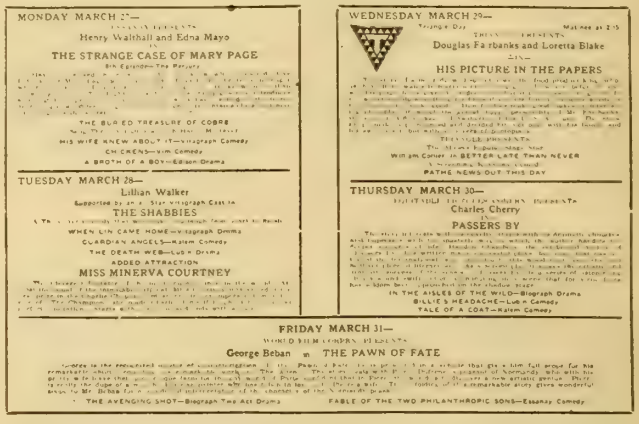
Straight Talk.

Many of my patrons know it to be a positive fact that when they ask me personally as to the quality of a show that I do not hesitate to say it is good, great, ordinary, or poor, just as the case may be. The same thing applies to any items in my advertisements appearing over my name. If I personally urge your attendance to see some particular picture that is one you should not miss, the invitation should be heeded.

Another thing: Are you in doubt sometimes as to whether one of our pictures is worth while? Worth leaving home to see? If you are, go to your telephone and call up this theater and ask how the show is. Any of my employees will give you dependable information—they are instructed to answer candidly and truthfully. Isn't this decidedly fair? Try it out. *Bleich.*

After the Kiddies.

Lou C. Smith, of the New Kingston, Brooklyn, N. Y. sends in a circular that he sent out for his children's matinees. It is a small four-page folder with the front and back given to the announcement of the policy of putting on a morning performance for the Kiddies. The inside gives the description of the film to be run at the first of these matinees, in this case Rip Van Winkle. It is well worded to appeal to mothers, and it is told in such a way that the reader is inclined to feel personally obliged to Mr. Smith, not that he strives to impress one with the idea that he is overworking himself, but because he talks so understandingly that it seems that here is a man who knows how to solve the vexed question of where to take the kiddies.

The printer spoils the front page of a regular program with a mess of Old English. Inside he did a good job, and the arrangement may

help others who are looking for a program layout. It gives but five days, Saturday and Sunday appearing on the back page, though the text can be pulled in, if desired to get it all on the double page. In the original this double page is 9 by 6 inches.

Hazen Conklin Note.

Walter Murphy, of the Star, Two Harbors, Mich., writes that the first thing he turns to when he gets the paper is this department. After that his program *must* be good. As it happens, it is good. He takes the Hennegan covers for a basis, but he gets out a newspaper on the inside pages. He gets five thirteen em columns across the page and takes little more than a column for his program, making the rest reading matter. One item is one of Hazen Conklin's "Down in Front" stories with due credit to this paper, but as there is a misspelled word contest on, Mr. Murphy had to warn his patrons that dialect did not count, and so he saved them from brain fever trying to tab it all out. The advertisements are confined to the top and bottom of the page where they are out of the way, and Mr. Murphy makes a really good disposition of his space and has found a new way to utilize the Hennegan covers, though if he keeps on giving the right sort of reading, he will not have to use colored covers to hold attention.

Should Be Dolled.

The Strand, Baltimore, Md., announces its opening in a folder too casual to be at all suggestive of "Baltimore's most elaborate and complete photo playhouse." It is a four pager, six by nine, on coated stock, printed only on the first and third pages. The front page is all type without even a border; plain, neat faces, but nothing ornamental where there should be readable but fairly fancy type, if not a drawn design. Inside, three programs are announced, each division illustrated with a single coarse screen cut intended for newspaper work, but never for coated paper. There is not a line about the house other than that quoted above; no reader telling of its excellencies, its policies or its management. If at no other time, an opening announcement should be as well done as possible to make a good first impression. Better nothing at all than something that is not truly representative. It looks bleak and uninteresting and does not in any way back up whatever else may have been done. In no case should newspaper cuts be printed on coated paper. The stipples are wide apart because in news stock the ink is absorbed by the paper, and if the stipples are too close together the ink will run into a blotch. On good stock the ink dries on the surface and does not run, and the result is painful. No cut is always better than a poor cut. A black blotch or a gray blur are alike unconvincing. Even to those who do not know the reason, there is a suggestion of something lacking, and the hint of mismanagement may extend to the house as a whole.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid.* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Looking Ahead.

NOW and then someone on the outside does write an intelligent and informed article on motion pictures as an offset to the rot that Walter Prichard Eaton and his class write. Such a one is Henry McMahon, writing in the Dramatic Mirror. It is one of the sanest dissections of pictures we have had the pleasure of reading and he speaks for the short length film from a new point of view. He writes in part:

> Directors must strive for a *short-hand of the films*. Just recall that a good two-reeler has as much action as a complete stage play, a typical five-reeler should contain as much material as a novel, and a ten or twelve-reeler has the epic breadth and range of a three-volume romance. The motion picture is the quickest way ever invented of telling a story. Protracted close-ups, irrelevant digressions, inessential scenes violate its very nature. It is action, *action*, ACTION, or it is lost. 'Twere much better to tell your story in one reel than in two, in two reels than in five, in five reels than in twelve, that is, unless you have something very epical and grandiose to say.
>
> It seems to me, therefore, that the artistic future of the motion picture lies in the direction of comparatively short productions, varied from time to time by big films for really big subjects. An hour and a half of different sorts of pictures is plenty in a straight picture house, and an hour or so of the same fare is sandwiched in between vaudeville acts by "mixed" houses with exceedingly profitable results. To do more is to tire your public by eyestrain and mind-strain and ultimately to disgust it.

This is precisely what William Wright, of the Kalem company, and many others now contend, and it is what any sane survey of the situation will show. Tricks are overdone and when used to excess stale. In one recent feature we saw four different parts of a room before we were shown the set as a whole and were able to orient the characters. More than half of the scenes were interrupted by busts or close-ups, not once but often several times until the mind actually tired of following the camera around and the thread of the story was lost.

Briskness and brevity should be the keynote of photoplays and it would be were it possible to get a decent one reel program. But managers of theaters like the five reels because they can concentrate their advertising on a single subject and producers like five reels because it is not as easy to get five good one-reel subjects.

There used to be a time when people dropped into a picture theater to spend a pleasant hour. Now they come in, if possible, on the opening or do not come at all. This is particularly true of the downtown houses. When a few of the feature companies are put out of business and the public tires of the outpupt of the others, there is going to be a quick change to ones and twos, and it is up to the authors to be ready for the jump. There are houses right now that are making money with short subject programs and the number is growing, and this is at a time when some companies have abandoned the short lengths for the fives, largely because they had not been making good ones. It's a funny situation, but don't laugh. Keep your eyes on the ones and be ready when the call comes.

We said that time the original five-reel would replace the stage play very largely. We kept on saying it, and between two suns, almost, there was a rush for original stuff that enriched the few who were ready. Now watch for the jump back and the hundred and fifty and two hundred and three hundred dollar one-part story that is worth the price paid *as a story*.

Memorize This.

Do not waste your time making a continuity until you are absolutely certain that the plot is worth offering.

Details, Please.

Don't say that you sent a script to "a certain prominent company," and ask how long they should keep it. Tell what company it is. Nothing is said in that full-face notice about doing mind reading. Give the facts, the full facts and nothing but the facts.

Not a Boob.

Some time ago we asked that the then champion boob return his medal as we had found a bigger one. A private in the Seventh Infantry sends in his medal, but he is not the champion boob or he would not know enough to do as he is told. It's a nice medal, too, made from an old kerosene tin, apparently. If the sender will supply his name and Mexican address we'll send him a medal of the second class.

Books.

Here is a letter from the west that adds some titles to the list of books. It speaks for itself:

> I have been writing photoplays for the past three years during my spare time, and have managed to date to sell about forty per cent. of what I write. Thanks to you, through the pages of The Moving Picture World, which I read every week, I have received many valuable suggestions. I feel that I owe to you a certain debt that this brief word of appreciation cannot begin to repay.
>
> Most of my study of the theory of the photoplay was gained through my work while in college in the short story and the drama. But the practical side of the photoplay I have learned from your department. While I have not learned all that there is to know—that's a life's task—still I do know why a story sells and why a story comes back. And I keep plugging away.
>
> It might interest you to know that I am giving a course in photoplay writing here in the college where I am teaching. And I use for a text, if I have one at all, The Moving Picture World. The theory of construction I get from Freytag, Archer, Price, and others. For it seems to me that the same rules hold true to the construction of the photoplay as in the drama and the short story. At present we are taking up the study of comedy, using as our text Bergson's "Laughter."

In Agreement.

In a recent Photoplay Magazine, Captain Peacocke asks: "What is technique of a photoplay? I'm sugared if I know. All the wiseacres who are writing on the art of photoplay are continually harping on that word, as if it was a mythical something that we grasp from nowhere but which must be vitally essential to ensure success. Bosh! To the devil with technique! We want to be photoplay-writers, not technologists."

We quite agree with the gentleman that he does not know what technique is. But it does not follow that because he does not know what technique is that it is not necessary to those who would build a lasting success. Technique, as we have before explained, is the development of an idea into a play in the very best possible manner. It is not a certain way of marking in leaders or numbering scenes. It is a knowledge of the art of development gained through study and practice, and it is vitally essential to the success of every writer who is not a faker.

Technique is not wholly the form in which a script is written. This is technique, too, but by far the smallest part of technique. The real technique is the ability to take an idea and give it the fullest and most artistic development possible. Some writers with big names seem to be able to do without it, but these are the only ones who cry "To the devil with technique."

Reason It Out.

Do not be guided wholly by what you see on the screen. Reason back of it. The other day an author told of a comedy he had written. It called for a number of Greek costumes and he was told that the studio might not have them. "I thought they had every conceivable sort of costume," he exclaimed in surprise. "I thought anything could be done. Someone told me that studios had thousands of dollars worth of wardrobe." He had been reading—and believing—the press agents. Questions of cost never bothered him, and he spent money like water with an unmetered service.

As a matter of fact few studios have very extensive wardrobes. It is easier to hire than to make most costumes, and so costumes are rented when they are needed, and they are rented only when the value of the story will offset the rental. Do not take all you read as the truth and nothing but the truth. Remember that the press agent has to lie a little when he does not lie a great deal, and allow for this exaggeration.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. Add ten cents if registration is desired.

Address all Orders to

THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

From J. Stuart Blackton.

Most certainly everyone connected with the moving picture industry knows of J. Stuart Blackton, president of the Motion Picture Board of Trade of America, and the producer of some of the finest photoplays the country has seen. Here is what Mr. Blackton thinks of the new Handbook. In reading it, remember that the favorable opinion of a man like Mr. Blackton can only be had by demonstrating to him that you have "the goods."

THE VITAGRAPH CO. OF AMERICA
LOCUST AVENUE BROOKLYN N Y

April 19, 1916.

Mr. F. H. Richardson
Editor Projection Dept.,
Moving Picture World,
17 Madison Ave., N. Y. C.

My dear Mr. Richardson:-

Your new MOTION PICTURE HANDBOOK for managers and operators is the most complete and comprehensive work of its kind that the industry has yet been favored with. It should be in every operator's booth and every theatre manager's office, and not only should be there, but should be READ.

One of the most discouraging things I know is to see a picture production, upon which much thought, energy and money have been expended, projected in a manner that detracts from its beauty, usefulness and merit. Better projection will undoubtedly always follow a careful perusal of your valuable book.

I congratulate you on your work and wish you the success you deserve.

Very truly yours,

B/G.

J. Stuart Blackton

Question No. 136.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

In building an operating room how would you locate the lens and observation port openings for the masons? Explain fully. Suppose you are projecting a 16-foot picture at 100 feet and the throw is shortened to 80 feet, could you use the same objective and condensers, and if so, would the objective still remain the same distance from the film? Picture would be smaller, of course. How much smaller?

Roll of Honor on Question No. 129.

The Roll of Honor on question 129 consists of Joseph H. M. Smith, Fort Worth, Texas; C. E. Linstruth, Carthage, N. Y.; Thomas J. Maloney, New Bedford, Mass.; Wilson Hays, Barton, Md.; Walter Bryner, Springfield, Ill.; G. O. Yager, Anadarko, Okla.; M. Nosti, Tampa, Fla.; F. F. Bell, Palestine, Texas; Charles S. Stuckey, Edmonton, Canada; O. J. Bean, New Bedford, Mass.; J. E. Simms, New Bedford, Mass.; Arthur H. Cuff, Gravenhurst, Canada; W. B. Allen, Edmonton, Canada; Leonard Pagenhardt, Westernport, Md.; and W. C. Collins, Tiffin, Ohio.

Most of the Roll of Honor replies were very good. I have, however, selected the reply of Brother Maloney as best suited to be printed.

Reply to Question No. 129.

By Thomas J. Maloney, New Bedford, Mass.

The Question:

How many sprocket holes are there to each ¾ inch of film? Ought all sprocket holes in all films to be the same shape and size? What shape do you think best, and why do you think it best? What thickness of film do you find to run best on your machines? What is the effect of thin film stock?

The Answer:

Question 129 is properly divided into five queries. Query No. 1. How many sprocket holes are there in ¾ inch of film? Answer. There are 8; four holes on each side. To get this right count the number of sprocket holes in one foot of film, and you will find there are 64 to a side, or 128 altogether. There are sixteen ¾ inches in a foot, and 16 into 128 goes 8 times. Query No. 2. Should all sprocket holes be the same size and shape? Answer: Yes, if the teeth of the sprocket they are to run on are all of the same dimension, and have the same spacing. Query No. 3. What shape do you think is best, and why? Answer: In my opinion the oval shaped hole is best. It does not have a tendency to cling to the sprocket teeth which we find in a film having oblong or square holes. The oval shaped hole would have a tendency to release itself from the sprocket teeth while in motion and not cause so much wear on the sprocket teeth and sprocket holes; also it does not cause buckling and shaking of the picture on the screen. Query 4. What thickness of film do you find runs best in the machine? Answer: Film which has a thickness of from 6½ to 6¾ one thousandths of an inch. This gives the steadiest picture under actual test. Query No. 5. What is the effect of thin film stock? Answer: There are several effects. According to my own observation the sprocket holes crack and split, and there is a decided tendency of thin film to not lie flat over the aperture, which causes an in and out of focus on the screen.

[Also I would add to Brother Maloney's answer to Query 5 that thin film stock is more likely to stretch in the perforator, and thus produce unevenness in perforations, with consequent movement of the picture on the screen. As to his comments on Query 3, they are decidedly interesting, but he neglected to say that with the oval hole there are no corners, hence a decidedly less tendency of the sprocket hole to split. I intend to lay his comment on the oval sprocket hole before the Bureau of Standards of the Motion Picture Board of Trade at our first meeting.—Ed.]

Can't Be Did.

E. Patterson, Tama, Iowa, answers Question 132, and says:

> Although this is my first letter to the department, I have been a reader for some time, and find it to be a great help in my work. Have procured a copy of the new Handbook, which certainly contains some great dope, particularly on the optical and electrical end of things. There is one question I would like to ask, viz.: Is there any possible way by which two arcs can be run from one Fort Wayne 60 cycle, 110 volt compensarc at one time, so as to dissolve one reel into the next and obtain a perfect change? The way we have it now is as per sketch, with the two arcs connected in series.

That is the only way we can do it, Brother Patterson, but the resistance of the additional arc tends to decrease the amperage to a considerable extent, with, of course, corresponding effect on the screen. The better plan is to get another compensarc—no, I'll renig on that statement and say the better plan is to get a current rectifying device, and use D. C. at the arc.

A Remarkable Projection Plant.

While in the city of Dayton, through the courtesy of Brother E. Schwab of the Operators' Union, plus the kindness of the National Cash Register Company's operators, Messrs. F. D. Whyte and H. S. Gerdes, I was permitted to examine a very remarkable projection plant at the works of the National Cash Register Company.

The main hall, which seats approximately 1,200, is a very excellently arranged auditorium and a beautiful room as well. The installation is remarkable in more ways than one. First, there are

View of Main Auditorium.

three separate operating rooms, each fully equipped with machines, and all ready for business, in addition to which there are, in the main projection room, three stereopticon-balopticon installations.

The main auditorium can, upon occasion, merely by touching a button, be divided into two separate good sized auditoriums. The aforesaid button operates an electric motor, which in turn lowers a huge fireproof curtain, dividing the room approximately in its center, front and back. At the rear of the main auditorium is a projection room, equipped with three Simplex projecting machines and a double dissolving stereopticon, meaning by this exactly what I say—two complete dissolving stereopticons joined together, one above the other, with the shutter of all four lenses interconnected.

At the front of the hall, about seven feet above the floor of the stage, are two huge pieces of plate glass, on the rear or projection side of which is pasted plain white oiled paper, the projection being from the rear, except when the aforementioned main auditorium room is used, in which event two screens are lowered automatically, by motors, merely by touching a push button. This arrangement is by reason of the fact that the glass screens are only 14 feet square, whereas it sometimes becomes desirable to project a larger picture and these cloth curtains allow of a twenty-foot picture being displayed to the audience.

The distance of projection in the main auditorium is 145 feet. The lens openings of the objectives used in the main auditorium machines are approximately 2¼ inches in diameter.

At the rear of the main auditorium is what is called a projection room, the entire walls of which are painted a dead black, without any gloss. Near the paper-covered glass screens are two huge Bausch & Lomb reflectoscopes, having objective lenses with a five-inch opening. These reflectoscopes project on the rear of the glass screens, and their purpose is to allow of the placing of a piece of machinery within and the manipulation of its parts by the hand of the operator,

Main Auditorium, Showing Duplex Screens.

the process being projected to the screen; or you can put in a blackboard and write anything you choose upon it, which will be projected to the screen during the process of writing. These screens, by the way, sit side by side, with a frame work division about 6 inches wide.

At either side of the projection room are two gigantic balopticons, one of which is used for microscopic and polariscopic projection, and the other for the projection of Lumiere plates.

At the rear of the projection room are two operating rooms of goodly dimensions, each equipped with Simplex projectors. One of them contains two dissolving steropticons, one mounted above the other, with their shutters interconnected, the idea being to project a slide to each one of the screens simultaneously.

The two operating rooms mentioned are located as follows: First, there is one room set up about 6 feet from the floor, underneath which is the rheostat cellar—some heat, my boy, some heat! The editor stuck his head in, promptly apologized and backed out. He thought for a moment he had died and had gone home. Above the back of this room is a second operating room, which contains a Simplex projector equipped for Kinemacolor.

But the real curiosity of the whole works consists of four automatic stereopticon machines, each containing 125 slides, arranged in a circle. The darned thing looks more like a knitting machine than anything I can think of, but it certainly delivers the goods. You set the automatically fed 90 degree arc lamps going, and then lean back comfortably with a dingus in your hand which you punch with your thumb, and every time you punch—bing! a new slide appears on the screen, or rather two slides appear simultaneously, one on either screen. It is a real comfortable job running that thing. I got so excited that I nearly wore the machine out punching the button. This arrangement is used to accompany a "canned" lecture—I say "canned," because it must be all arranged beforehand to fit the slides.

It would be a long story to describe the method by which the employes are educated through the medium of those lectures and slides, but it certainly is an efficient way of doing it. Briefly, it is something like this: By two slides projected simultaneously, one to either screen,

Projection Room, Showing Two Operating Rooms. Observe That the Whole Room Is Dead Black.

a comparison is made of bad working conditions and good working conditions. Team work and the right and wrong way of doing things, before and after effects, good organization, etc., etc., are graphically illustrated

The National Cash Register Company has, I am told, approximately 70,000 stereopticon slides, dealing with every imaginable phase of their business, plus 250,000 feet of moving picture films, the same being largely along educational, industrial and scientific lines.

The plant is a truly remarkable one. I could go on for pages, giving interesting descriptive matter concerning the installation.

The projection is in charge of F. D. Whyte and H. S. Gerdes, oper-

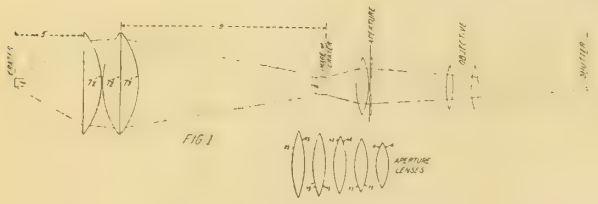
Slide Department, Showing Slide Racks.

ators, who are handling, everything considered, probably the most complicated projection plant in the United States, and—here's a joke on the boys—when they went to New York to show the National Cash Register Company pictures our distinguished Board of Examiners refused them licenses. Well, the boys down at the Examiners' Board are friends of mine all right, but I am inclined to believe that in this particular instance that the laugh is on them.

They also have, at the National Cash Register plant, a developing room for making their own motion picture film. It was my privilege to examine the apparatus in this room; also to visit the Slide Department, where the 70,000 slides, before mentioned, are made and kept in racks. These racks hold approximately 400 slides each, and are marked according to the subjects in the rack. They are made to pull out, so that you may examine 400 at a time, and when through push them back into the wall out of the way. They have their own color artists—four in number—working all the time making new slides on different subjects.

Here Is the Real Thing (Nearly).

Ralph W. Martin, Los Angeles, California, contributes the following interesting drawing and description. It looks mighty nice in theory. I am wondering how it would work out in practice. It seems to me that here is something that might be well worth a practical test. That is about as much as I would care to say on this particular proposition at this particular time. There is no manner of doubt but that there is large room for improvement in the optical system of the projection



machine. With the present crude apparatus there is altogether too much spherical aberration causes unevenness of illumination, and chromatic aberration, which makes for impurity of light. One objection I can see to this scheme would be two additional lens surfaces, which would, of course, mean additional loss through reflection. One thing I do not quite understand, however, and that is, where Brother Martin says: "Placing the aperture lens directly *behind* the film picture at the aperture." Presumably he means on the lamphouse side, as in the drawing. But that particular term at that particular point might be applied either way. Incidentally, it also seems to me that this scheme would have to bring about decidedly better results in order to justify itself, because it would set up very decidedly added complications in the lens system. But anyhow the thing is interesting, and worthy of study; therefore it is passed along to our readers for consideration. As to the concentration of the light endangering the objective by reason of heat, I think there is no danger at all of that. It may be entirely disregarded.

This article is correllative to several others on the same subject matter that have been sent in by the author.

The purpose of this article is to give practical instructions by the shortest cut possible, and in such a manner as will enable anyone to try out this scheme under standard operating conditions. Theory is disregarded. It is more important, at this juncture, to get the idea established on a practical basis. Theory will be attended to later.

In the figure, three 7½-inch condensers are used, as shown. This arrangement is only a temporary makeshift. A meniscus bi-convex set of equivalent focal length would be better, but the 7½-inch plano-convex lenses will do well enough for present experiments. The crater is placed 3 inches from the rear condenser, which will focus it about 9 inches in front of the bi-convex lens, with an enlargement of about twice the original crater diameter. With the arc lit and properly adjusted, the lamphouse (not the lamp) should be moved until the image of the crater comes to a position behind the aperture, which will give a proper size spot, and produce an even illumination on the screen. There may be various ways of accomplishing this end, but probably it would be best to first observe the spot at the aperture, and check up by observing the screen later on. The objective should now be accurately back focussed at the aperture.

The next step is to experiment with different focal length aperture lenses, of which it is desirable to have a good supply on hand, five of the most probable kind being shown in the drawing. The figures represent the diameters of their respective spherical surfaces.

The experimenter must be a good thinker to devise some practical method of supporting the aperture lens directly behind the film picture at the aperture. The nearer the lens is to the film, the clearer (whiter) the light will be at the aperture and screen. It would not do to place the lens even as far as one inch behind the film. Get it as near to the aperture as is practicable.

Now, with the aperture lens in proper position, operate the machine and observe: (1) The quality of the definition of the picture on the screen; and (2) the width of the narrowest part of the beam in front of the objective. Be sure to place the shutter at the narrowest section of the beam before completing the above observations.

If the definition on the screen is poor or impracticable of sharp focus, it is probably due to the aperture lens being of too short focal length. Try another aperture lens of longer focal length and proceed as before. If the definition on the screen is now satisfactory, and the beam quite narrow at the shutter, conditions can be called fair; but further trials should be made with other aperture lenses, with the purpose of getting the beam as narrow as possible and still have good definition.

In the drawing the shape of the beam from the aperture forward is only intended to give an approximate idea of what probably will take place. It is really of no concern at present what the shape of the beam will be. Only the results above noted need be observed.

There is also another alternative which may be resorted to with advantage. The crater may be moved a little closer to the rear condenser and its image will consequently be enlarged. If the image is thus enlarged to the full standard spot, or about 1½ inches diameter, the image can be placed coincident with the aperture lens, and this will considerably alter the effect produced by the aperture lens on the beam forward from the aperture.

However, this latter expedient will require considerable experiment to determine its true value. It is neverthless recommended for trial, as it may have considerable to do with the evenness of illumination at the aperture; also it gives a wider range to the operation of the aperture lens.

It should also be mentioned, as a warning, that there may possibly be some danger to the objective by the extra heat caused by concentrating the beam.

Very Bad.

All too often when I am watching a perfectly projected picture, with everything running along smoothly, and I am deeply interested in the story of the film, my mind is suddenly jarred back to the realization of the fact that I am only looking at a shadow, by a succession of white flashes on the screen.

I have just received from an operator twelve clippings from the six-reel Fox feature, "The Bondsman." None of these are less than six, and several are seven pictures in length, and each one of *these six or seven pictures is literally chopped all to pieces by punch marks, made either by the manufacturer or the exchange.*

The exchange-man kicks, and kicks rightly too, at the punch marks the operator puts in a film, *but how about the punch marks he himself jabs into a picture*—in this case twelve of them, or a total of about seven feet of film in one subject. I am told this is done in order to identify the film. Well, if that is the fact it does not excuse the practice, because it isn't worth three cents as a means of identification, because, as is proved in this case, the mark can easily be cut out. But be that as it may, neither the exchange-man or producer has the moral right to thus injure the property which is to be rented to the exhibitor as a perfect piece of goods, or at least perfect while it is new. This operator promptly cut all these marks out, and he has my hearty approval in so doing, though I suppose the exchange would put up a kick about it. Well, my advice to operators is to amputate these marks, and if you all do that the pernicious practice will be stopped, and stopped in a hurry too. They can get after one operator for doing it, but they could not do very much if you *all* did it, and you would thus be lending your assistance in stopping a practice which is pernicious and wrong, from no matter what point of view it is looked at.

Some Book.

W. B. Allen, Edmontana, Canada, Says:

> The third edition of the Handbook is certainly a wonder. In my opinion every operator in the United States and Canada ought to purchase a copy immediately. Considering the book itself, the price is not worth mentioning, and no operators can, I think, make better use of four dollars.

Temperature and Fuses.

John McGrath, New York City, writes:

> I have observed an apparent difference in the action of fuses when located in the operating room and when located in a basement. Our projection circuit is fused both in the basement and in the operating room. I find that 50 amperes is ample in the basement, but it requires 60 in the operating room. Why is this?

It is simply a matter of temperature, Brother McGrath. Down in the basement it probably is cool, whereas near the ceiling in the operating room it is pretty warm. You will find that, if you were fusing closely, there probably will be a difference in the summer and winter as applied to the operating room. Fuses near the ceiling of an operating room will carry less current than in a cool basement. Very simple, is it not, when you come to look at it in the light of common sense.

A Contemptible Thing.

From Texas comes the following:

> Enclosed find my check for $4.00 in payment for one of the new "Bibles." I can certainly sympathize with Brother Bently of Nacogdoches with regard to the condition the films reach him. I have heard several times of the fellow he gets his films from. However, I guess I had better shut up, as he now ships me one of my reels, and if he is like another chap on this Texas circuit and he finds out anybody complains, the one complaining will certainly work his film patcher overtime. I did complain about him once, and after that the films came in worse condition than before, and now, after a year or more has passed, he is trying to get me in bad, as I am now shipping to him.

I think a little good, plain language is called for in a case of this kind. Where an operator who is handling films on circuit sends them away in bad condition, and the man who receives them complains, *the receiver is doing exactly what he has a perfect right to do and OUGHT to do.* Moreover, if he did not complain he would be working an injustice on the exchange, and on his own manager, and if the fellow complained of undertakes to "get even" by deliberately sending films in bad condition he proves himself, in my humble opinion, to be a contemptible coward not worthy to be classed with decent operators. To put the thing in plain language, he did that which he knew was wrong. He knew that sending the films away in bad condition would injure a fellow-operator, a theater manager and his audiences, all of whom were utterly helpless and at his mercy in this respect, and then

because they refused to calmly accept the result of his infernal laziness, ignorance, or carelessness, he, knowing the other man was helpless, undertook to get even in a dirty kind of way.

Yes, I know this is pretty plain talk, but there is altogether too much of this thing going on, and it is time—high time—the thing were stopped. If the Texas operator will send the name of the man in this instance, I will take upon myself the duty of seeing that he either immediately mends his ways, is separated from the payroll of the moving picture industry, or is shown up in print good and plenty. I don't like to write this way, but this sort of thing is a particularly nasty piece of business, and, as I said before, this particular man is not the only offender in this particular respect. It is bad enough to send films back to the exchange in poor condition, but it is doubly reprehensible to send them away in bad condition when they are on circuit, and therefore must be received by another operator who possibly will not have time or opportunity to inspect and repair them before they are run.

Lens Breakage.

T. J. Trabue, Biloxi, Miss., says:

> My rear condenser lens is continually breaking. I have an objective lens with a 1 7-16 inch opening, working at 2⅞ inches back focus. The distance from carbon to flat surface of condenser is 3.5 inches. Machine is a Power's Six.

I take it, Brother Trabue, that you are using a rather high amperage. Your arc is the correct distance from the lens, but you should immediately procure either an Elbert or Preddy holder, which may be had from the Picture Theater Equipment Company, 140 Broadway, New York City, by remitting $4.50. This holder will eliminate the trouble, so far as condenser breakage be concerned. As to your lenses, I would suggest that you use two 7½-inch condensers, placed as close together as you can get them without touching, with the lamphouse pulled back as far as you can get it—about 22 inches from the film to the apex of the front condenser. With your present distance, 13 inches, you need two 6½-inch condensers, and an objective 1 15-16 inches in diameter in order to avoid light loss. If, however, you find that the two 7½'s locate your arc too far from the lens, then you might use a 6½ and a 7½ with 19 inches between the film and the apex of the front condensing lens. In fact, I don't know but this might be the better combination for you. Try both and see, is my advice. Keep the arc at its present distance from the lens.

Patents.

D. O. Seaman, 703 West 7th street, Des Moines, Iowa, writes:

> This being the first time you have knowledge of my existence, I will perform the introduction: D. O. Seaman, operator Unique theater, Des Mines, Ia.
>
> Attached hereto find patent specifications and drawings for my invention on fireproofing the motion picture machine. The downward extension on the lower take-up roller bracket arm is an added improvement. When the film breaks, arm 32 comes in contact with the downward extension on the take-up roller bracket, and when the same is forced down to re-thread the film sets the fireproofing and motor control, so that the operator has no extra parts to handle. I have a Powers 6A equipped with the parts, and you would be surprised to see the machine in operation. Also I have a tension take-up regulator which I will send you a little later. I can put the fireproofing and motor control on any standard machine for $40.

The patent, so far as I can tell from the description, is one of a considerable number evolved by different patentees during the past two years designed to do practically the same thing, viz.: cut the film above and below, stop the motor, and drop the fire shutter. It would take considerable space to illustrate and describe this device intelligently, and it is not necessary to do it. The editor of this department only passes an opinion upon such devices as he has himself tested in operation, or has had placed in the hands of competent disinterested operators for test. That is a rule which applies to everything.

I expect to be in Des Moines some time next winter and very likely will see Brother Seaman's device. However, I want to warn him of this: there have already been at least half a dozen similar devices placed on the market, or rather devices designed to accomplish the same thing, and *not one of them has ever made any money for its inventors.* You will find one of them described on page 257 of April 8th issue. I personally examined this particular device, which is excellent, and which has plenty of capital behind it. I told its sponsors at that time that, whereas the device worked perfectly, and was in every way excellent, still I doubted its ever reaching the financial-success stage. Still another of these particular devices has its home in Chicago. It has been on the market for at least three years, and never has made a cent. I am not writing this to discourage Brother Seaman, but to point out to him the fact that before going into a thing of this kind *inventors would do well to correspond with the projection department, and ascertain what has already been done along the lines they propose to work on.* It is awfully discouraging to work hard, perfect a device and spend money for a patent, only to learn there are half a dozen others already in the field. Brother Seaman can, of course, proceed if he wishes to, but, regardless of the merit of his invention, I am going to tell him right now that the chances are a hundred to one that he simply will be throwing good money after bad. I presume he will be my mortal enemy from now on, but facts are facts, and the greatest kindness I can do him is to save him from spending more money on something which, however meritorious, will bring no satisfactory financial return.

Projection Trouble.

R. B. Hilts, Beaver Falls, New York, says:

> Am running a moving picture show and have trouble with my projection. Have a Powers 5 and a 40 foot throw. Get a good light, but it is very much blurred. This is more noticeable on one side than on the other. If I move my lamphouse to one side a little it eliminates the blur, but makes the other side darker. It does not blur in the center at all, but only on the right hand side of the screen. What is wrong?

Now, Brother Hilts, don't turn your nose up when I advise you to purchase one of the new Handbooks from the Chalmers Publishing Company, price $4. It is a 700 page book, and one that you, and every other operator and exhebitor, needs, and *needs badly.* On page 112 you will find directions for lining the optical system of the projector. I would advise you to do that first. Then, turning to page 108, after reading "Cleaning Lenses" carefully, get busy. The way you put the matter the thing is rather puzzling, but it seems to me if you have described it carrectly the trouble must be at least partly due to your lens system being out of line. It is also possible that your lamphouse comes over a little too far. Shove the lamphouse back until the blur disappears, and then move the lamp until the spot centers on the aperture. If the explanation is as simple as all this, however, it does seem you would have discovered the trouble yourself. It is also possible, under your description, that a bit of oil or a finger mark on your lens is so situated that when you shove the lamphouse it alters the direction of the light ray just enough to miss it, thus causing the focus to darken one side of the picture by reason of light interference. The latter is, however, hardly within the range of possibility, I think.

Encyclopedia Britannica of Projection.

Brother I. G. Sherman, chief operator Bishop's Theater, Hoboken, New Jersey, who is also president of Hudson County Local Union No. 384, I. A., has purchased a Handbook. Here is what he has to say about it.

> Dear Mr. Richardson:
>
> Allow me to voice my sincere appreciation of your last and greatest triumph—the third edition of the "Handbook." I am the proud possessor of a copy of that work, and, if my opinion is worth anything, here it is: I consider it as being the Encyclopedia Britannica of projection. You have indeed builded a monument which will last long after you have passed away, for I do not believe it is possible to improve on the third edition. There is but one criticism I could make, and that is it is too bad you did not have it bound in flexible leather and charge an even "Five Spot" for it. I don't recommend its purchase to the operator (?) who is satisfied to remain in ignorance, but those who have ambition will remember that "Knowledge Is Power," and they certainly can obtain knowledge of projection by the investment of only four dollars. I repeat it is SOME book.

This letter was entirely unsolicited. It comes from the president of a large and very progressive local union. I would commend it to the attention of operators, because it is an entirely unbiased opinion from a man whose opinion is entitled to consideration. One operator asked in a letter recently: "How is the new Handbook going?" It's going all right, all right, and going big. But it is the ambition of the editor to have a copy in the hands of every operator in the United States and Canada. Orders have already been received from England, Australia, New Zealand and other foreign countries, and, judging by the way they are coming in from the United States and Canada, my before mentioned ambition seems likely to be very nearly realized.

Operators Attention.

Every moving picture machine operator in Greater New York and vicinity who can possibly do so should by all means be present in the Concert Hall at Madison Square Garden, at 2.30 P. M., "Projection Day," Wednesday, May 10th, to hear the editor's address on practical projection. This is an opportunity you will not soon again have to hear a carefully prepared illustrated lecture on the mistakes which are made in the projection of pictures.

The editor of this department has secured official recognition from the Motion Picture Board of Trade of America in the form of Projection Day. It is now up to you to show the powers that be that you are interested in this sort of thing. I ask the presence of every operator in New York City who is not working.

Remember the hour, 2.30 P. M., and time, Projection Day, Wednesday, **May 10th.**

Richardson's

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Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

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Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Toning Motion Picture Films (Continued).

The tank containing the sulphiding bath should be enclosed in an outer tank through which hot or cold may be circulated in order to control the temperature. The racks or drums may be of wood, but if metal pegs are employed on the former, they should be coated with acid-resisting paint such as asphalt, since the presence of any metallic surface in the toning baths will cause contamination of the same and effect a precipitation of sludge. The frames should not be interchanged but kept separate either for toning or tinting in order to prevent contamination of one bath with frames previously employed in another. This also applies to the small drum system. For instance, a pink tint would be ruined by using a rack which has previously been immersed in a deep blue dyebath, unless the particular rack had been very thoroughly washed. In the case of delicate tinting, however, no harm is done providing the racks have been previously coated with the following waterproof varnish:

	Avoirdupois.
Hard Paraffin	1 lb. 5 ozs.
Syrian asphalt	1 lb. 5 ozs.
Benzol	4 gals.
Carbon tetrachloride	3 gals.

Before treatment it is preferable to immerse the racks in a 1% solution of hydrochloric acid for two or three minutes, and wash for fifteen minutes, after which thorough drying is necessary. The well-dried racks are then dipped in the above solution, the excess liquid drained off, when the varnish dries almost immediately.

The varnishing should be repeated at intervals.

Developers, toning solutions and dyes should be mixed in crocks of glazed earthenware, using warm water where possible and ensuring thorough solution by stirring with a wooden paddle, which should be thoroughly washed after each operation. Having thus dissolved the chemicals in as small a quantity of hot water as possible, the solution should be cooled to such an extent that on dilution the final solution will be at approximately the correct temperature.

The chemicals employed should be pure and in cases where a good water supply is not available, only distilled water should be employed.

Mutual Weekly on the Market for Sport Negatives.

Mr. Pell Mitchell, editor of the Mutual Weekly, Flushing, New York, sends the following notice which should be of interest to many free-lance men:

> We are preparing to release a one-reel "Novelty" picture each week under the general head of "Out-door Life." This picture will contain subjects of interest to lovers of the great outdoors, such as hunting, fishing and canoe trips; wild animal and bird life; fish and insect life; reptiles, etc., etc. In fact, anything which is strange, new, novel and of unusual character.
>
> We are going to pay from 40 to 60 cents per foot for negative of such subjects. The price will depend a great deal on the subject and the time and difficulty expended in securing it. The photography MUST BE first class. We are not going to buy shaky-scratched-fogged out-of-focus negative. We want A No. 1 stuff, and are just as anxious to BUY it as you are to SELL it. If you can turn out the right stuff we can do business—if you cannot do this, please don't waste our time and your perfectly good raw stock.
>
> Write us, sending a list of the subjects you can secure in your vicinity; also state if the frame line on your camera is adjustable. We want this negative, if possible, to frame (Gaumont) on the hole. Let us hear from you at once, and don't forget to mention your address on everything you write or send to us.

Cinema Camera Club Moves to Larger Quarters.

The Cinema Camera Club, the organization of motion picture camera men, will move from the present location in the White Rats' Club House on May 1st, to larger and more accessible rooms in the Times Building, having arranged to occupy suite 1006 and 1007 on the tenth floor.

Here will be housed the club's meeting rooms, and business office in charge of the corresponding secretary. By making this move to a centrally-located office building, the Cinema Camera Club members will be available for producing companies and directors who desire to procure camera men. The secretary will be in touch with all disengaged cameramen, and will be able to supply photographers on short notice.

Shortage of Cinematograph Cameras.

Due in a very great measure to the present European upheaval is the marked shortage of Motion Picture Cameras. Not only are the imported makes practically off the market, but the cameras manufactured in this country are equally hard to obtain.

The well known Pathe cameras are coming in very small shipments to this country, and with almost every shipment comes an advance in the price. The latest quotation is that the price of the studio model Pathe is $525 and for the portable model is $550. Even at these prices the cameras are very hard to obtain, the shipments are irregular and uncertain.

DeBrie cameras, favorably known through the trade, are equally scarce, the understanding is that the price at the DeBrie factory in France have turned their energies toward the manufacture of equipment for the French Army. At any rate the only DeBrie cameras that are being imported are those which the DeBrie Company finish up practically to order, and consequently the importation of these goods amounts to a shipment of a very small number, about every two months.

Of the American made cameras the Universal and the Bell and Howell makes are probably the most widely known. Both these companies are selling in excess of their output, which, unfortunately, is greatly enhanced by the scarcity of materials and the inability to secure competent workmen.

The special machinery that is required in the manufacture of cameras is exceedingly hard to obtain, one large manufacturer having informed the writer that an order for lathes and other implements were nearly a year late in delivery. Materials also are at a premium, and it is almost impossible to obtain any quantity of brass, bronze or aluminum.

The workmanship on a cine camera requires the services or not only a high grade mechanic but one who is trained especially in the work. The results must be so absolutely accurate that only mechanics accustomed to the finest kind of work are suitable for camera manufacture, and these, like the material, are hard to get.

There is no immediate relief in sight, the prospects, however, are that within six months or a year, the American made camera will be produced in sufficient quantities and will gradually supersede those of foreign manufacture.

Another Member for the Correspondence Club.

From New Orleans comes the advice that Mr. H. G. Uyama would like to correspond with brothers in the craft who wish to take up matters of motion picture photography through the mails. His address is 1347 Moss street, New Orleans, La.

Later.

The following wish to add their names to the club:
F. J. Pasko, 1713 Lorimer street, Denver.
Walter Bender, Eastern Motion Picture Co., Westville, Ill.

Editor's Note.

Get busy Boys, write to me and I'll publish your addresses so that this correspondence club may flourish.

The MOVING PICTURE WORLD is the Index to the Trade. Its pages contain everything that the busy picture man needs to know. And all information is given in condensed and concise form.

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "The Snowbird." Released May 1 by the Metro Pictures Corporation.

Suggestions prepared by S. M. Berg.
By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 41½ T "At dawn" is a sub-title and is printed reading matter on the screen. But 60½ D "When Jean sees Loris's hair" is a descriptive of action.

John Wheeler, financially involved, sells to Bruce Mitchell, an admirer of his daughter Loris, his half interest in some Canadian timber lands. Later learning that the deed to the property has been destroyed by fire, Mitchell threatens criminal proceedings unless Loris consents to marry him. Loris secretly goes to the Northland to seek Jean Corteau, who has a duplicate of the deed, but who refuses to give it up. He also refuses to deal with women, so she dresses in boy's clothing and gains shelter in his hut. Believing him a boy he beats her for disobedience, but when her hair falls down from under her cap he begs for forgiveness. Loris realizes that he is a rough diamond though primitive in many ways. After a series of incidents Jean gives her the deed and she begins to realize his real worth. Meanwhile Mitchell and Wheeler have come North. Mitchell seeking Loris at Jean's shack, makes an insulting remark and a fight ensues. The picture closes with the return to the North of Jean and Loris, who are now happily married.

Almost the whole action of this picture is in snowbound Canada with many scenes of dogs and dog sleighs. It would be effective to imitate barking of dogs and also use sleighbells.

Note particularly: Motor boat effects at 11
Short Agitato 37½
Knocking on Door 80¼

The Theme selected is "Sympathy"—Friml.

Time schedule: 94½ minutes (six reels—about 6,300 feet).

Time.		*Sub-titles or descriptive cues.*	*Music.*
0	D	Opening.	Chicabiddy—Keate. (Allegretto)
1¼	T	"The next time you spend —"	
1¾	T	John Wheeler, who finds himself—	Air de Ballet—Chaminade. (Valse allegro)
3	T	"I'll give you until the first—"	
4¼	T	"Please don't be mushy."	Sparklets—Miles. (Moderato)
6¼	T	"I will give you a receipt."	
8¾	T	"It's only money matters—"	Love is Like a Firefly—Friml. (Moderato) (THEME)
10	T	"Here are all the wonderful—"	
11	T	(The following day. (Motor boat effects)	Galop No. 1.
13	T	"So you're her latest victim?"	At the Fair—Coates. (Allegro molto)
15	T	"Just a sample of my claws—" (Water effects)	
15¼	T	Far to the Northland—"	In the Meadows—Coates. (Moderato)
17¾	T	At the office of Le Blanc.	
19¼	T	"Mr. Wheeler's copy—"	Among the Poppies—Coates. (Moderato)
20½	T	"Then the land is mine."	
21½	T	"On a December night—"	Repeat: THEME.
23	T	"Here's your hat—"	
24¼	T	The following afternoon.	Norwegian Folk Song—Borch. (Andantino)
26¾	T	"You can't settle with me—"	
28	T	"I've told him how—"	Petite Bijouterie—Bohm. (Intermezzo valse)
31¼	T	"Loris has gone to Canada."	
31½	T	Three days later.	Light of Foot—Latann. (Allegretto 6-8)
33¾	T	"I am the daughter—"	
34¾	T	"I seen heem in town—"	Paris March—Mezzacapo. (Allegro)
35½	T	"There's my answer—"	
37½	T	"He only play with her—"	Agitato No. 1.
38¾	T	"Back to your brothel."	Astarte—Mildenberg. (Andantino)
41½	T	At dawn.	
43½	T	Loris adopts a novel plan.	Repeat: THEME.
45	T	"Don't be afraid, my boy—"	
46¾	T	"Like a wounded snowbird—"	Yester-Love—Borch. (Andantino)
49¼	T	"You can sleep in there."	
50¾	T	Then morning came—	Love's Triumph—Daniele (Valse lento)
51¾	T	Loris rebels against being—	
53¾	T	Wheeler and Mitchell arrive—	Intermezzo—Huerter. (Moderato grazioso)
55	T	"Where can I find Le Blanc?"	
56¼	T	"I want to find Loris Wheeler."	Dainty Daffodils—Miles. (Moderato)
58	T	After the evening meal.	
59¾	T	"I'm through with doing—"	Hurry No. 1.
60½	D	When Jean sees Loris's hair.	Repeat: THEME.
61½	T	"I will tell you the truth."	
62¼	T	"If you are telling me the truth."	L'enfant Prodigue—Wormser. (Valse lento)
65	D	Loris finds hiding place.	
63¾	T	"You are beautiful—"	Repeat: THEME.
69½	T	"Please forgive me."	
70	T	"There's no mercy in my heart."	Agitato No. 1.
72½	T	"That woman took the best—"	
72¾	T	"No-no-please, not that."	Repeat: THEME.
74¼	T	The primitive call.	
75¼	T	The dawn of a tomorrow.	Air de Ballet—Herbert. (Descriptive)
78	T	"I will not take you—"	
78¾	T	The gray of the dusk.	Repeat: THEME.
80¼	T	Mitchell reaches the end— (Knocking on door)	
81¾	T	"Your father and I have—"	Longing—Floridia. (Andantino grazioso)
83	T	"This is the man—"	
83¾	T	"There is only one punishment—"	Hurry No. 2.
86¼	D	When Loris climbs out window.	Hurry No. 3.
89¾	T	When the news reaches Chalet.	Dialogue—Helmund. (Andante con moto)
90¾	T	And thus Wheeler found them.	
92½	T	"Here in the great wilderness—"	Repeat: THEME.
93½	T	"Are you happy here?"	
94½	T	The End.	

NOTE.—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue sheet is to be found in G. Schirmer's advertisement on Page 1245.

MYERS COMPLETES FIRST "VIM'S."

Harry C. Myers and Rosemary Theby have completed the first two "refined" comedies they engaged to produce when they signed a two-year contract with Vim a fortnight ago, and in a message to Mark Dintenfass, who is in New York, Mr. Myers telegraphed this week: "Exceed all expectations. Number three well under way. Want best scenarios obtainable for high-class comedies."

In answer to inquiries from exhibitors who are anxious for further details, Mr. Dintenfass has issued the following statement: "The Vim comedies featuring Rosemary Theby and Harry C. Myers will be scheduled for release as soon as is consistent with the high quality of laboratory work we have determined to have. Mr. Burstein, in personal charge of the Vim studio direction, wires me that in his opinion the two comedies already completed will meet the most exacting demands of exhibitors who are in the market for single-reel comedies of the finest quality. Notwithstanding the quality of the productions and the great popularity of the stars, these comedies will be released to the trade at a figure which will render them as popular with the exhibitors as they will be with the public."

"Peg o' The Ring" on Schedule Time

Francis Ford and Grace Cunard Come East to Fix Matters and Have Returned to Work at Universal City.

"CONTRARY to all previous announcements except the first one, Miss Cunard and I will appear in every episode of 'Peg o' the Ring' as was announced in the first place." It was Francis Ford who spoke. Mr. Ford and Grace Cunard had made a cross-country spin to reach New York, and after seeing Mr. Laemmle, and reaching a decision with him on the question of the serial, both took a little holiday trip to Portland, Me., where Mr. Ford lives, to visit his people. They had reached New York on their return trip, and in spite of this fact they were both apparently very fit, and looking forward without unusual trepidation to another flying trip back to California.

Francis Ford.

"It is all wrong," said Mr. Ford, who was spokesman for the pair most of the time, "about our leaving the serial. We have not left at all, and we will be able to get it out on time, as we had planned. Miss Cunard has the entire story well in hand, the continuities and scenes for the entire story mapped out, and the carpenters are working on the set, which we will use as soon as we get back. We are working on No. 6 and hope to finish that by the end of next week. We take the Twentieth Century tomorrow, Saturday, April 29, and will be back home by the next Friday through being able to make a very close connection in Chicago.

"We have thought all along and still think, that 'Peg o' the Ring' will be the biggest success which we have ever scored and we are only sorry that there has been any delay in the plans. We are going back on perfectly satisfactory terms for everyone concerned, Mr. Laemmle and myself, the best proof of which is that Mr. Laemmle will accompany us as far as Chicago on our return tomorrow. He is not going out to the Coast, but on the train we will probably perfect a plan for our future after the serial is over. When that time comes we will be glad to make a statement in regard to it. All I can say now is that we are going to finish this serial, and finish it on time, and that we intend to make it the best and biggest drawing card which has ever borne the name of Francis Ford and Grace Cunard. Oh, I might say also that neither Miss Ruth Stonehouse nor Eddie Polo will be in the serial."

Grace Cunard.

MISTAKE IN GEOGRAPHY.

In last week's issue of the Moving Picture World we located the enterprising town of Las Vegas in Texas. The item should have placed it in New Mexico, where it belongs and is. Going to have a cowboys' reunion there.

Jack London Loses

Circuit Court of Appeals Reverses Decision of Lower Court in Case Against Biograph.

IN AN opinion written by Judge E. Henri Lacombe, recently retired from the United States Circuit Court of Appeals, a sharp line is drawn on the rights of authors of literary productions in the questions which arise under alleged infringement of copyright.

Judge Lacombe left the bench late in February, but had presided in the hearing of the appeal of the Biograph Company against Jack London, hence wrote the opinion. London sued in equity some months ago, charging that the Biograph Company had violated the copyright of his short story, "Just Meat," in a photoplay called "Love of Gold." The trial court decided London had made out a case and granted a permanent injunction to restrain the production of the Biograph play and also awarded London $250 damages.

There was never any doubt concerning the similarity of the plots of the two productions. Both were underworld plots, dealing in burglary, larceny, poison mystery, etc. The fundamental idea seemed in many, if not all particulars, identical. London, as complainant, alleged that the Biograph company had stolen his plot bodily, but aside from affidavits usually in equity suits did not raise the issue of wherein specifically the two were so identical. The defendant company contented itself with a denial and did not put the complainant upon his proof, relying on the old rule that similarity of fundamental idea is not alone sufficient upon which to base a suit for violation of copyright.

In his opinion Judge Lacombe says bluntly that the plot used by both contestants is centuries old. In order to maintain his action he holds London was required to show specifically just wherein the Biograph play had made use of his materials, scenes, incidents and other matter which can be covered by copyright. He failed to do this, and the defending company merely denied the bill and all of its specifications, never raising the issue of what it had, if anything, taken from the author's goods. He concludes by reversing the judgment of the court below. Judges Coxe and Ward concurred.

Literary men generally know an idea is common property, It has been held in numerous cases that violations of copyrights, to be punishable, must be shown affirmatively. Dozens of actions are now pending in which this doctrine has been held to apply. But the duty of one or both parties to raise the specific issue has not been set forth so clearly until this case was decided.

HIS FIRST PRESS NOTICE.

Lionel Thompson has signed a contract with the Columbia Pictures Corporation, to appear exclusively in Metro wonderplays. His contract stipulates that he must play roles ranging from an infant to old Father Time during the course of his engagement. Lionel is the infant son of Mr. and Mrs. David Thompson, and arrived at their country home in New Rochelle Sunday, April 23. His father is an assistant director at the Columbia-Metro studios, and he named the boy after Lionel Barrymore, who has worked under his direction in several Metro productions, notably, "A Yellow Streak." Mr. Barrymore presented his namesake with a big scrap book among other things. This is Lionel Jr.'s first press notice.

ELEANOR WOODRUFF ON TOUR.

Coincident with the release of the Pathe picture, "Big Jim Garrity," in which she played opposite Robert Edeson, Eleanor Woodruff has begun a series of personal appearances in a number of houses in which the picture is booked. Her first appearance was at the Bohemian theater, New York, and, although the time for advertising was short, the house was crowded for both night performances. Manager Schwager was so pleased with the showing that he is considering a return booking. A number of other bookings have been arranged for Miss Woodruff in several towns within a radius of a hundred miles of New York City.

SPEED CONTROLLER FOR NORTHERN NEW JERSEY.

Arrangements have been made by the Speed Controller Company with the New Jersey Motion Picture Supply Company of Newark, N. J., to handle the Speedco Arc Controller for Northern New Jersey. The company has offices in the Strand theater building on Market street and will act as sole agents for the controller.

Universal Program

Drama, Comedy and Educational Releases Constitute an Attractive Offering for the Week of May 8th.

THE Universal Program for the week of May 8 steps off with Mary Fuller in the five reel Red Feather feature, "A Huntress of Man," in which Miss Fuller is supported by Joe W. Girard and Sidney Bracey. On the same day Eddie Lyons, Lee Moran and Betty Compson stage a surprisingly snappy little Nestor comedy, "Potts Bungles Again."

On May 9 Herbert Rawlinson heads the bill in "The Mark of a Gentleman," a two-reel light Gold Seal drama, in which he plays vis a vis with Agnes Vernon. On the same day Cleo Madison stars with Edward Hearn in the Rex drama, "Virginia," and Vic Potel and Jane Bernoudy cavort about in the Imp comedy, "When a Wife Worries."

"The Great Smash," a three-reel L-Ko comedy, featuring Alice Howell and Ray Griffith, is the main event on May 10. The latest number of the Universal Animated Weekly, No. 19, is also released on the same day, together with "The Go-Between," an Imp drama, in which William Garwood plays the principal role. Two decided novelties are featured in the Universal program for May 11. In a Powers split reel "Some Monkey Stars," a Ditmars Educational, and "Mr. Fuller Pep—He Tries Mesmerism," a comic cartoon, vie for honors. On the same day Dorothy Davenport and Emory Johnston are featured in the Laemmle two-reel domestic society drama, "Her Husband's Faith." Joe Martin, the famous Universal Ape, attempts to excel Professor Ditmar's simians on the following day, May 12, in "A Strange Confession," a Victor drama built especially for him. Harry Benham plays the principal role in "The Capital Prize," an Imp two-reel detective drama, on the same date and is followed by Billie Rhodes and Ray Gallagher in the Nestor comedy, "Never Lie to Your Wife."

On May 13 G. Raymond Nye and Roberta Wilson co-star in "A Fight for Love," a Bison two-reel underworld drama, and on the same day William Franey and Gale Henry give Universal patrons a little comedy relief in the Joker kioodling ripsnorter, "A Wife for a Ransom."

On the last day of the week, Sunday, May 14, the Rex three-reel drama, "A Soul for Sale," shares honors with the Laemmle comedy-drama, "Her Great Part," in which Myrtle Gonzalez and Fred Church play the principal roles.

The second episode of "The Adventures of Peg o' the Ring," entitled "A Strange Inheritance," will be released during the week of May 8. Ruth Stonehouse, Eddie Polo, Grace Cunard and Francis Ford all appear in this thrilling two-reel episode.

Al St. John in Triangle Comedy

AL ST. JOHN, who has been bounding through Keystone films for years, has bounced into big type and will be starred in the next Triangle comedy made at the eastern studios of the corporation. Roscoe Arbuckle, who is taking a short rest from the dual activities of starring and directing, will produce the new feature. Arbuckle, St. John and the supporting company left Fort Lee last week for Dover, N. J., where they have found the right locations for the story, which has a Kentucky mountain atmosphere. Alice Lake is to play the leading feminine role.

Al St John.

The young comedian is a "Native Son," having been born in California twenty-two years ago. After a few years of impromptu fights with school teachers he pronounced himself educated and joined a medicine show. There he laid the foundation for his future work in motion pictures, which he reached by way of a musical comedy in which Roscoe Arbuckle was the star. When Arbuckle joined Mack Sennett he took St. John with him. The boy became one of the original Keystone cops, established the traditions of this unique police force and was graduated into prominent roles. One of his best known parts before coming east at the first of the year was the grocer's boy in "Fickle Fatty's Fall." Since activity was begun at Fort Lee St. John has had important parts in "He Did and He Didn't," "The Bright Lights," "His Wife's Mistake" and "The Other Man."

Coles Starts Something

His Introductory Speech at Bronx Ball Floods Kalem With Applicants.

HENRY COLES, of the Bronx Cinema Exhibitors Association, induced William Wright, of the Kalem Company, to make a few remarks at the organization's ball in Hunt's Point Palace last Tuesday evening. In a facetious moment Exhibitor Coles introduced the Kalemite as the man who gave the jobs. "You've heard from all the players," he declared, "now here is the man who makes the players, so if you pretty girls want to be screen stars I'll give you his address," and he did.

As we go to press the number of applicants totals 260, between those who made personal pleas at the ball and the steady stream of visitors at the Twenty-third Street offices last week. There are at least half a dozen persons on the trail of Exhibitor Coles' scalp now and his troubles will probably double when he hears from the girls who have failed to become stars. As usual, Sam Trigger is named as the instigator of the introductory speech so his scalp is also in danger.

Howard Estabrook with International

HOWARD ESTABROOK, the International Film Service star, possesses most exceptional photographic qualities. His natural modes of expression register instantly and compellingly and his strong personality is intuitively attracting. He has just such a forceful bearing as is required of his Dr. Alden in the new psychological drama, "The Mysteries of Myra," which is arousing so much interest.

Howard Estabrook.

Howard Estabrook has one principal joy in life. Strange as it may appear, his one hobby is work. When not busy in the studio he is either occupied with his personal affairs or he turns in and helps the studio workmen. Even his recreation is strenuous. He plays a very fair game of tennis and is a good horseman. Motoring and golf have a certain charm, but are hardly strenuous enough to suit his active nature.

In his spare moments at Ithaca during the past month he organized and carried through a "Best Playlet" competition among the students of Cornell University. The winning sketch being produced and the proceeds going to the "Actor's Fund."

A glance at Mr. Estabrook's past activities shows convincingly that hard work is indeed his chief occupation.

Mr. Estabrook has enjoyed a meteoric career upon the legitimate stage as well as in motion pictures. In the latter field his first picture was "Officer 666," in which he achieved a success of such magnitude as to place him in film's front ranks.

ANOTHER CALEHUFF IN THE FIELD.

The many friends of the well known Philadelphia film pioneer, Charles Calehuff, are still sending in their congratulations on the very recent arrival of a new Charles A. Calehuff, who weighed a little above ten pounds when he came and who has been rapidly growing ever since. Father and mother are equally proud. If the youngster will grow up the same genial happy and broad-minded man his father is he will reach the fondest expectations of his mother.

Reviews of Current Productions

Exclusively by Our Own Staff

"Gloria's Romance."

A Moving Picture Novel in Twenty Chapters by Mr. and Mrs. Rupert Hughes—Produced by George Kleine and Featuring the Eminent Actress, Miss Billie Burke, with Henry Kolker and an All-Star Cast.

The Cast in Order of Introduction.

Gloria Stafford, a belle of sixteen.....Miss Billie Burke
Pierpont Stafford, Gloria's millionaire father....W. T. Carleton
David Stafford, Gloria's brother.....Wm. Roselle
Judge Freeman, of New York.....Henry Weaver
Lois Freeman, his daughter.....Miss Jule Power
Richard Freneau, a gentleman adventurer.....David Powell
Dr. Stephen Royce, who has loved Gloria since her childhood
Henry Kolker
Gloria's governess .....Miss Harriette Sterling

CHAPTER I—Lost in the Everglades.

Reviewed by James S. McQuade.

THE first chapter of "Gloria's Romance" impresses me as being a distinct departure from the customary type of continued film stories as I have seen them. The spectator who looks for melodramatic thrills in these two reels will be

Scene from "Gloria's Romance" (Kleine).

utterly disappointed and he may even consider them exceedingly tame, if he is not accustomed to take delight in seeing life on the screen as it is really, or reasonably lived.

For myself I found that my chief pleasure lay in watching the various types of character gradually unfold themselves. It was a positive delight to watch Miss Billie Burke's Gloria reveal the spirit of a captive bird in its cage, ever eager to get out and away from the surveillance of that constant guard of hers—the Governess! At the very first appearance of Miss Burke's Gloria one needs no telling that this girl of sixteen, whose pet dog is her closest companion, has been deprived of a mother's care. The evident interest she takes in watching her pet dog gnaw her father's expensive Panama hat tells that at a glance. So do the moves she makes at her irate parent when her friend Dr. Joyce rescues the dog from the clutches of two negro boys to whose tender mercies he has been committed for his crime.

Indeed, all the way through the interesting two reels the Gloria of Miss Burke is a sweet and deliciously girlish creature. One laughs delightedly, not forcedly, at the means employed by Gloria to get the answer to her algebraic exercise; but one is forced to guffaw over the blunder made by the friendly Dr. Joyce in giving only the result of the multiplication instead of showing the process as well, and to guffaw still more loudly when the governess compliments her pupil on the wonderful progress she is making!

The scene showing Gloria pinning the slippers of her sleeping governess to the carpet, before she sets out on her nocturnal ramble, is a typically girlish trick, and the way it is done by Miss Burke is thoroughly girlish. We don't get the laugh that the trick arouses until later, and then madcap Gloria is far away, speeding alone swiftly in a high-power auto that ends its mad pranks in the deep waters of the surf, compelling the girl to make her way to the shore drenched. This and the spending of a night alone in the lonely and dangerous Everglades are the only thrills in the first chapter; but, while not melodramatic, their comparative thrill is sufficiently strong for a tenderly nurtured and secluded girl like our Gloria.

Miss Billie Burke is an especial favorite of the moving picture camera. She photographs splendidly, and every passing change in her face is clearly registered. That little, well-bred yawn made by Gloria before she lies down to sleep in the Everglades is perfectly caught, just as are the moves (already referred to) which she makes at her father. Gloria's face is also a study when she is caricaturing her governess on the blackboard, just after being given the hated algebraic exercise. Her self-satisfied look and air, when the goggles have been put in the picture and the final looping curve has been placed beneath the chin, will make everyone smile.

And the delicately pretty girlish dresses worn by Miss Burke in this chapter are delightful to the eye. There is good taste everywhere, even in the smallest things, just as there are nice, refined manners which will not permit a breach in even the most absent moments. You remember the scene where Gloria is eating an apple, with her pet dog in her arms? She has just taken one tiny bite of it when, unconsciously it seems, she places it near the dog's mouth. He sniffs it. Then she raises it as if to take another tiny bite, but her hand stops midway and the apple is thrown aside.

These small things contribute largely to the making of a feature film, just as they are pearls in a finished characterization. In Miss Burke's case alone, "Gloria's Romance" should prove a model for intelligent photodramatic art and dainty, beautiful and superb costuming. Her winsome beauty can stand by itself—alone.

As far as the other characters have developed in Chapter I., the cast is a perfect one. W. T. Carleton's Pierpont Stafford

Scene from "Gloria's Romance" (Kleine).

and Henry Weaver's Judge Freeman are fine types. The latter, like Gloria, has a stern mentor, only in his case it is a physician, Dr. Stephen Royce, instead of a governess. Henry Kolker's Dr. Royce in Chapter I., next to Gloria, is the most prominent characterization. No need to say that it is highly finished. Miss Harriette Sterling as the governess has considerable action in this chapter and does some fine character work.

No one can fail to admire the artistic and original plan employed to introduce the character in Chapter I. Miss Billie Burke is seen on the screen seated and charmingly attired. By double exposure a leather bound volume is placed in her hand, and as she turns it we read on the outside of the cover the title, "Gloria's Romance." Then as the front inside leaves are turned in order, the photographs of each members of the cast, with the name, appears. The use of the bound volume and the title carry out most happily the idea that "Gloria's Romance" is a moving-picture novel.

Director Walter Edwin can be complimented most sincerly on the beautiful and appropriate settings and for talented direction of a great cast.

Triangle Program

"Susan Rocks the Boat," Five-Reel Fine Arts, and "The Bugle Call," Five-Reel Kay-Bee.

Reviewed by Louis Reeves Harrison.

SUSAN Rocks the Boat" is in the high comedy style of "Little Meena's Romance," with Dorothy Gish and Owen Moore in the leading roles, and with a dash of Griffith suspense toward the end. It is well constructed, well acted and

Scene from "Susan Rocks the Boat" (Fine Arts)

well handled, its distinguishing feature a nice appropriateness of types and settings, its general merit that of fine craftsmanship straight through. Its chief demerit lies in the story told, that of not having something really attained by little Dorothy's good intentions, a compensation for effort. Something is attained—she transforms the leading character—but her noble purpose is disregarded in the end for the sake of story value.

She is a wealthy little girl, who wearies of the selfishness shown by all with whom she comes in contact. She reads and becomes inspired with a desire to do something worth while. She tries the uplift in a tough district and has some heartbreaking experiences, disillusions, but she is plucky enough to keep at it and finally wins two men of low associations and common ends, but with differing characters. They are a dive-keeper of coarse instincts and the son of a former political boss of inherent manliness. These two are admirably impersonated by Fred J. Butler and Owen Moore. Their fine work, and that of the entire cast, makes the story move with vigor and without theatricalism. Dorothy is the same amusing little girl that she is in other roles, sweet and demure, and her honest

Scene from "The Bugle Call" (Ince).

little venture is an interesting one. While not strikingly original, the story as visualized measures up to a high standard.

"The Bugle Call" comes from that seemingly exhaustless font of screen stories, Gardner Sullivan—he must write with both hands at the same time—and it gives opportunity for William Collier Junior as "Billy," motherless son of a western Post Commander during the time of Indian raids. His father presents a new mother to "Billy," but the boy has too much pride of a boyish sort, commingled with love for the one who lies in her grave, to accord the Commandant's new wife generous recognition. He has the training of a soldier and has learned to play the bugle, two factors in effecting a reconciliation toward the end. He saves the garrison by his wit and his courage, during an attack of the most spirited kind by a band of Indians under "Lame Bear," and a finer understanding with his new mother results. Young Collier plays his part well—it lacks comedy relief—and the story as pictured is bound to be a success with women and children in mixed audiences wherever shown, but will Mr. Sullivan please draw another picture for William Junior, in which there is opportunity to see if the kid has a comedy side of his character? This will be no easy matter, but a rattling comedy of boy life ought to be one of the hits of the season.

"Unlucky Luke"

Frank Borzage Produces Delightful Two-Part Comedy for the Mutual Program With a Favorite Group of Mustang Players.

Reviewed by Margaret I. MacDonald.

THE principal characters of this delightful western comedy are Luke, Seth and Lucy, impersonated by Frank Borzage, Jack Richardson and Anna Little. Luke and Seth are pards in the western country with all going smoothly until the appearance on the scene of the pretty new school teacher. Luke and Seth happen to be among a group of curious bystanders when Lucy alights from the stage coach, grip in hand, and a look of admiration lights the countenance of each. Suddenly each becomes suspicious of the other. Luke remarks significantly, "I seen her first." A moment more and they are rolling in the dust in a half mischievous, half serious grapple over an anticipated situation.

But this is only the beginning of things. As time goes on the situation becomes more and more amusing, until Mr. Grouch, the school superintendent, entering the race as a suitor

Scene from "Unlucky Luke" (Mustang).

for pretty Lucy, is put to rout and obliged to board the train by Luke, who stoops to fabrication which he afterward asserts must be truth, because Grouch shows guilt.

The production is a well constructed one, and contains a delightfully clean vein of humor. The comedy is spontaneous, and the players are splendidly cast and pleasing in their interpretation of the characters allotted them. Frank Borzage, playing the principal role and directing the picture at the same time, is to be congratulated on his success in both capacities.

"A Man of Sorrow"

Melodrama in Five Reels by Fox Company—From "Hoodman Blind"—An Able but Not Distinguished Offering.

Reviewed by Hanford C. Judson.

THERE is a set-scene in this picture, "A Man of Sorrow," that is so melodramatically artificial that one would think it was borrowed, just as it came, from the stage. It is a studio scene of a great harbor at night. Very clever, no doubt, but a picture director has no right to take any special pride in such, for they do not belong. Of course most of the picture breaks away from the stage melodrama, though it was suggested by "Hoodman Blind," but it is anchored pretty thoroughly to melodramatic excellencies and defects all through. It has a moving story that the spectator must watch with interest, but William Farnum and an able cast play it as it should be played, or as a melodrama should be played on the stage. Every one knows they can do good screen work; but here—how they do register and register again! This production was picturized for the William Fox Company by Oscar Apfel.

There is one first class bit of tussle business in it when the two scoundrels come to blows and the deepest villain gets chucked down cellar. There are several other fights in it, but the one in which the hero manhandles the base miscreant who has deceived him and brought about all the trouble is too brutal for pleasure and too one-sided for excitement. It is true that the villain deserved it; but the hero did not deserve to give it to him, and the result is decidedly weak.

The plot, as will be remembered, turns on the fact that two sisters who know nothing of each other's existence, look exactly alike and that the villain makes use of it to bring trouble to the husband of the girl for whom he has taken a fancy.

"The Iron Claw"

Ninth Episode of Pathe Serial Entitled "Arrows of Hate," Reveals a Plot to Incriminate the Laughing Mask.

Reviewed by Margaret I. MacDonald.

THIS episode arouses more curiosity than ever with regard to the identity of the Laughing Mask whom Legar is now trying to incriminate by fastening on him the responsibility of certain murders that he has, presumably, been the cause of himself. This he attempts to accomplish by placing in the hands of the victims notes purported to be written by the Laughing Mask. In an attempt to win the aid of Golden in rounding up this mysterious personage, the authorities are duped by Margery, who conceals the Laughing Mask behind a screen in one of the rooms of Golden's house which he is in the habit of frequenting. Here a strange thing occurs, when, upon being told by the maid that the Laughing Mask has entered Davy's room the door is broken open and Davy is found in the closet of his room gagged and bound hand and foot, with no trace of he whom they pursue. A question here arises in the mind of the spectator which we will leave him to answer for himself.

Later Margery is served with a note which appears to be from the Laughing Mask begging her to come to him because he has been seriously wounded. She goes, but is followed by the faithful Davy, who along with Margery is seized and thrown into a gas-filled bathroom by Legar and his associates after rough handling. The Japanese, Mauki, a servant of

Scene from "The Iron Claw" (Pathe).

Legar's, when he discovers that they are about to be liberated climbs up to the window and shoots them with poisoned darts, which are afterward found to have been relieved of their menace by the Laughing Mask. An intensely interesting episode.

"The Feast of Life"

Clara Kimball Young Is Starred in Paragon Picture Made in Cuba Under Direction of Albert Capellani.

Reviewed by Lynde Denig.

ADMIRERS of Clara Kimball Young, and they constitute nearly all followers of photoplays, will not be disappointed in this five-part drama, written by Frances Marion and produced in Cuba by Albert Capellani. Miss Young's rare beauty, her charm of personality and her emotional appeal are as potent as ever in her playing of Aurora Fernandez, a Cuban girl of aristocratic lineage, who, to save the family estate, is forced into a loveless marriage with a wealthy landowner. To suit the Cuban locale, the familiar story of the mortgage on the dear old farm and the sweet girl sacrificed to the village skinflint, becomes the story of a mother and daughter in danger of losing their luxuriant tropical acres unless a domineering, unpleasant neighbor is taken into the family.

And the tragedy is all the keener for Aurora, in that she has fallen in love with a handsome young fisherman and feels that she is destined to die, spiritually that is, before she has really lived at all. The meeting of Aurora and Pedro in a church on Easter Sunday develops a sort of spiritual flration, for the fisherman sees in the beautiful girl standing before the altar a vision of the Madonna. It is love at first sight for both and a few days later, looking very inviting in a "Carmen" costume, the girl joins the merrymakers at an inn where her fisherman sweetheart discovers less Madonna-like traits in her personality.

The progress of the love affair between these two offers an opportunity for many pleasingly acted scenes utilizing the luxuriant backgrounds to be found near Havana and Santiago. Nor are the meetings discontinued after Aurora becomes the wife of Don Armada, and, as might be expected, a triangular affair of the kind leads to serious trouble, which is plausibly enough explained until the husband is depicted as losing and regaining his sight at the convenience of the author. This expedient is too old to carry conviction.

Unquestionably the first asset of "The Feast of Life" is Miss Young, whose playing lacks nothing in expressiveness and

Scene from "The Feast of Life" (Paragon).

feeling; the second is a reasonably diverting romantic story, and the third is in the appeal to the eye through unusual and picturesque locations, which, however, were not always clearly photographed. Director Capellani evidently aimed to make the most of the Cuban scenery and fine old buildings, but the camera man did not always second the purpose. Doris Kenyon gives a capital performance as a girl whose love is scorned, whereas Robert Frazer and Paul Capellani are excellent in the leading male roles.

Ethel Burke With World Film.

Ethel Burke is now a member of the World Film stock company. While working in a small scene in "Molly of Pig-Tail Alley," Director Emile Chautard was attracted by the expression on Ethel's face. Result—she is now steadily at work and will get her first chance to show what she is capable of in support of Robert Warwick in "Friday the 13th."

"Spellbound"

First of Five-Reel Knickerbocker Star Features, Produced by H. M. and E. D. Horkheimer.

Reviewed by Lynde Denig.

WITH Lois Meredith presenting a very charming appearance in the leading role, "Spellbound," selected as the first of the Knickerbocker five-reel features, becomes passable entertainment. Whatever flaws one may pick in the story, or the production, there can scarcely be two opinions about the attractiveness of Miss Meredith. She has an engaging personality and more than that she is a clever actress, capable of expressing emotion in a convincing fashion. The directors could have no better choice for the leading role, although the playing of some of the other characters might have been improved. William Conklin, for example, is a bit theatrical in his interpretation of an English gentleman.

As for the story in "Spellbound," it is interesting enough, despite the suggestion of previous pictures based on the theft of an Indian idol and the mysteriously evil influence it carries. Probably the chief shortcoming of this production is in the failure to create the illusion of a supernatural power, which irresistibly governs the lives of those under the spell of the idol. The subjective quality, so essential to a story of this type, is not strong, but there is enough action and melodrama to hold the attention and every now and again to cause a thrill. If "Spellbound" does not realize the more subtle possibilities of the photoplay art, it, at least, maintains the standard demanded in feature offerings designed for the average audience.

Most of the scenes, made in California, are intended to represent an English estate, occupied by a retired army officer and

his pretty ward. The idol has been transported from India, and, we soon learn, is destined to cause much trouble in the Cavendish household. An Indian Yogi traces the stolen image to England and kills Major Cavendish under circumstances that lead to the arrest and trial of Elsie Yorke's fiance, Harrington Graeme. After this mistake is righted the pair are married, but each develops entirely unlovable traits, because the idol still reposes on the drawing-room table. The climax of the picture brings a spectacular fire, the death of the Yogi, the destruction

Scene from "Spellbound" (Knickerbocker).

of the idol and subsequent happiness for the survivors, relieved from the baneful spell. Clear photography is among the assets of this production.

"A Woman Wills"

Sun Photoplay Company Releases a Well Produced European Story, With War and Intrigue for a Background.

Reviewed by Lynde Denig.

UNLIKE many pictures of foreign origin, "A Woman Wills," made in France and handled on the state rights plan by the Sun Photoplay Company, contains a story that is likely to interest American audiences; not an especially unusual story, to be sure, but one in which the plot is carefully developed through five clearly photographed and carefully staged reels. Elsie LeClaire, the featured player, is a competent actress, ably supported by a French company, including Suzanne Armelle, a decidedly pretty woman who gives character to the role of an adventuress in league with a foreign spy.

Miss LeClaire, playing Marion Duval, is introduced as a mischievous school girl who runs away when she is threatened with dismissal and joins the boy scouts just at the outbreak of a war. We are asked to believe, as we have been in many romances of an earlier date, that the girl succeeds in mas-

Scene from "A Woman Wills" (Sun).

querading as a youth without the deception being suspected. This sort of thing is possible only on the stage and in pictures, but it may be passed as an accepted convention. The experiences of the girl, shared by a young officer with whom she falls in love, are thrilling enough and not too improbable for a melodrama of the type.

The second stage of the story finds Marion once more in feminine garb and established in a luxurious home. She meets her dashing lieutenant and gives him valuable assistance in trapping a foreign spy, operating in collusion with a dancer who uses her wiles to ensnare the young officer. As the story progresses the plot increases in interesting complications and offers not a few situations of melodramatic strength. Marion's escape from the vessel on which she is held captive and the struggle of the two women for possession of the plans bring moments of particular intensity.

In point of artistic lighting, sharp photography and finely picturesque settings the production excels. Then, too, there is plenty of contrast, with scenes varying from a soldiers' camp fire at night to the gay life of fashionable Parisians. "A Woman Wills" was a wise selection for the American market.

"Playing With Fire"

Sex Is the Dominant Element in Metro Popular Plays and Players Drama, Starring Olga Petrova.

Reviewed by Lynde Denig.

THROUGHOUT the five reels of this Popular Plays and players drama, one of the best thus far provided for Mme. Petrova, there is a commendable effort to avoid stereotyped methods of production. It is evidenced in the varied backgrounds for the sub-titles, designed to harmonize with the spirit of the scene being introduced; it is apparent in odd lighting effects, in the use made of double exposures and in the care taken to give the picture a distinctive tone. "Playing With Fire" is the title Aaron Hoffman gave his rather frank, though unobjectionable sex story, directed with considerable skill by Francis J. Grandon. There is nothing especially edifying about the drama, beyond the artistic workmanship, but it is certain to be a popular attraction.

Always distinguished in appearance and wearing many stylish gowns, Mme. Petrova is an impressive, if not exactly sympathetic figure in the role of a woman who marries an elderly man out of gratitude, and then is carried away by the impetuous wooing of an unprincipled young artist. Possessing imper-

Scene from "Playing With Fire" (Metro).

turbable poise and assurance, Mme. Petrova never seems quite like the victim of an ungovernable passion, but when it comes to protecting her step-daughter from the man who wronged her she has no difficulty in indicating the sincerity of her purpose. The climax of the story is cleverly worked up; in fact the plot construction is adroit from first to last and free from illogical turns.

Evelyn Brent introduced as a child and later as a young woman whose first serious love affair is with the philandering artist, is girlishly charming and delightfully unaffected. She gives the picture a valuable touch of wholesome innocence. Arthur Hopps, as her father and the husband of Jean, provides a performance at once dignified and forceful, whereas Pierre Le May is well cast as the degenerate artist.

Jack Conway Directing Kerrigan.

Director Jack Conway, who has taken charge of the Otis Turner company at Universal City while Turner is on his vacation, is directing J. Warren Kerrigan in a five-reel feature entitled "The ' ilent Battle," adapted for the screen by F. McGrew Willis from the novel of George Gibbs. In support of Kerrigan is Lois Wilson, playing opposite, Maude George, Harry Carter, Ray Hanford and J. F. Connolly, together with a number of the members of the Universal City stock company.

"Bobby of the Ballet" Finished.

Director Joseph De Grasse has finished the picturization of "Bobbie of the Ballet," in which Louise Lovely and Lon Chaney are featured. This story will be released as a five-reel feature. The story is by Grant Carpenter and was prepared for the screen by Ida May Park. In the supporting cast are Gretchen Lederer, Lule Warrenton, Jay Belasco, Gilmore Hammond and Jean Hathaway.

Two Lubin Screen Dramas

"Love's Toll," a Five-Reel Photoplay, on the V-L-S-E Program, and "Playthings of the Gods," a Three-Reel Offering Released by the General Film.

Reviewed by Edward Weitzel.

"Love's Toll."

THE moral to be drawn from the history of a young girl who "loves not wisely but too well," is obvious, and Daniel Carson Goodman in his five-reel drama, "Love's Toll," states the facts clearly and shows the price his heroine paid for blindly trusting a man against whom she had been

Scene from "Love's Toll" (Lubin).

warned. There is another moral to be derived from Mr. Goodman's play: Happiness that is founded upon a lie will not endure. After her betrayal, Marion Lane meets a young doctor, a man of wealth, and marries him without telling him of her past. The inevitable happens; circumstances force Marion to confess her secret, and she barely escapes losing the love of her husband. The character of the woman is lamentably weak, and if she represents any portion of the ambitious young girls who come to the great cities and attempt an artistic career, no wonder the police records and the books of the public hospitals contain some of their names.

Viewed solely from the standpoint of a motion picture play, "Love's Toll" is a respectable achievement. The story will entertain the large body of amusement seekers that prefer an emotional rather than an intellectual appeal, and welcome the repetition of familiar phases of life. The character drawing is consistent and the action progresses at a steady pace. Most of the incidents are convincing. The finish is sheer melodrama, theatric to a marked degree, and leaves a well-developed doubt as to whether the lady's husband has forgiven her

Scene from "Playthings of the Gods" (Lubin).

without reservation. John H. Pratt, the producer, has not been stinted in the matter of stage sets, and has handled everything connected with his department in a creditable manner. Rosetta Brice as Marion Lane reflects the shallow nature of the heroine with truth and gives her an added personal charm that is all her own. Richard Buhler easily meets every requirement put upon him as Doctor Page, and Crauford Kent wears the garments and the manners of the "polished villain" as though both are a comfortable fit. Inez Buck is an effective Lucy Mallory, and Garda Dolotskova as a Russian dancer acts and dances with skill. William Turner and Mrs. Carr are lifelike representatives of the father and mother of Marion Lane.

"Playthings of the Gods."

"The Evil that Men Do!" is a familiar quotation from Shakespeare. This three-reel photoplay, written by Josephine McLaughlin and produced by the Lubin company, illustrates the amount of unhappiness that one determined man can cause to his own family, when he puts his best efforts at work. John Raymond, the gentleman in question, is a millionaire of the old stage-father type, whose will is the only law known to the members of his household. When his son becomes a painter and marries his model, John Raymond casts him off. Young Raymond falls sick and his wife goes to his father for help. The millionaire schemes to have his daughter-in-law arrested for theft, is successful and the girl is sent to prison 1or a year. The boy is made to believe that his wife has deserted him. He goes back home, and when he meets his wife again she is standing beside the body of the elder Raymond, a bloody paper cutter in her hand. She is tried for the murder, but James Carlson, the millionaire's secretary, takes the stand and confesses that Raymond was killed in a struggle when he (Carlson) attacked him for ruining his daughter Madeline.

A more cold-blooded and consistent blackguard than John Raymond never supplied the villainy necessary to a screen drama. He is a modern Iago and has been drawn without the slightest shading or touch of human feeling. Such a character is bound to furnish vigorous dramatic motives, even if he lack subtility and truth to nature. "Playthings of the Gods" is good melodrama of its class, and utilizes the services of several newcomers in the Lubin western company. Cecil Van Auker adheres closely to the author's conception of the millionaire, and Sydney Deane is equally successful as James Carlson. Other useful members of the cast are Allan Forrest, Ruth Saville, Evelyn Page, Adelaide Bronti and Walter Page.

"The Moment Before"

Pauline Frederick Is Well Supported in Strong Role in Famous Players Subject.

Reviewed by George Blaisdell.

IT IS in the widely contrasting role of a duchess and a gypsy that Pauline Frederick is seen in "The Moment Before," the Famous Players' five-part release of May 1. The picture is an adaptation of Israel Zangwill's drama. It is directed by Robert G. Vignola. The exteriors were photographed in Florida, and these are notable in their pictorial effect.

The story is shown in inverted form. The first reel and a half is of the duchess who gives freely of her time and money to charity. As her life draws suddenly to a close following the accidental death of the duke the scene fades into a gypsy camp, with the gray-haired duchess shown as a black-haired gypsy looking unconcernedly on a fierce fight of two rivals for her hand. The subject contains an bundance of action.

In the role of Madge Miss Frederick makes a striking gypsy. She becomes the bride of John the Gypsy through force, not through consent. It is primitive lovemaking on the part of the man. The real effection of the gypsy woman comes to the surface when she meets Harold, the younger son of the Duke of Maldon. It is through the intervention of two tragedies, the death of the older brother at the hand of John and the shooting of John by Madge to prevent him killing Harold that the way is cleared for the gypsy to become the duchess.

Thomas Holding is Harold, the dissipated younger son, who, following the death of his brother, straightens out in Australia; it is a finished performance. J. W. Johnston is forceful as John the gypsy, a strong interpretation. Frank Losee makes prominent the part of the elder duke. Henry Hallam is a bishop to the life.

Mr. Vignola's staging of the church scenes gives to them unusual atmosphere. The whole picture, for that matter, is well made. "The Moment Before" will make a good release.

"U. S. Marines under Fire in Haiti."

For Exhibition Throughout the Country in the Interests of Preparedness—Films Eulogize America's Navy.

Reviewed by Margaret I. MacDonald.

TUESDAY afternoon, April 25, saw the exhibition in the Candler theater before an enthusiastic audience of invited guests of a considerable footage of film picturing some of the events in connection with the intervention of the United States in Haiti. These pictures, made by the Tropical Film Company, and photographed by C. DeForest Pryer, were presented by the Feinberg Amusement Company, under the auspices of the American Defense Society. They not only introduce us familiarly to the Island of Haiti, its people and industries, including the gathering, sorting and shipping of coffee, cocoanuts and bananas, but awaken in us a more profound respect for our men of the navy. In the new interpretation of the Monroe Doctrine which the present war has forced upon us these pictures show us the efficient manner in which our marines, called upon to act as artillerymen, infantrymen and cavalrymen, as well as performing their naval duties, illustrate more clearly than words the meaning of this new interpretation. They show the marines in actual engagement with the rebel Haitians, and many of the hardships to which they were obliged to submit in helping this people to maintain the existence of their nation. The carrying of the wounded from the battlefields and the attention given them in the hospitals is also shown.

The exhibition of the pictures at the Candler theater was preceded by an interesting address on preparedness and the principle of the Monroe Doctrine by Frederick H. Chase of the American Defense Society. This was followed by a U. S. marine song rendered in spirited style by Miss Allyn King of the Ziegfeld Midnight Frolic. The raising of the curtain revealed an inspiring display of American flags which, parting, displayed the screen and its revelation, and an appropriate selection of orchestral music accompanied the pictures. A squad of marines from the Wyoming were present as well as several naval officers.

These films are to be exhibited throughout the country in the interests of preparedness.

Four Kalem Releases

"The Rogue's Nemesis," "A Lunch Room Legacy," "Not What the Doctor Ordered," and "Ham and the Masked Marvel."

Reviewed by Edward Weitzel.

"The Rogue's Nemesis."

TO MISS Marin Sais, our best bow! In this number of "The Social Pirates" she is called upon to don male garment and pass herself off as a man. Her ability to deceive the villain in the play cannot be a matter of doubt, for, it was demonstrated in the Kalem projection room that members of the company and a keen-eyed and wide-awake New Jersey arbiter of matters cinematographic failed to penetrate her disguise. As the husband of her friend Mary, the impersonator of Miss Mona storms about in a rage of jealousy, when a

Scene from "The Rogue's Nemesis" (Kalem).

divorced gentleman of easy morals dares to start a flirtation with her wife. Miss Sais fits into the character and the costume with equal snugness, and defends her honor like a true gentleman. The object of the combined avenging of Mona and Mary makes his wife the victim of a cowardly plot and then learned, to his cost, that his particular Nemesis is a peculiar person, being plural in number and feminine in gender—even when wearing masculine clothing of the latest mode. The picture is one of the best numbers of the George Bronson Howard serial.

"A Lunch Room Legacy."

To begin with, the finish of this one-reel "Sis Hopkins" comedy discloses the home of the crooked man who "went up a crooked street." As a "location," the leaning tower of Pisa cannot compare to the building that has been utilized as the place where Sis has vain hopes of getting rich by the sale of "sinkers," coffee and "Ham and—." As to what happens before the crooked restaurant is shown, it is only necessary to state that Samuel J. Taylor, the author of the farce, has supplied the proper recipe for Rose Melville's brand of fun-making, and that Henry Murdock, Richard Purdon, Frank Minzey, Arthur Albertson, Mary Kennedy and Olive West use every endeavor to be of real assistance to the star. Robert Ellis directed the picture.

"Not What the Doctor Ordered."

Ethel Teare is the cause of the trouble in this one-reel comedy. She decides to become a nurse and looks so fetching in her uniform that a perfectly well young gentleman declares he is dangerously ill and insists that she shall attend to his case. The situations are cleverly devised, and Victor Rottman, Jack MacDermott, Gus Leonard and Myrta Sterling give Miss Teare the right kind of support.

"Ham and the Masked Marvel."

It is not stated whether the last championship bout influenced Ham to enter the "squared-circle" with his unknown opponent, during the progress of this one-reel "comic." One thing is certain—Ham is an original fighter, at least. The rules of the prize ring have no terrors for him, and his tactics, during his "go" with the "Masked Marvel," will win him the approval of moving picture patrons, even if your real "fight-fan" is forced to weep at the big fellow's want of skill. Strategy, applied by Bud at the proper time, gives Ham the match. Norma Nichols is the woman in the case.

"Elusive Isabel"

Florence Lawrence Featured as Diplomatic Spy in Six-Part Bluebird Photoplay.

Reviewed by Margaret I. MacDonald.

THE novel of Jacques Futrelle, upon which this production is based, presents a story of considerable power, abounding in situations of rare dramatic value, and with a vein of human interest that should not have been lost sight of in making the picture version. Unfortunately in constructing the pictureplay version neither director nor adapter have made the best of a fine opportunity. The story of how the Latin nations through the machinations of the Duke D'Abruzzi and his feminine aide, Isabel Thorne, endeavor to bring about the signing, on American soil, of a compact which would enable them to gain control over the other nations of the earth, and of how the American Secret Service succeeded in frustrating the plans of the conspirators has been told with an over-abundance of sub-titles.

The picture, in spite of an excellent cast, is not as impressive as it should be. What opportunities have been afforded Miss Lawrence have been grasped by this talented actress and made the most of. Her handling of the role of Isabel Thorne is easy and natural, and it will be admitted that her best opportunity presents itself at the point of the story where her brother, an inventor of electrical contrivances, shoots, in her home, a trespasser who enters in the night. In the scene between Grimm, the detective, and Isabel Thorne, immediately after the shooting, Miss Lawrence does an excellent bit of acting.

It is unfortunate, however, that after an absence of over a year from the screen, Miss Lawrence was not provided with a better opportunity in making her return bow to an expectant public.

In the cast who supported Miss Lawrence in this production are Sydney Bracey, Harry Millarde, Wallace Clarke, William Welsh, Paul Panzer, Jack Newton and Sonia Marcel. The set-

Scene from "Elusive Isabel" (Bluebird).

tings of the production are intensely artistic, and there are many scenes that in their arrangement are worthy of much praise. The human interest of the story has, however, not been thoroughly exploited, and the pretty little romance between the detective, Grimm, and Isabel Thorne, has been introduced too vaguely to be effective. The six reels of film used in presenting the story leave room for many interesting details which might have been added with good effect.

None So Blind

Three-Part Lubin Drama Dealing With a Timely Subject in a Satisfactory Fashion.

Reviewed by Lynde Denig.

NOW that the newspapers are overflowing with preparedness talk and authorities in navy matters place considerable reliance on submarines, it is well to meet the popular agitation with a picture such as C. A. Frambers has written under the title of "None So Blind," directed by Melvin Mayo and supervised by Captain Wilbert Melville. There is no attempt at a propaganda picture—something to be thankful for—rather a straight photoplay drama in which the building of submarines is given a personal, not a national application. Its timeliness is due to the fact that anything concerning under-sea craft is interesting just at present. Then, too, it is quite in accord with prevalent opinion to present that good, old American institution, graft, as a menace to our defensive armaments.

Walter Spencer represents a navy lieutenant, appointed as inspector of submarines built for the government. He is not open to bribery, but his secretary is, and thereby hangs the tale. The lieutenant's report of defects in a new boat is altered to make it appear that he suggested a favorable verdict providing his terms were met. He is court martialled and found guilty, owing to the connivance of his secretary and a member of the ship-building company responsible for the submarine. Lieutenant Watson resigns, leaves the country in disgrace and in the Hawaiian Islands rapidly descends the

Scene from "None So Blind" (Lubin).

social scale, finding no little satisfaction in the love of a native belle. But he never quite forgets Gladys, the devoted American girl he left behind. In due time the lieutenant is vindicated and his sweetheart, on a cruise in the South Seas, comes to prevent his marriage to the Hawaiian, who gladly sacrifices her life in saving the visitors from a band of beachcombers.

There is nothing extraordinary in this story, to be sure, but it is made the basis of a first-rate picture, capably directed and adequately acted by Mr. Spencer, Evelyn Page, Ruth Saville and Mona Darkfeather.

"A Youth of Fortune."

Five-Reel Red Feather Production Features Mr. and Mrs. Carter De Haven in Story With Juvenile Flavor.

Reviewed by Robert C. McElravy.

CARTER DE HAVEN appears in this five-reel production, by Otis Turner, as a lively young man, who suddenly falls heir to a fortune of $50,000,000. His wife, Flora Parker De Haven, appears as Mary, the country girl, with whom the youth is in love at the time he comes into the inheritance, and whom he marries at a crucial moment in order to retain guardianship of the property until he is of age.

The story is a light-running vehicle for this lively pair, and the screen adaptation by Ford I. Beebe brings out numer-

Scene from "A Youth of Fortune" (Red Feather).

ous touches of comedy along the way. Harry Carter appears in the character part of the grandfather, who leaves the unexpected bequest; Harry Dipp is Willie's rival for Mary's hand, and Doc Crane brings some smiles as Professor Higginbotham.

Willie O'Donovan is the son of a family living on Long Island. His grandfather conceives the idea that the lad's parents are anxious to see him depart this life in order to obtain his money. He likes Willie, who is something of a little demon, fond of athletics and baseball. Unknown to the parents the grandfather makes out a new will in favor of Willie, whom he has had sent to boarding school. The parents quarrel and separate, neither of them wanting Willie.

When the grandfather dies and it becomes known that Willie is the heir, both parents try to get hold of him, employing detectives for that purpose. Whoever Willie is living with when he reaches a certain age is the legal trustee of the property. The youth is living at the home of Mary's mother, and much of the action consists of his efforts to evade the detectives on his trail. He finally solves the trusteeship by marrying Mary, who becomes his legal guardian.

Strong Biograph Reissues

"The Yaqui Cur," a Remarkable Two-Reel Indian Drama, and "The Girl Across the Way."

Reviewed by Lynde Denig.

CHANGING fashions in pictures cannot effect the popularity of an Indian drama such as "The Yaqui Cur," made by Griffith several years ago. To audiences placed on a constant diet of society stories, the natural beauty and the red-blooded vitality of these two reels will be bracing. No doubt there was an over-production of Indian dramas at one time, but there never was and there is no likelihood of there being a superfluous number of photoplays offering such a combination of story, spectacle and characterization as Griffith included in "The Yaqui Cur." Exhibitors could not ask for a safer program number, for those who recall the film when first released will welcome a return engagement, and younger patrons will wonder why more pictures of the kind are not made to-day.

Needless to remark, we are given a taste of Indian warfare staged in a glorious western valley and acted with the intensity that Griffith knew so well how to attain. Indians falling from horses, the smoke, the excitement, the horror of battle—we have all these aud much more besides in the appealing figure of "The Yaqui Cur," as played by Robert Harron. Here is a true bit of characterization and something of a study of the psychology of the Indian, influenced by the ideals and manners of white men. Like a child he first becomes imitative in obvious, inconsequential things, but in facing a crucial test he innocently follows one of the most beautiful and least popular of Christian teachings by giving his life for his brother. Walter Miller and Lionel Barrymore appear in this altogether commendable offering.

"The Girl Across the Way" is a simple, entertaining, though not extraordinary one-reel romance, sincerely acted by Mae Marsh, Robert Harron, Chrystie Miller and Mildred Manning. With characters drawn from a small town, the story concerns the redemption of a somewhat wild youth by a girl whose goodness proves unassailable. The picture is worth while because of its lifelikeness, rather than owing to dramatic strength. The playing of Miss Marsh and Mr. Harron is distinguished by many effectively human touches.

"Maria Rosa."

A Lasky Production of Supreme Merit in Which Geraldine Farrar Shows Marvelous Powers of Portrayal.

Reviewed by W. Stephen Bush.

HAVING seen Geraldine Farrar in all her great roles, both on the singing and on the silent stage, I have no hesitation whatever is saying that in the part of Maria Rosa she has reached her greatest histrionic triumph. "Maria Rosa" provides wonderful opportunities for an artist of the first class. A great and abiding love, great simplicity coupled with great cunning are the chief characteristics of the part. Miss Farrar makes the conjunction of these elements in a woman's heart seem overwhelmingly probable because she makes them overwhelmingly real. She does become merged in the character she is asked to portray and the audience is therefore treated to the rarest of pleasures—seeing a sublime part in the hands of a highly gifted artist who realizes the utmost expectations of the dramatist.

The story brings home a fact which we all know, but which is ever new—the power of love over a woman's heart and whole existence. The heart of Maria Rosa, simple and trusting, finds itself cruelly deceived and betrayed, not by her lover, but by a treacherous rival of her lover. She is called upon when she makes the fearful discovery to act quickly and to dissemble feelings which beat tumultuously at the very gate of her soul. With the same intuitive flash she realizes both the deceit that has been practiced upon her and the need of saving her beloved from the suspicion of murder. She rises to the situation in a manner which will make this play stand out far above every average production. The sympathy of the audience, great as it must be, is surpassed by the interest and by the gripping suspense. The slightest misstep must have meant failure.

The tragic points in the film are developed with unsurpassed skill, making the happy ending all the more pleasing. Atmosphere and lighting effects are up to the highest Lasky standards, but I cannot conclude without saying something for the added charms of novelty and variety in this feature. Old Spain has never been depicted with more charm and sympathetic understanding, whether on stage screen or canvass. The support of Miss Farrar was good, but she rises high above the rest of the cast.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

THE BLIND PRINCESS AND THE POET (Biograph), April 24.—This D. W. Griffith reissue is a one-reel costume drama acted by Blanche Sweet, Florence Labadie, Chas. H. West, Dell Henderson and Francis Grandin. The story is told in allegory and has poetic charm and feeling.

GERMS AND MICROBES (Lubin), April 24.—The excellent comic acting of D. L. Don gives this one-reel farce its chief value. The picture was written and directed by Edwin McKim. It relates the adventures of Colonel Otto, who lives in fear of germs and microbes, an undutiful son trying to make capital out of his father's dread of bacteria. Mr. Don's unforced fun is very amusing.

THE SELIG-TRIBUNE, NO. 33, 1916 (Selig), April 24.—Aeroplanes for the English, Newport News, Va.; officers of National Guard learning to operate aeroplanes; feeding python, San Francisco; Battleship Nebraska in drydock, Charlestown, Mass.; review of U. S. sailors; crossing International bridge, El Paso, Texas; soccer game, Chicago; collie dog nurse for kittens, San Francisco; before Verdun; testing brakes on tug, Tacoma, Wash.; army scenes at Columbus, N. M.; President Wilson visits Congress.

THE ROOKIE (Vitagraph), April 24.—A spirited one-reel screen drama, written by Paul West, showing the perils in the life of a policeman. The production is realistic and the action is full of thrills. Evert Overton acts the title role with force and skill. Dorothy Kelly, Ned Finley and Bobby Connolly are thoroughly capable.

HAM'S WATERLOO (Kalem), April 25.—If Ham meets his Waterloo in this one-reel comedy it is only after he has routed the enemy with a fire hose and given Bud a thorough drenching. The two comic gents make another attempt to enter the bonds of matrimony, but the fates will not have it so. Norma Nicholls is the woman in the case. Harry Edwards directed the picture.

VERNON HOWE BAILEY'S SKETCHBOOK OF ROME (Essanay), April 26.—The points of interest of ancient and modern Rome occupy one-half of this reel, the other five hundred feet being taken up by scenes in Arizona. The entire reel is of value, both artistically and from an educational point of view.

COUNTING OUT THE COUNT (Kalem), April 26.—Samuel J. Taylor is the author of this one-reel comedy and Wm. Beaudine directed it. The complications are amusing, and the picture is well acted by Ethel Teare, Jack MacDermott, Victor Rottman, Mrs. A. Davenport, Gus Leonard and Myrta Sterling.

THE SELIG-TRIBUNE, NO. 34, 1916 (Selig), April 27.—Polo match, Washington; Manzanita, Cal., high school cadets; Patriots Day celebration, Boston; Actors' Fund Home, Staten Island; opening of season, Surf Beach, Cal.; U. S. Battleships, New York; bicycle race, Newark, N. J.; motorcycle run, Boston; strike at Hastings, N. Y.; railroad wreck, Bradford, R. I.; President Wilson at ball game, Washington.

WHAT'S SAUCE FOR THE GOOSE (Vim), April 27.—Elsie MacLeod is starred in this one-reel farce and her acting justifies the distinction. The reel depends upon its comic complications for its funmaking, and is plentifully supplied with laughs.

A LUCKY MISTAKE (Kalem), April 28.—This one-reel comedy belongs to the Sis Hopkins series, so cleverly acted by Rose Melville. A review of the picture was printed in the issue of April 29, page 821.

THE TRAIL OF DANGER (No. 77 of the "Hazards of Helen" Railroad Series—Kalem), April 29.—In a review of this one-reel drama, printed on page 821 of the issue of April 29, occurs this sentence: " 'The Trail of Danger' justifies its title." The reel is full of thrills.

LOVE AND BULLETS (Lubin), April 29.—Written and directed by Clay M. Greene, a comic duel is the principal situation in this one-reel farce. The story depends for its fun upon the development of the plot, and is a good example of its class of photoplay. George Clarke, Francis Joyner, John Sherman, Kempton Greene, June Daye and Adelaide Hayes form an effective cast.

THE RIVALS (Vim), April 28.—Robert Burns and Walter Stull pursue the heroine of this one-reel comedy with such vigor that it is a wonder enough of the lady is left at the finish to serve for her identification. The expression "knockabout" comedy will not cover this case; "slam-about" or "catapult comedy" comes nearer the mark. Those who like their fun fired at them in broadsides, will furnish an excellent target for "The Rivals."

TERRY'S TEA PARTY (Vitagraph), April 28.—With John T. Kelly to head the cast, this one-reel comedy is a strong reminder of the Harrigan & Hart style of Irish humor. George McManus, the author, has been liberal with the laughs, and Kate Price, Jewell Hunt, Doc Donohue, Lawrence Semon, James McCabe and Hughey Mack support Mr. Kelly with evident relish for the task.

BADGERED (Selig), April 29.—There is much good entertainment in this one-reel drama of which William M. Henry is the author. The hero and his sweetheart turn the tables so cleverly on a number of scheming politicians that the spectator will enjoy the proceedings hugely. James Bradbury, Grace Darmond, Harry Mestayer, Al W. Fulson and Edith Johnson are the principals in a competent cast.

General Film Company Specials.

THE STRANGE CASE OF MARY PAGE, NO. 14, "Recrimination" (Essanay), April 24.—The fate of the murderer of Pollock is strongly intimated in this instalment of the Essanay serial. Langdon succeeds in bringing Bates into the courtroom just as Chester has finished his testimony, that he heard a shot and saw Bates running down the alley, the night Pollock was killed. Bates turns on Chester and accuses him of having killed Pollock.

THE MILLIONAIRE PLUNGER (No. 5 of "The Social Pirates"—Kalem), April 24.—A review of this picture was printed in the issue of April 29, page 821. The fifth number of the George Bronson Howard serial shows Mona and Mary assisting a laundress in their employ to get back the savings that have been taken from her by worthless investments. The photoplay is interesting and amusing.

THE WOMAN WHO DID NOT CARE (Selig), April 24.—The career of the woman in this three-reel photoplay, written by Chas. J. Buckley, is a succession of dramatic episodes. To prevent her little girl from being taken from her, she swears her husband is not the father of the child. Years later she sells society gossip to a blackmailing sheet and nearly wrecks her daughter's happiness. The story holds the attention, and is acted with skill by Eugenie Besserer, Edith Johnson and Harry Mestayer.

CELESTE (Biograph), April 25.—Unusually attractive locations in a fishing village on the California shore are an important factor in this two-part drama, carefully produced by Walter Coyle and well acted by Vola Smith, Jack Mulhall and Charles Perley. Reviewed in the Moving Picture World of April 22.

BLADE O' GRASS (Edison), April 25.—Leonie Flugrath and Pat O'Malley are the principal actors in this three-reel drama by William Addison Lathrop. The story is pleasing, the heroine being a child of nature, brought up in the depths of the Maine forests. Chas. Sutton, Mabel Dwight, Mrs. Wallace Erskine, Grace Morrison, Guido Colucci, F. Famamoto and Joe Bingham complete the cast.

THE LITTLE SAMARITAN (Essanay), April 25.—The clever acting of Joyce Fair in this two-reel photoplay makes its simple story of a little girl's goodness of heart full of appealing interest. Thomas Commerford plays the old grandfather with a Dickens touch, and Fred Malatesta and Francis Raymond are well cast.

THE SPRING CHICKEN (Biograph), April 26.—A three-reel farce comedy directed by Del Henderson, with Dave Morris, Gertrude Bambrick, Bud Ross and Louise Owen in the cast. The fantastic story is made amusing by clever acting and odd bits of incidental business. A review appeared in the issue of April 22d.

PLAYTHINGS OF THE GODS (Lubin), April 27.—A review of this three-reel drama is printed on another page of this issue.

THE BROKEN PROMISE (Knickerbocker), April 28.—The present craze for classic dancing among society women is the leading motive in this three-reel Star Feature photoplay. The heroine turns her accomplishment to good account by securing an engagement at $1,000 a night, and earning the money to save her father from bankruptcy. The story is of fair average and is acted satisfactorily by Ann Drew, Joyce Shannon, George Larkin, Henry Stanley, Mollie McConnell, Daniel Gilfeather and Frank Watson.

THE DANGER LINE (Essanay), April 29.—Elizabeth Burbridge, Edward Arnold and Richardson Cotton have the leading role in this three-reel screen drama. Life "behind the scenes" is the theme and a neatly worked out romance is the result. Many of the situations are familiar, but the experiences of a young woman who is trying to "break into the business," have an unfailing interest. The production and the acting are of good quality.

THE MAN HUNT (Vitagraph), April 29.—A novel by Arthur Train furnished the groundwork for this three-reel photoplay. By all means, let the good work go on! The plot may have no foundation in fact, but it is a novel and an entertaining one, nevertheless. The interest starts with the opening of the drama, and keeps on moving all the time the reels are being unwound. A military company is used during the action, and the entire production is impressive. James Morrison, Robert Gaillard, Billie Billings, Marguerite Blake, E. A. Turner and Raymond Walburn comprise an excellent cast. Paul Scardon made the production.

Fox Film Corporation.

A MAN OF SORROW, April 23.—A five-reel melodrama from the stage play "Hoodman Blind." It is a moving story ably enough put on

and makes an offering that the spectator will watch with interest. A longer review will be found elsewhere in this issue.

Metro Pictures Corporation.

PLAYING WITH FIRE (Popular Plays and Players), April 17.—A strong sex drama, written by Aaron Hoffman and directed by Francis J. Grandon, with Olga Petrova in the leading role. The picture was exceedingly well directed and intelligently acted. It should prove a popular attraction. A review appears on another page of this issue.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 69 (Gaumont), April 26.—A diversified number, containing many scenes of interest, including dynamite blasting, a railroad wreck, destruction of bad eggs by the government, auto races, children's drills, etc.

BUNGLING BILL, DOCTOR (Vogue), April 30.—Paddy McGuire, Arthur Moon and Rena Rogers have the principal roles in this picture which is of the slapstick sort that many audiences rejoice in. There does not seem to be much head nor tail to the plot of the play, as is often the case in slapstick comedies, and considerable of the action takes place in a hospital, where Bungling Bill is hired as an orderly after trying to burglarize a house, and in falling in love with a pretty nurse, proceeds to cause a rough house.

OUT FOR THE COUNT (Vogue), May 2.—A comic number in which a pair of tramps invade society, through the medium of a martimonial agency. One of them poses as a count. This plot has been used frequently; it is handled here with a fair degree of success.

SEE AMERICA FIRST, NO. 34 (Gaumont), May 3.—This number takes us to Yosemite National Park, where we visit the principal points of interest. A very interesting number of great scenic beauty. On the same reel with a cartoon comedy by Harry Palmer, entitled "The Escapade of Estelle."

THE SKILFUL SLEIGHERS STRATEGY (Falstaff), May 6.—An entertaining light comedy in which a young couple bent on matrimony against the wishes of the young lady's guardian manage an elopement very cleverly, when, on his way to take her to boarding school, the auto hired by her guardian sticks in the snow, and her sweetheart ready with a sleigh and team of horses rescues her. Some beautiful snow scenes add to the enjoyment of this picture.

ALL FOR NUTTING (Beauty), May 7.—This will be found rather amusing in spite of the fact that the star of the comedy is a salesman for a casket manufacturing firm with his mind intent on the undertaking business. The subject is not interesting, and we doubt if the picture would find much favor except for the comical personality of the star, Orral Humphrey.

BUNGLING BILL'S DREAM (Vogue), May 7.—In this number of the Bungling Bill series Bill has a dream in which he imagines himself transported to the kingdom of Neptune. He falls in love with the pretty daughter of King Neptune, and has a fight with her lover. The picture is fairly interesting.

CAPTAIN KIDD (Falstaff), May 8.—Riley Chamberlain's impersonation of the uncle who generously signed over his millions to an ungrateful nephew and went to live on a house boat, is pleasing. The nephew fails to provide for the wants of the generous relative who becomes obliged to dig oysters for a living. A young woman sees him digging up a box out of the sand, visits him and learns the situation, and finally starts a report that the old man has dug a Captain Kidd's treasure from the sea beach. Some children figure in the story believing him to be the real Captain Kidd. The nephew gets taken in on the treasure box, for after returning to his uncle what he has given him in anticipation of more personal gain, he finds that the box contains only rotten oysters.

Mutual Film Corporation Specials.

A BROKEN GENIUS (American), April 27.—In this entertaining three-part drama Edward Coxen plays the role of a struggling artist whose wife (Lizette Thorne) has little interest in anything except social frivolities, and furthermore pleads neglect as a reason for turning her affections to another man. Upon arriving at the next town with the wife of the artist the man is arrested for a crime committed some time before. Later a child is born to Karl and his wife, and after a tragic scene in which the convict escapes and dies in the home of the woman he has wronged, the husband and wife decide to start life anew. A very interesting production.

UNLUCKY LUKE (Mustang), April 28.—One of the best comedies of the season. It is in two parts and is clean, wholesome and distinctly funny. The cast consists principally of Frank Borzage in the role of Luke, Jack Richardson as Seth, Luke's pard, and Anna Little as Lucy, the new school teacher. A full review of this production appears on another page of this issue.

THE QUALITY OF FAITH (Mutual Masterpicture de luxe), April 30.—This five-part drama made at the Gaumont studios feature Gertrude Robinson and Alexander Gaden, with a supporting cast consisting of Lucile Taft, John Reinhard, H. W. Pemberton, James Levering and others. The story of the picture deals primarily with the labor question. A large number of supers have been employed in the mob scenes, and there some scenes of real merit in the picture; but on the whole the production suffers severely through incompetent direction. The action of the play fails to please through a lack of spontaneity.

PIERRE DE BRISSAC THE BRAZEN (American), May 1.—An excellent two-part comedy featuring George Field, who as Pierre de Brissac makes one of the most delightfully comic crook types that could be imagined. The play has been cleverly arranged, and the sub-titles add greatly to the comedy of the production. In the absence from home of a young couple who have quarreled, Pierre and his partner take advantage of a key left under the front door mat to burglarize the house and get a square meal. The contents of a couple of notes left by the wife for her husband accelerate matters. The climax comes when the husband returning home, is reported to the police as a burglar by Pierre, and is taken into police custody, where he remains until the next morning. This will please children or adults.

THE WEAKLING (Thanhouser), May 2.—A two-reel subject, by Lloyd Lonergan, featuring Harris Gordon, Barbara Gilroy and Thos. Curran. This takes the familiar theme of a weakling and a bully and makes a story of strong appeal out of it. The former, who has been imposed on by the bully all his life, rebels when the honor of the girl he loves is threatened. He faces a revolver in the hands of the bully and breaks him down by an exhibition of moral force. The scenes are taken chiefly in a small town. The number is better than the average.

LYING LIPS (Masterpicture de luxe, No. 98), May 4.—A five-reel subject by Julian Louis La Mothe, carefully produced under direction of Edward Sloman. Winnifred Greenwood appears to advantage in the part of Emily, a Broadway actress, who forsakes the stage to marry an artist. The latter is capably portrayed by Franklin Ritchie. The story has some few intense dramatic moments; it is true to life and strong in natural development. The social atmosphere is pleasing and certain scenes, like the burning of the acress' dress, stand out memorably. Eugenie Ford is pleasing as Wanda, the extravagant sister, who sells her love to pay her debts. The heart interest is quite strong, and the ending a happy one.

THE SPIRIT OF '61 (Thanhouser), May 4.—A three-reel number, by Emmet Mixx featuring J. H. Gilmour, Grace DeCarlton and George Marlo. Mr. Gilmour plays the part of a war veteran who has become a grocer in a mining town. The superintendent of the mine is an arrogant fellow and a labor war is threatened. The old grocer makes a personal appeal to the mine owner, in Denver, whose life he had saved on the battlefield. The owner comes and settles the strike. A large cast is employed, and there is a love story between the grocer's granddaughter and the young mail carrier. The plan to release the car of dynamite adds some suspense to the production, which is quite strong in interest.

THE SECRET OF THE SUBMARINE (Mutual Special Feature, American), May 8.—The first two-reel chapter of this new serial, by Russell E. Smith, presents the characters and theme in an intensely interesting manner. The girl's father has invented a means by which a submarine may procure air through the water itself. A Japanese spy, and two Russian spies, are after the secret. A real submarine is pictured in action, both from inside and outside. The Jap spy secrets himself on board, during the initial test, and escapes at the close, leaving the aperture open so those on board will drown. The cast is a strong one, including Thomas Chatterton, Juanita Hansen, Lamar Johnstone, Hylda Hollis, Wm. Tedmarsh and others.

Paramount Pictures Corporation.

THE HEART OF NORA FLYNN (Lasky), April 24.—Marie Doro deserves praise for her remarkable work in this production and the way she portrays her part. A good cast is in her support. The story is excellent and the climax dramatic. Settings and photography are at all times high class. For an extended review of this feature see page 984 of last week's issue.

HIKING WITH THE IGOROTS (Burton Holmes Travalogues), May 8.—Burton Holmes and his party visit the Land of the Head-Hunters in the Luzon mountains, where they follow picturesque trails, stopping to study the natives along the way. Altogether a creditable contribution to the Travelogues being issued by Paramount.

PARAMOUNT PICTOGRAPHS (Paramount), May.—The most memorable subject in this issue is in the Better Babies department, showing the danger of controlling young children through fear. Henry Reuterdahl's study of the American navy again indicates a lack of preparedness; the lessons in swimming are especially appropriate at this time of the year, whereas curiosity about the private life of actreses is met by pictures of Marie Doro at her country home.

Pathe Exchange, Inc.

PATHE NEWS NO. 31, 1916 (Pathe), April 15).—Interesting items of this number are the launching of H. M. A. S. Brisbane at Sydney, Australia; the opening of the baseball season at Philadelphia and New York; twenty Apache Indians of the party that trailed Geronimo in 1886 employed as scouts in Mexico, and various other scenes touching on the Mexican situation.

PATHE NEWS NO. 32, 1916 (Pathe), April 19.—The U. S. soldiers in Cuba, and Morro Castle from which the surrounding country can be easily scanned afford several interesting items in this issue. We are also shown a closeup of "Wild Bob" Burman, who was killed in a recent auto race, giving also glimpses of the race, and a number of other interesting incidents of importance, including the training of cadets at Charleston, S. C.

PATHE NEWS NO. 33, 1916 (Pathe), April 22.—This issue contains views at the Actors' Home where a reception is being held, Mayor Mitchell throwing the first ball at opening of baseball at Philadelphia, the National Guards rushed to quell strike riot at Hastings, N. Y., and the latest American fashions, in addition to various other items of interest.

SIBERIA THE VAST UNKNOWN, NO. 5, April 22.—This installment of an interesting series brings us to the fur market of Pentilayka, showing how the market opens with a religious ceremony conducted by Russian priests. We also see the Eskimos on their way

to town with sleds drawn by teams of reindeer or dogs, and sometimes afoot pulling their heavy laden sleds of furs behind them. On the same reel with "Glimpses of San Francisco."

GLIMPSES OF SAN FRANCISCO (April 22).—On the same reel with the foregoing, gives views of monuments, public buildings, etc., in this beautiful western city.

HOW BIRDS FEED THEIR YOUNG (Pathecolor), April 29.—A remarkably interesting bird study showing the Brown Linnet, the long-tailed Tomtit, the Hedge Sparrow, the Chaffinch, and the Wren feeding their young. The views of our feathered friends have all been photographed at close range and are most charming. On the same reel with "Towns of Tunis."

TOWNS OF TUNIS (Pathe), April 29.—On the same reel with the above this will be found intensely interesting as a study of the towns and primitive customs of this portion of Northern Africa. The views in and about Kairouan, the "holy city," are of especial interest.

Pathe Exchange, Inc., Specials.

THE IRON CLAW NO. 9 (Pathe), April 24.—"Arrows of Hate" is the title of this episode which is one of the best of the series thus far. Legar tries to incriminate the Laughing Mask by placing in the hands of persons murdered presumably through his influence notes purported to be written by the Laughing Mask. Margery takes a hand in saving this mysterious personage from the police and for her pains is again kidnapped. The arrows of hate are arrows charged with poison with which a Japanese servant of Legar's tries to do away with Davy and Margery.

Triangle Film Corp.

CIVILIZATION'S CHILD (Kay-Bee), April 23.—A very intense tragedy of noble purpose worked out with admirable harmony and fine interpretation to the end.

THE CHILDREN OF THE HOUSE (Fine Arts), April 30.—A good story spoiled by the introduction of antiquated business for the purpose of stretching it to the limit.

THE BEGGAR OF CAWNPORE (Kay-Bee), April 30.—A dreary play of the drug habit, with some redemption of beautiful scenes.

THE NO-GOOD GUY (Kay-Bee), May 7.—Amusing from start to finish, a sure winner, with Willy Collier at his best.

THE GOOD BAD-MAN (Fine Arts), May 7.—The story of a cheerful outlaw, who is self-outlawed and not really bad at all. An unusual and entertaining characterization by Douglas Fairbanks

Universal Film Mfg. Co.

ANIMATED WEEKLY, NO. 17, April 26.—Boston running races, a New York fire, polo in California, war relief fetes and interesting scenes on the Mexican border are featured in this number.

MR. BUDDY BRIGGS' BURGLAR (L-KO), May 7.—A comedy number of a slightly burlesque sort, featuring Dave Morris, Gertrude Selby, Reggie Morris and others. The flirtatious husband is entertaining friends when his wife returns and he pretends one of them is a burglar. The number has no great novelty, but is fairly strong.

POTTS BUNGLES AGAIN (Nestor), May 8.—A pleasing comedy number, written by Louis J. Hubene, featuring Betty Compson, Eddie Lyons, Ed Burns and others. The girl is made a police officer. The reporter writes a josh story about her, but afterward apologizes when she captures a thief. Good light comedy.

WHEN A WIFE WORRIES (Imp), May 9.—A comedy number, by Hal Clotworthy, featuring Jane Bernoudy, Victor Potel and a clever baby. The young husband tries to find the wishbone of a cuckoo for his child to cut its teeth on. The situations are quite novel and amusing.

VIRGINIA (Rex), May 9.—A number written by Ida M. Evans, featuring Cleo Madison, Edward Hearne, Wm. V. Mong and others. This is a story of a girl who rebels at her squalid surroundings in a tenement section and succeeds in making something of herself. The scenes are somewhat sordid, but there is a good moral to the story and on the whole is quite strong.

THE GO-BETWEEN (Imp), May 10.—A number, by Samuel Greiner, featuring Wm. Garwood, Violet Mersereau and Jean Dumar. Rosemary secretly loves her old friend, Bill, and nurses him through typhoid when his own choice fears to do so. Very slight in plot and not strongly handled, but at the same time pleasing in tone.

NEVER LIE TO YOUR WIFE (Nestor), May 12.—A comedy by Al E. Christie, featuring Harry Rattenberry, Ray Gallagher, Billie Rhodes and Stella Adams. The two men pretend to be ill and attend a poker party while the wives are at the opera. The place is raided and they are followed home by the police. This makes an entertaining number, handled in this company's characteristic way.

A WIFE AT RANSOME (Joker), May 13.—A laughable low comedy number by Allen Curtis, featuring Gale Henry, Wm. Franey, Lillian Peacock and Milburne Moranti. This pictures an elopement under difficulties. It is a highly successful number from the low comedy standpoint, some of the knockabout scenes being particularly good.

Universal Film Mfg. Company Specials.

THE FINAL CONQUEST (Universal Special Feature), April 24.—The 20th installment of the "Graft" series. This number witnesses the death of Sanford Stone, last of the conspirators, and shows Mayor Harding in an exciting roundup of the gas house gang. It also brings about the engagement of the mayor and Dorothy. No reference is made to her former love affair, which was disrupted by the changes in the cast. The story as a whole has been somewhat jumbled for this same reason, but the individual episodes have been very entertaining.

A HUNTRESS OF MEN (Red Feather Photoplay), May 8.—An entertaining five-reel offering, adapted for the screen by Catherine Carr from a story by J. Vere Tyler. Mary Fuller, Joseph W. Gerard and Sidney Bracy play the leads. The former appears as a social favorite, who has her pick and choice of men. Fleming, portrayed by Mr. Gerard, is a mining man, who determines to tame her. He makes an advance so bold that she marries him at once. Then comes the clash of wills, which ends only after the girl learns that she really loves him. The settings are very attractive and Miss Fuller wears innumerable stunning gowns. Not a story of any great action, but a brightly pictured social study, well handled.

PEG O' THE RING, NO. 1, "The Leopard's Mark" (Universal Special Feature), May 8.—This is the first two-reel episode of a new serial, to run in fifteen installments. Grace Cunard appears in the double role of mother and daughter. The mother is clawed by an angry leopard prior to the daughter's death. The theme of prenatal influence is effectively employed, the girl being subject to mad impulses at certain intervals, when she scratches and tears everything in sight. This comes as something of a surprise and gives a strong punch to the first episode. Francis Ford, a half brother to the girl, by the same father, falls in love with her without knowing her history. The circus scenes are well staged. A strong opening number.

THE GREAT SMASH (L-KO), May 10.—This three-reel offering is very successful for a purely comic production. It is a big step in advance for this type of eccentric comedies, in which the characters are really "caricatures" with human impulses of an exaggerated sort. Ray Griffith, Alice Howell and others appear. The fun starts at the very beginning and is maintained at high speed throughout. There is no vulgarity, except perhaps in the kicking scenes, but these are harmless. The offering is one that will appeal to all observers and shows what can be done by sticking to straight humorous action. The events of the last reel are both thrilling and extremely funny. An excellent comic number.

THE CAPITAL PRIZE (Imp), May 12.—A two-reel number, produced by Edwin Stevens, featuring Harry Benham, Tina Marshall and Joseph Granby. This is an entertaining little comedy-drama, in spite of the fact that in some particulars it is not very convincing. If the girl had won the lottery by her own scheming, instead of accidentally as it appears, then the denouement would have been stronger. It seems too much of a coincidence that she should win the ticket accidentally and be a secret service agent at the same time. The opening of the vault by the piano keys is a novel feature. This is rather unusual in some respects.

A FIGHT FOR LOVE (Bison), May 13.—This two-reel number, by W. B. Pearson, pictures scenes from the organization known as the Camorra. G. Raymond Nye, James Conway, Roberta Wilson and others appear. The headquarters of the gang are shown, the hero being a member. A detective, instructed to clean out the organization, arrests the hero on a fake charge. The detective's daughter is then kidnapped by the gang, and the hero frees her, fighting the organization to do so. The wholesale shooting scenes are slightly overdone, but there is good suspense in the situation as a whole. The offering is a fairly strong one of the sensational type and the incidents are said to be based on fact.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 33, 1916 (Vitagraph), April 25.—Sending supplies into Mexico; opening harbor at Port Arthur, Ontario; Serbian waifs in Switzerland; strike at Hastings, N. Y.; new defense craft, Lynn, Mass.; street skating rink, Chicago; San Francisco High School Cadets; race meet, Tia Juana, Mexico; driving armored motor across the continent; razing buildings at San Francisco Fair; Patriots' Day Parade, Lexington, Mass.; President Wilson at ball game, Washington; Harvard-Princeton boat race.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 34 (Vitagraph), April 28.—Scenes in Chihuahua City, Mexico; Fifth Avenue Easter parade; Atlantic City Easter parade; motorcycle run from Boston to Worcester, Mass.; opening of baseball season, Chicago; "Swat the Mosquito!" New York; Los Angeles women drill; New York marketman gives food to poor; U. S. warships at San Diego; historic house collapses in Brooklyn; President Wilson votes and delivers an address at Princeton.

World Film

"The Feast of Life" (World-Paragon). As pointed out in a review printed elsewhere in this issue, these five reels are made interesting, because of the appearance of Clara Kimball Young, because of a reasonably diverting romantic story and because of unusual and picturesque locations photographed in Cuba. The picture is very well acted by Miss Young, Paul Capellani, Doris Kenyon and Robert Frazer.

Miscellaneous.

A WOMAN WILLS (Sun), State Rights, April.—A five-reel French production of sound story interest and artistic workmanship. War and political intrigue form the background for a picture in which a courageous woman is the chief figure. A review appears elsewhere in The World.

Manufacturers' Advance Notes

"A STRANGER IN NEW YORK" (Selig).

Following the policy of making each release through General Film Company better than the preceding one, Wm. N. Selig announces for release on Monday, May 8, the Hoyt farce-comedy, "A Stranger in New York," scenario by Gilson Willets and featuring the world-famous comedian, Otis Harlan. T. N. Heffron produced this feature comedy, and a versatile cast of players supports Mr. Harlan, who brings to the screen the character role of "A Stranger," in which he earned an enviable reputation on two continents when "A Stranger in New York" first appeared as a stage production.

Thousands of lovers of the late Charles Hoyt plays, who enjoyed "A Stranger in New York" when it first appeared years ago, will hasten with their friends to the motion picture theaters to see the picture play version of this uproarious comedy. Mr. Willets has retained all the atmosphere and every one of the ludicrous situations carried in the famous comedy. Mr. Harlan has brought to the screen all the successful character delineations which scored for him such a wonderful success in the original play.

Scene from "A Stranger in New York" (Selig).

A. Stranger, backed by a Chicago millionaire, goes to New York and cleans up a fortune in Prune Juice speculation. How the Prune Juice stock breaks to a jitney per share, how the real millionaire whom A. Stranger has impersonated arrives most unhappily on the scene, and how A. Stranger, formerly an itinerant book agent, wins the daughter of a New York society leader, contribute to interest in this production. No expense was spared to clothe "A Stranger in New York" with beautiful and elaborate scenic effects.

NETTER ESTABLISHES EXCHANGE IN PHILADELPHIA.

Leon D. Netter, the former general manager of Lesser's Pacific coast enterprises, has established the Masterpiece Film Attractions, and, in partnership with Sol L. Lesser, will operate in the Pennsylvania and New Jersey territory on an extensive scale. Spacious offices have been opened at 1325 Vine street, Philadelphia, Pa. Among the productions now being booked are the De Luxe edition of "The Spoilers," "Neptune's Daughter" and "Cabiria." Mr. Netter has just purchased the L. & R. Feature Film Company, of Washington, D. C., and will consolidate both exchanges into one, and handle all business out of Philadelphia.

REALISM IN "THE SECRET OF THE SUBMARINE."

Bound to a post in the cellar of a bomb-maker's house when a bomb tossed within a few feet of her explodes, is one of the thrills recently "enjoyed" by Miss Juanita Hansen, who as Cleo Burke in "The Secret of the Submarine" is the object of continual machinations by a group of relentless conspirators. Miss Hansen proves she is a regular "do or die" heroine, too, for Director Sargent is a fiend for realism and as a result the role of a leading woman in his company is not, by any stretch of the imagination, a "peaches and cream" existence.

When the scenes were being taken, showing Miss Hansen, or rather Cleo Burke, lured to the home of Stephansky, the bomb-maker, Lamar Johnstone playing the part of Gerald Morton was very careful in "handling" Miss Hansen. "Hey," shouted Director Sargent, "what's the idea of this Waldorf greeting? Let's get in on the action like this." And he proceeded to show his idea of capturing a dear sweet thing and binding her away for future reference. Miss Hansen thereafter was properly dragged up to a trap door, her limbs bound and then tumbled down stairs with about as much consideration as is ordinarily accorded a bag of coal by luggers working for bread-line positions.

But Miss Hansen didn't object; in fact, urged them to do their utmost and they did. In the scene showing the exploding bomb and the house sent skyward, it is a miracle that she escaped unhurt for the acme of realism is surely reached.

"NOSEY NED IN TROUBLE."

Harry Palmer's Cartoon Comics, which split a reel of film with "See America First," are enjoying great vogue because of the instant popularity of Nosey Ned and Estelle. In the release of May 10, Nosey Ned is featured. This time he is inveigled into being arbiter at a ball game, and the result may be imagined from the title, "As an Umpire Nosey Ned Is An Onion." On the same reel, which comes from the Gaumont laboratories, are entertaining pictures of Atlanta, Ga.

"THE GRIP OF CRIME" (Universal).

Thomas Jefferson, son of the late Joseph Jefferson, and little Lina Baskette, will soon co-star in "The Grip of Crime," an Italian drama written by Calder Johnstone and produced by George Cochrane at Universal City. The story deals with the activities of the Italian Mafia and blackmailers, and little Lina Baskette as Santa Marro plays an important part in freeing her grandfather from implication in the crimes charged against him.

Lina Baskette is only eight years old. She is a beautiful dark-haired, brown-eyed child who has loved music ever since she was able to lisp "mamma" through her baby lips, and her dancing is the little one's own interpretation of the music as she hears it.

Little Lina enjoys the distinction of being the only member of the Universal forces who has a contract for six years—a long period so far as motion picture agreements are concerned. As a rule a contract is made for a term of one year, or two years, but no one in the film world has been "signed up" for a period of six years. When Carl Laemmle, president of the Universal Company, saw Lina dance, he was astounded at her truly artistic performance, and suggested to Vice-President Davis that she be engaged for five years. "Make it six," said Mr. Davis, and Mr. Laemmle agreed.

Scene from "The Grip of Crime" (Universal).

Miss Baskette is the daughter of Mr. and Mrs. Frank E. Baskette, of San Mateo, Cal. She will be educated privately by her parents while working at Universal City.

"THE ISLE OF LOVE" (Gaumont).

What promises to be a most unusual photoplay is Gaumont's "The Isle of Love," which will be released as a Mutual Masterpicture, de Luxe Edition, May 15. In this production Miss Gertrude McCoy appears for the first time as a Gaumont star. The drama, which was written by Paul M. Bryan, was found so suitable for Miss McCoy that she was taken from another Gaumont feature, despite the fact that a number of scenes had already been made. There is a popular song called "The Isle of Love." While it suggested the theme, the story is an independent creation.

"The Isle of Love" has been produced at Jacksonville under the direction of Edwin Middleton. As there are a number of scenes purporting to take place on an island near the equator in the Pacific Ocean, the tropical vegetation along the sea coast near Jacksonville provided some wonderful pictures as a background for the splendid acting of Miss McCoy, Earl O. Schenck, her leading man, and the other members of the cast.

The story is that of a light opera prima donna who flirts with a young sea captain, not knowing of the great love she would arouse. After she had humiliated him many times, a strange freak of fate casts them ashore together upon an uninhabited island. Here the young man, exercising the right vested in him as a sea captain, forcibly marries the girl. How love comes into her life forms a most remarkable climax. Miss Iva Shepard has an important role. Others in the cast are

Scene from "The Isle of Love" (Gaumont).

Robert Clugston, W. J. Butler, James Levering and Miss Mathilde Baring.

"THE OVERCOAT" (American).

"The Overcoat," by Forrest Halsey, is now being filmed in five reels, from a scenario by J. Edward Hungerford, under the direction of Rea Berger. This piece of fiction is rich in historic interest, as it reproduces correctly a famous dance hall of San Francisco's famous "Barbary Coast," which is now extinct. In one night scene there are nearly two hundred people. The cast includes Thea Mitchell, William Stowell, Perry Banks, Clarence Burton and Warren Ellsworth. Release date is to be announced in the near future by the Mutual.

RUPERT JULIAN IN "NAKED HEARTS."

When "Naked Hearts" is released on the Blue Bird program, May 29, the star will be Rupert Julian, who wrote the story and directed the production. Olga Printzlau provided the scenario, but it was Mr. Julian who created the narrative from Tennyson's "Maud." The work is done in five reels, but really amounts to two separate presentations, as three clever children—Zoe Bech, Gordon Griffith and George Hupp—carry the first reel with the childhood story of the characters played by Francella Billington, Mr. Julian and Jack Holt. Miss Billington has been announced as the star of the piece, but General Manager M. H. Hoffman, of Blue Bird, has arranged with Mr. Julian to become a permanent star in Blue Bird productions, and will use "Naked Hearts" to introduce him. Miss Billington will, however, be featured in the announcements.

"THE ORDEAL OF ELIZABETH" (Vitagraph).

"The Ordeal of Elizabeth," a Vitagraph Blue Ribbon Feature to be released May 15, is a fitting vehicle for the clever little actress, Lillian Walker. Miss Walker is supported by Evart Overton and a strong cast of Vitigraph players. In the title role Miss Walker's work stands distinctly as that of a finished artist. The direction and photographic effects throughout are excellent and help to make the picture a marked success.

Among the clever and unique ideas contained in the drama is a sub-title thrown upon the screen which states: "The bud blossoms into the flower." Then a rosebud opens and a little baby is seen. The baby fades into a full-blown rose, which, in turn, fades into Miss Walker's delightful vision.

Another original idea is found when Miss Walker is seated at a triple-mirror dressing table. Her reflection at first is cast in the three mirrors. Then a sub-title reads, "Past, Present and Future." The first mirror then shows a picture of the man who she has married in her foolishness, the middle mirror still shows her reflection and the last mirrow shows that of the

Scene from "The Ordeal of Elizabeth" (Vitagraph).

man with whom she is in love. Gradually these fade and again she is seen in all three.

The exterior scenes are of great beauty and it was necessary for Director Wilfrid North to take his company to Jacksonville, Florida, in order to secure a number of the exteriors.

In this production Miss Walker does some of her best work, while Evart Overton plays his part with that distinct master-touch which has already acquired for him popularity in the motion picture world.

STRANGE ACCIDENT THRILLS DIRECTOR.

Without doubt the most unique experience ever recorded as happening during the production of a motion picture comes from the Wharton Studio, at Ithaca, N. Y. In one of the scenes of the new spirit drama, "The Mysteries of Myra," the star, Jean Sothern, visits the laboratory of Dr. Alden, the psychic investigator. She seated herself before a huge hypnotizing machine. The lights were dimmed in the laboratory, the switch was turned, and to the soothing purr of an electric motor the huge wheel with its myriad mirrors glancing, refracting and blending the lights, began to revolve at high speed. It was, indeed, a tense moment. After a proper length of time, Dr. Alden (Howard Estabrook), was directed to bring Miss Sothern back to earth again. To the great amazement of all, Miss Sothern failed to carry out her part. Again and again Leo Wharton called his direction to her which she seemingly failed

Scene from "Mysteries of Myra" (International).

to hear. Finally, Estabrook shook her violently. She opened her eyes slowly, and after a moment proceeded with the scene. She had actually been hypnotized.

The hynotizing machine used in the scene was scientifically constructed. In fact, the same as is employed in all modern laboratories of psychological research. The incident aroused much curiosity and speculation among the professors and students of psychology of Cornell University at Ithaca.

NEW PARAMOUNT-BRAY ANIMATED CARTOON BY CLARENCE RIGBY.

Mince pie and mock turtle soup—a Lucullus feast—reposing on the pantry shelf in the pages of the family cook-book, started the rampant journey through filmland of the heroine of "Miss Nanny Goat on the Rampage." This is the nineteenth release of the Paramount-Bray Animated Cartoons, and the drawings are by Clarence Rigby.

Immediately after consuming the delicacies Miss Nanny Goat starts on her rampant journey. The following scene shows her taking snuff and sneezing her head off. Butting into the portrait of Sir Walter Raleigh she gets the worst of it and is hurled out of the window after a brief but memorable encounter with a revolving mirror. Her leap into the open brings her into sharp but violent contact with a dog in the back yard.

Scene from "Miss Nanny Goat on a Rampage" (Paramount-Bray).

During a lull in hostilities Miss Nanny Goat digs a box of rat poison out of an ash barrel and throws it into the dog-house, then waits to see the result of her action. She does not have to wait long, but immediately plunges out of the dog-house with a bulldog fastened to her horns. Soon the dog is hurled out of the picture and Miss Nanny follows in hot pursuit. Pursued and pursuer rush past a fence carrying a poster advertisement of a suffragist. Pausing to laugh, the goat begins to eat away part of the poster until a portion of a ballet girl is revealed and appears attached to what remains of the suffragist.

In passing by a deacon glances at the mutilated poster and faints out of the picture. A bill-poster observing the results of the goat's luncheon becomes enraged, throws a tub of paste on the goat, and Miss Nanny runs away with the tub on her head.

The remainder of Miss Nanny's adventures include a hasty tumble into the water, a sail in the tub and a narrow escape from drowning. She encounters a child whose yarn dress is completely unraveled as the goat nibbles and runs away. Near the scene of an excavation Miss Nanny comes into close contact with a stick of dynamite. Having discovered the invader a workman strikes both goat and dynamite with his spade. An explosion follows and Miss Nanny goes sailing into the air on a moving cloud, finally eating her way to one with a silver lining.

SECOND REEL SHOWS SCOPE OF "REEL LIFE."

Owing to its fine photography and the diversity of its subjects, the new Gaumont single-reel—"Reel Life," the Mutual Film Magazine—has met with favorable comment wherever there has been an advance showing for branch managers and exhibitors. The first release, that of May 7, showed the life of a butterfly, the activities of an alligator farm, and skilful manoeuvres of Belgian cavalry. The second reel to be released in this series maintains the same balance, and is a tribute to the editorial skill exercised by C. M. White in preparing "Reel Life" subjects.

"THE ABANDONMENT" (American).

Director Donalds MacDonald, of the American Film Company, Inc., is nearing completion of the filming of "The Abandonment," a powerful story by Kenneth B. Clarks. This is another of the series of prominent fiction to be adapted to film by President Hutchinson. Helene Rosson and E. Forrest Taylor have the important roles in this vitally interesting story of a prominent physician who becomes a tramp. The theme, which is strikingly original, is carefully conceived and well directed. This five-reel masterpicture is to be released by Mutual in the near future.

"AN ELEPHANT'S GRATITUDE" (Selig).

There is said to be an increased demand by exhibitors of motion pictures for wild animal comedies and dramas in one-reel lengths. "An Elephant's Gratitude," a Selig Jungle-Zoo wild animal drama, released Saturday, May 6, through General Film service, is said to be a production entirely out of the ordinary. The intelligence of elephants is proven in this picture from the fact that a huge animal enacts one of the leading roles.

John Blythe and his daughter Ellen live at the edge of the jungle. Kasu, an animal trainer, abuses an elephant. He is reprimanded by Ellen and vows revenge. Later he kidnaps the young woman and leaves her in a hut in the jungle. The elephant, grateful to Ellen for her kindness, follows her trail, breaks into the hut, unties the bonds securing the girl, lifts her to his back and carries her home safely.

It is a wonderful performance and one which will be most interesting to every one. Harry Lonsdale and Edith Johnson star in "An Elephant's Gratitude," which was produced by Thomas Santschi.

GAUMONT PREPARING TO MEET DEMANDS OF PARKS.

In less than a month there will be a great demand for three-reel features by amusement parks and summer theaters. The Gaumont Company has recognized the importance of supplying photoplays of this length. Beginning late in May Gaumont three-reel features will be seen on the screen, in addition to the Mutual Masterpictures which it will continue to release. The magnitude of the Gaumont operations reflects the impetus given production by the recent visit to America of Mr. Leon Gaumont, head of the Societe des Etablissements Gaumont.

"A COURTESAN" (American).

"A Courtesan," a five-reel subject being filmed under the direction of Arthur Maude at the Santa Barbara studios of the American Film Company, Inc., is a story replete with pathos, heart interest and dramatic situations, with artistic touches which add much to the value of the picture. The cast includes Eugenie Forde, Nell Franzen, Hal Cooley, Charles Wheelock, Al Fordyce and William Carroll. This masterpiece will be released in the near future on the Mutual schedule.

"THE JESTER" (Essanay).

Here is a love story with a new angle. The girl doesn't reform her man and marry him, after sympathetic care. She ridicules him, having plenty of chances to do so as she is a reporter and he is the dissolute son of a millionaire whose escapades are many and not unaccompanied by a certain amount of publicity.

The girl calls him a jester and thinks he's a joke. He discovers she's right and, of course, she begins to like him after that. Their paths run together much and they are the principals in several thrilling experiences, among which are a couple of battles in which the young woman sees her man stripped of the pose of the bon vivant and made over into the kind of masculine being that an aggressive girl would like to have make love to her.

It is an entertaining story with John Junior and Gertrude Glover, an Essanay ingenue. She is the girl reporter who is sent out to ridicule the exploits of the gilded youth by the editor of a trust-owned paper which is fighting his father. She makes him look ridiculous enough and stings him into going to work. After a while she can't write sarcastic things about him because she likes him. She loses her job, but becomes private secretary to his father. The young pair frustrate a strike, make the trust hunt cover before the situation clears and she becomes daughter-in-law of the rich mill owner.

Scene from "The Jester" (Essanay).

"THE LIGHT OF DUSK" (Lubin).

"The Light of Dusk" is the title of the important feature photoplay undertaking announced by the Lubin Company on which work was started this week in the Philadelphia studios. This will represent another departure by the Lubin Company from the field of novels and stage dramas as subjects for screen plays.

"The Light of Dusk" represents an original scenario from the pen of Anthony P. Kelly, already a star of the first magnitude in scenario construction. In his present offering the executives of the Lubin Company perceive the essentials for a red letter production and it is on those lines that preparations for "The Light of Dusk" have been made. It was also apparent that the direction called for the skill of a master hand capable of feature handling of a feature theme, and this responsibility has accordingly been entrusted to Edgar Lewis, who has just completed Dr. Goodman's photo epic, "The Toilers," for the Lubin Company.

"A SON OF THE IMMORTALS" (Bluebird).

J. Warren Kerrigan again appears on the Blue Bird program as a star in "A Son of the Immortals," to be released May 22, with Lois Wilson his leading lady. Bertram Grassby, who plays in Mr. Kerrigan's support, made the scenario from a story by Louis Tracy, and Otis Turner directed the production.

Briefly the feature indicates how an American might act if he were unexpectedly elevated to a throne, and depicts the consequence attendant upon an administration so democratic and liberal that all traditions are cast to the winds. The opposition to these methods by the military leaders and the measure taken to counteract the effect that Yankee modes of procedure have upon the populace, constitutes the incentive for stirring scenes, clashes at arms and sensational episodes that make "A Son of the Immortals" a series of startling outcomes.

Although there is no purpose to illustrate any specific uprising, the attitude and activities of the populace in the imaginary kingdom of Kosnovia, where the scenes of "A Son of the Immortals" are placed, and the conduct of the people in their

Scene from "A Son of the Immortals" (Bluebird).

protest meetings, would give a suggestion of the Sinn Fein movement which has lately upset the tranquility of Dublin and bordered the shores of the limpid Liffy with just such demonstrations of violence as are duplicated in the Blue Bird photoplay.

So much does intrigue and conspiracy figure in the Kerrigan picture that it might be made available to demonstrate the spirit of unrest and reprisal which seems to now obtain over practically the entire surface of the universe. So well may moving pictures be adapted and commercialized to incidents of importance to the public mind that the Blue Bird people believe that its appropriateness, aside from its excellence as an entertainment, makes "A Son of the Immortals" timely to a striking degree and well adapted to exploitation by exhibitors.

MINUSA SCREENS FOR ALASKA.

The Minusa Cine Products Co. reports orders received from its distributor in the northwest, the Johnson Seating Co., of Seattle, Wash., or four Minusa screens, to be shipped to Nome, Cordova, Fairbanks, and Anchorage. These screens must leave Seattle the 15th day of May and this is quite a feather in the cap of the Johnson Seating Co. in landing such a nice amount of business for the Minusa company.

THIS IS HOW IT SHOULD HAVE READ.

In the May 6 issue of the Moving Picture World the statement that the Empire Feature Service has taken over the B. S. Moss Productions should read: "Messrs. Blum, Hunt and Cooper, formerly owners of the Empire Feature Service, have taken over the New Jersey agency of the B. S. Moss M. P. Corporation, and have given up the Empire Feature Service entirely.

NEW MAE MARSH PICTURE.

Mae Marsh, who has been conspicuous by her absence from the Triangle program, has completed a new Fine Arts picture. Its early release marks her second film appearance in the seven months of the Triangle. The successor to "Hoodoo Ann" is called "A Child of the Paris Streets," and is a highly spectacular and dramatic story of the Latin Quarter interpreted by a well balanced cast. Robert Harron is again the young hero, an American student who rescues the girl from the

Scene from "A Child of the Paris Streets" (Fine Arts).

Apaches who kidnapped her when she was a baby and brought her up to be the cleverest of their kind in Paris. Tully Marshall adds another villain conception to the long list with which his name has been associated, both on the speaking stage and in motion pictures. Jennie Lee, Carl Stockdale, Loyola O'Connor and Bert Hadley deserve mention in the long supporting cast.

WAGNER ELECTRIC DENVER OFFICE MOVES.

The Wagner Electric Manufacturing Company of St. Louis announces the removal of its Denver office to 1633 Tremont street, to continue in charge of O. H. Davidson. A stock of motors will be carried at this office.

GEORGE BEBAN AND MYRTLE STEDMAN IN AUTO ACCIDENT.

What will probably turn out to be the most remarkable motion pictures of an automobile accident ever displayed on the screen were secured by Cameraman Homer Scott of the Oliver Morosco Photoplay Company, when a car containing George Beban, Myrtle Stedman and John Franklin, the chauffeur, turned an almost complete side-somersault.

A scene for "Pasquale," showing a speeding motor-car turn-

Scene from "Pasquale" (Morosco).

ing a sharp curve on a mountain highway just outside of Los Angeles, was prepared and the cameraman in position to take it The car came on at high speed and on turning the curve broke the steering knuckle on the front inside wheel, taking the machine off its course with a side lurch directly in the path of the camera-man. Upon turning over, the car instantly shot into flame. As if fascinated, the photographer remained at his post and secured pictures of the entire accident, the machine turning over several feet in front of the camera.

Sis Hopkins in Dailies

Illustrated Talks by Kalem Star in Three Hundred Newspapers Every Week.

Over three hundred of the representative daily newspapers of the country are included in a syndicate list at present publishing weekly talks by Sis Hopkins. The number is being added to daily and is expected to reach twice that total before long. Over five hundred newspapers have already made application for the weekly humor feature, but since exclusive territorial rights are granted, it became necessary to narrow the list down in giving the publication privilege to the first applicant.

The list of over three hundred already publishing the talks covers all sections of Canada and the United States. On the roster will be found such representative journals as The Cleveland Leader, Pittsburgh Dispatch, Detroit Journal, Louisville Courier-Journal (Times), Milwaukee Free Press, Houston Post, Montreal Herald, Toledo Blade, Kansas City Gazette-Globe, Paterson News, New Haven Times-Leader, and the Jackson, Mich., Patriot.

In a number of the cities that have begun the publication of the chats exhibitors have taken advantage of the aid by special Sis Hopkins advertising in the particular publication carrying the feature. In the talks Sis Hopkins gives a humorous burlesque of the usual "Advice to the Lovelorn" stories, the "Advice From a Screen Star" and so on.

EXHIBITORS CLAMOR FOR CLARA KIMBALL YOUNG FEATURES.

Letters and telegrams of congratulations flooded the offices of the Clara Kimball Young Film Corporation this week in response to the announcement that Lewis J. Selznick had purchased Robert W. Chambers' widely read novel "The Common Law" to be picturized for the first feature in which Miss Young will be presented by the new organization next October.

Even before it was known that Miss Young was contemplating producing "The Common Law" thousands of exhibitors had applied for contracts on the strength of the star's reputation and drawing power alone. But the combination of star and a story whose advertising and publicity values are enormous appears to have aroused every important exhibitor in the country to action.

So great has been the response that the four personal representatives of Mr. Selznick who were to begin a tour of different sections of the country this week have been forced to postpone the trip in order to rearrange their schedules to accommodate the hundreds of important exhibitors whose names have been added to the list of applications by the announcement about "The Common Law."

Scene from "The Secret of the Submarine" (American).

CUMMINS HAS MEXICAN PICTURES.

Samuel Cummins of 1476 Broadway, who has successfully exploited the Fatherland pictures of "Fighting the Allies," or "Germany at War," by booking them in all the big theaters throughout the country and also on the Keith circuit, has again made an extraordinary move in the film business, when he took control of the latest Mexican pictures in this country, known as "Across the Border," exploiting them under the Beacon Film Emblem. He has already booked them for one hundred days with the Marcus Loew circuit. Business has been so big that they contemplate playing the pictures in all their houses. This is one of the most unusual pictures ever shown to an audience, and have been playing to capacity in every house yet shown.

Mr. Cummins intends to state right these pictures, and dispose of them at once. Already options for half of the country have been given.

FRIEDA HEMPEL CHOOSES MUSIC FOR SCREEN.

MUSIC is a prime necessity for the future success of moving pictures." Frieda Hempel, prima donna of the Metropolitan Opera House, made this comment in a recent interview when she was told that the Paramount Pictures Corporation would hereafter send out complete scores with every play on its program, the proper musical selections being supplied for each scene appearing upon the screen. Fraulein Hempel's views on the proper musical accompaniments for the film drama are being sent broadcast over the country.

Frieda Hempel.

"By the proper adaptation of music the photoplay house will be raised to a much higher artistic plane," the prima donna declared positively when it was explained to her that Paramount had taken one of the important steps in the history of the motion picture industry by arranging with Schirmer, the music publisher, to prepare scores for each film released on its program, made up of selections from all of the great composers, and absolutely matching the moods portrayed on the screen.

"It seems to me," she continued, "that in Wagner's music there is everything adaptable to any drama ever conceived. I would like to suggest to motion picture producers that there was no greater love theme ever written in music than the love motif of 'Tristan and Isolde.'

"Take Bach's music, for instance. I can imagine nothing so suitable for a scene in a Pullman sleeping car than some of his fugues. The music of the 'Barber of Seville' would be excellent for thrilling situations. There must be substance and thought to the music selected for a big dramatic story, not only tunefulness and emotion.

"I was particularly impressed by the fact that in the production of 'Diplomacy' I enjoyed the poetic feeling of the play because of the ideal music selected, which I had not felt when I saw the play produced abroad. You see, music will always idealize, and that is something we can never get too much of. As I watched the progress of the play with its many opportunities for improvement over the mere theatrical production on the stage, I couldn't help wondering what the great Sardou would have thought of it himself. Sardou, by the way, would have made a wonderful scenario writer for moving pictures, wouldn't he?"

"NOTORIOUS GALLAGHER" (Metro).

"Notorious Gallagher," with Marguerite Snow and William Nigh in the stellar roles, a five-part Metro wonderplay, produced by the Columbia Pictures Corporation, will be released on the Metro program May 22. Mr. Nigh, who wrote the story of "Notorious Gallagher," also directed its production. The supporting cast is unusually strong and contains most of the members of the "Nigh Family," as they are called. Included in the number are: Robert Elliot, Roy Applegate, R. A. Bresee, Julius D. Cowles, Victor De Linsky, David Thompson, Cecilia Griffiths, Florence Vincent, Frank Montgomery and Martin J. Faust.

GOLD KING SCREENS IN DIXIELAND.

Doc. Graham, manager of the Queen Feature Service of Birmingham, Ala., writes: "It will interest you to know that Mr. Wise's Gold King Screen arrived yesterday and was installed in the Odeon theater. It fits fine and everybody is tickled to death."

M. W. Lawrence, the New Orleans representative, recently sold Peter Fabacher, one of the pioneer exhibitors of that city, a Gold King Screen. After installing it Mr. Fabacher was so well pleased that he immediately ordered another for his new Rialto theater.

LESSER SECURES "WHERE ARE MY CHILDREN?"

A quick-fire deal was consummated between Carl Laemmle and Sol L. Lesser, whereby the All Star Feature Distributors secure "Where Are My Children?" for California, Nevada and Arizona, at a price that is said to be the largest ever paid for a film production for western territory.

Lesser was the first man to get the rights, and has secured the only territory that has been disposed of so far. He is highly elated over his purchase, it being considered a masterpiece and one that will do any concern credit to handle.

"A YOUTH OF FORTUNE" (Universal).

Carter De Haven and Flora Parker De Haven will soon be seen in "A Youth of Fortune," which will be released on May 15 as a Red Feather production by the Universal. "A Youth of Fortune" was originally known as "Get the Boy." Mr. and Mrs. De Haven are supported in it by Harry Carter, Maude George, H. Holland, Bertram Grassby, Harry Depp, Hart Hoxie, J. Hope and Mr. De Haven's wonderful bulldog, "Judge Rumhauser."

"Rumhauser" is some dog, according to Carter De Haven. He is a keen truffle hound, can sniff deer at a distance of several feet, can muzzle tripe and noodles without a sieve, barks in several different dialects, can ride in De Haven's car without getting dizzy, never froths at the mouth when Carter wears watered silk stripes down the seams of his evening trousers, can sleep at all hours of the day and night and is prompt at meals.

This famous dog has been signed up by the Universal under a two-year contract. He will be educated in the scholastic kennels at Universal City under the tutelage of "Hump," the camel trainer, and his salary will be put aside to aid the wounded mitrailleuse hounds of Belgium. "Judge Rumhauser" was known as a "loop hound" while Carter played Chicago, and this famous dog has also smelled the interior of nearly every wine cellar in New York.

Party of Keystone Players.

GENTER HAS NEW MACHINE FOR COATING SCREENS.

J. H. Genter Company has just completed a new machine which will coat Mirroroid on canvas a width of 12 feet without a seam. Running over 300 lineal yards per day. This machine is without doubt one of the greatest machines ever built as it automatically takes the cloth, shrinking same from a width of 13 feet to 12 feet and laying a perfectly even coating on 300 running yards lengths. In applying the material in this manner every square foot of surface reflects back the same amount of light, showing a perfectly even picture, something that cannot be obtained with an air or hand brush made screen.

The J. H. Genter Co. are sending out to the exhibitors a small moving picture of Charlie Chaplin in one of his funny stunts. This will be mailed to anyone on receipt of a postal requesting same. It makes a very funny souvenir.

NOTES OF THE TRADE

A BIG canning factory near Cordoba, Alaska, has been leased by the Lubin Company as one of the advance steps in the plans to put Rex Beach's novel, "The Silver Horde," into a multiple reel photoplay feature. "The Silver Horde" deals with the struggles of an independent operator against the efforts of the salmon canning trust to wipe him out.

* * *

Elizabeth Burbridge, whose latest work was Essanay's three-reel release, "The Danger Line," will be seen shortly in a two-reel play, "The Double Cross." The latter is a flippant tale of boy crooks, which points its moral cleverly and has nothing but light comedy angles.

* * *

Director Henry McRae has commenced a new railway photoplay entitled "A Railroad Bandit," which promises to eclipse anything he has yet attempted in the filming stories of the railroad. The featured leads are being played by Miss Marie Walcamp and Lee Hill. The film will be released in two reels when completed.

Victor Moore, comedian of the Jesse L. Lasky Feature Play Company, will appear as a clown in his next photoplay on the Paramount Program. At the Lasky studios they have set up a three-ring circus, side show and menagerie to obtain atmosphere and color for the circus drama.

* * *

Doris Kenyon, who will be seen in "The Feast of Life" within the next two weeks, has been on the stage less than six months and in pictures less than four months, yet she is a star and working under a three-year contract with the World Corporation.

* * *

Those who are accustomed to seeing William Russell in virile "fighting" roles will get a glimpse of his softer side in "Soul Mates," an American release, and will see portrayed his genuine love for children. There is a nursery set in the picture and "Big Bill" acts like a regular kid as he sits down on the floor and joins little Dodo Newton in playing with toys.

* * *

Having completed the picturization of "The Three Godfathers," Peter B. Kyne's desert story, Director E. J. Le Saint and his company, headed by Harry Carey and Miss Stella Razeto, are engaged in making a two-reel film entitled "Club Law." In the supporting cast are Jean Hathaway, Frank Lanning, Hayward Mack, Albert MacQuarrie and a number of others from the University City stock company.

* * *

Robert Warwick, at present appearing opposite Grace George in George Bernard Shaw's comedy, "Captain Brassbound's Conversion," will begin work on "Friday the 13th" at once. Bruce McRae, another World Film star, will replace Warwick with Miss George when the show goes to Chicago next week.

* * *

"The Fugitive," in five acts, is the first of the eight "Thanhouser Classics" released by the Mutual, featuring Florence La Badie. According to plans recently announced by the Mutual and Edwin Thanhouser, Miss La Badie, during the course of the next twelve months, will be the featured star in eight productions to be released by Mutual under the title of Thanhouser Classics. "Woman, Saint and Devil," is the title of the second of these classic releases. The scenarios for both were prepared by Phil Lonergan and staged under the personal direction of Frederick Sullivan.

* * *

A photoplay has been prepared for Joyce Fair, Essanay's 12-year-old star, to meet the demand following her success in "Joyce's Strategy," "The Dixie Winner," and "The Little Samaritan." The new play, "Orphan Joyce," will give her just as fitting a topic, while offering her a wider opportunity to display her talent.

* * *

Director Robert Leonard practically has completed the filming of his story, "Ambrosia," in which film play Ella Hall is featured. The film is being made in five reels, and is designed to give Miss Hall the opportunity to once more play the role of a little girl, in which she has been so successful. In the supporting cast are Adele Farrington, Betty Schade, Harry Depp and Kingsley Benedict.

* * *

Fannie Ward, under the direction of George Melford, has begun work at the Lasky studio on a photoplay by Willard Mack, entitled "The Gutter Magdalene," which will be released on the Paramount Program. The famous star of "The Cheat" and "Tennessee's Pardner" will appear in this play as a Salvation Army lass who assuages the hurts and wrongs of society on the flotsam and jetsam of the Bowery.

* * *

A. A. Davison, auditor of the Selig Company, who is paying the Los Angeles studios a visit, was guest of honor at a recent dinner party given by Director Wm. Robert Daly and Fritzi Brunette.

* * *

During the next eight weeks the World Film Corporation will offer no less than sixteen famous stage and screen players, including Carlyle Blackwell, Gail Kane, Alice Brady, Robert Warwick, Frances Nelson, Holbrook Blinn, Ethel Clayton, Kitty Gordon, Muriel Ostriche, Jackie Saunders, Bruce McRae, Gerda Holmes, Arthur Ashley, House Peters and Barbara Tennant.

* * *

Friends of Nell Craig will see her in three new Essanay releases, each giving her ideal opportunities to exercise her talents. "Her Naked Soul," in three acts, gives her a dramatic role which she handles with customary ability. "Once a Thief—?" is another three-reeler in which she takes the feminine lead. She is now working in a new two-reel play, "The Consummation."

* * *

Director Rupert Julian is picturizing "The False Gems," in which Julian and Miss Elsie Jane Wilson play the featured leads, supported by Douglas Gerrard and Marc Fenton. Julian has completed the beautiful five-reel, "The Story of Edwin Baptiste," suggested by Tennyson's poem, "Maud," and which was prepared for the screen by Miss Olga Printzlau, featuring Julian.

* * *

Viola Dana, the newest of Metro stars, who will shortly beg[in] work on her first production for that program, will entert[ain]

a number of friends at the Narragansett Hotel, at Broadway and Ninety-third street, with a series of artistic dances. She began her career as a professional dancer when she was five years old, and she still keeps up her work in that art at private performances.

* * *

"Big Bill" Russell, of the American-Mutual studios, is the star as well as the director of "The Highest Bid," a forthcoming Mutual Masterpicture, De Luxe Edition. Charlotte Burton appears as his co-star.

* * *

The use of the largest steel mill in Los Angeles, during the busiest hours of the day, was secured by Director Wm. Robert Daly of the Selig Company for some of the big scenes in "The Hare And The Tortoise," the workmen playing actors and the actors workmen. Some wonderfully realistic scenes were secured.

* * *

Director Jacques Jaccard has assumed the direction of the big circus serial, "Peg O' The Ring." Jaccard is directing Ruth Stonehouse, who has been engaged by the Universal Film Manufacturing Company, and is being featured in the serial. The supporting company includes G. Raymond Nye, Charles Gunn and Eddie Polo with hundreds of others from Universial City. The scenario is by Jaccard and Miss Olga Printzlau.

* * *

Carl Brickert, the theological student from Indianapolis, who recently made his debut in motion pictures on the Metro program, playing the prominent role of the district attorney in "The Half Million Bribe," has decided to remain in the silent drama, and will be seen shortly in a big role in a Metro wonderplay.

* * *

Margaret Gibson of the Horsley-Mutual studios, who was co-star with William Clifford in "The Heart of Tara," "The Soul's Cycle," "The Hidden Law" and "The Leopard's Bride," Masterpictures, De Luxe Edition, has been delegated as the feminine lead in the two-reel Centaur features to be released weekly by the Mutual. The first of these, "Avenged by Lions," will be released May 7. The Bostock animals were used in the filming of a number of scenes for this release.

* * *

T. N. Heffron, Selig director, has begun work on "The Return," a psychological drama from the pen of William E. Wing. The drama is in three reels and features Kathlyn Williams, supported by Wellington Playter, Guy Oliver, Vivian Reed and Sidney Smith.

* * *

Charles Bartlett is a new Balboa director. He recently came from the American studio. Before producing, he was a well-known actor. He is putting on several three-reel pictures for Balboa with Marie Empress as the featured player.

* * *

With Francelia Billington in the featured lead, Director Jay Hunt is filming "The Iron Grip of Crime," a five-reel feature production. In the supporting cast are Gilmore Hammond, who plays opposite Miss Billington, Paul Byron, Miss Mina Jeffries, Hector V. Sarno, Jack Holt and W. F. Morgan.

* * *

Gertrude Robinson and Alexander Gaden appear as co-stars in "The Quality of Faith," forthcoming Mutual Masterpicture, De Luxe Edition. This marks their first appearance as stars in the same production since the release of "As A Woman Sows" some months ago. Several other productions featuring these two popular players are in course of preparation at the Gaumont-Mutual studios.

* * *

Balboa is winning a reputation for sprightly child players. The latest addition to the studio are the Corbin sisters. They are Ruth and Virginia, aged seven and three respectively. Both are attractive youngsters, light-haired and winsome. They will soon be seen in Balboa releases.

* * *

Holbrook Blinn, who is working at the World studio in "The Prima Donna's Husband," opened last week in "A Woman of No Importance," in which he is co-starring with Margaret Anglin. This makes ten World Film players starring on Broadway. Robert Warwick is co-starring with Grace George, Katharine Kaelred, Charles Cherry, William Courtenay, Lenora Ulrich, Alice Brady and others are busy at the theater when not at the studio.

* * *

Members of Flying A company No. 1, of which Vivian Rich is the star, have all but completed a three-reel drama to be released by the Mutual under the title of "The Cycle of Fate." The direction of the production is being handled by E. Mason Hopper, a newcomer at the American studios. The scenario was written by Nathan P. Oaks.

* * *

Director William Dowlan is nearing the completion of "The Madcap," a five-reel feature, in which Flora Parker De Haven is featured. Miss De Haven is supported in this film play by Richard Sterling and a number of other Universal City favorites.

* * *

Some strikingly beautiful scenes photographed in the wilds and the use of a dog and deer are but a few of the interesting features of "The Return," a Mustang-Mutual two reeler featuring Art Acord and Nita Davis. A large California bee ranch, on which considerable of the action of the piece takes place, is another interesting feature.

* * *

"A Raffle for a Husband," a one reel comedy written and produced by Allen Curtis has been completed by the Joker company with Gale Henry and William Franey in the featured leads. Others in the cast are Lillian Peacock, M. Moranti, and C. Conklin.

* * *

"Playthings of the Gods" has been made into a three-act photoplay for the Lubin Company by Captain Wilbert Melville. The cast includes Cecil Van Auker, Allan Forrest, Walter Spencer, Adelaide Bronti, Sydney Deane, Ruth Saville and Evelyn Page.

* * *

"The End of the Rainbow," an American Mutual three act drama featuring Edward Coxen and Lizette Throen will soon be released. Miss Thorne as a social favorite who casts aside her position to minister to the wants of the lowly in the slums has been furnished with a part that brings into play her many qualities as an emotional actress. Others in the cast besides Miss Thorne and Mr. Coxen includes Leona Hutton, George Field, Jack Farrell, Hazel West, Joseph Beaudry and George Ahearn.

* * *

Ben Weiss, who furnishes the hundreds of supernumeraries for Metro productions, spent three days walking the streets and through the parks before he found ten particular types that Director William Nigh wanted for his production of "Notorious Gallagher," a forthcoming Metro wonderplay.

* * *

In its titles "Ramona" brings to us something new. Over a background representing a scene suggestive of what is to follow are printed the leaders. The innovation has the effect of materially decreasing the illusion-destroying possibilities that crowd in the average leader. The atmosphere remains. If other manufacturers are not quick to grab the idea we will be much mistaken.

"Ramona" takes much from the stage and brings it to the photoplay. It assimilates it, welds it; and the composite whole is a thing of beauty and of charm.

* * *

Anna Little, Art Acord, Frank Borzage and Jack Richardson and all the members of the two "Mustang" companies of the "Flying A," besides the cowboy brigade, will play a prominent part in the coming rodeo being arranged by the studio forces. On a horse Miss Little can hold her own with the best of the cowpunchers.

* * *

House Peters, Gail Kane and twenty-eight players are at Washington, D. C., staging scenes for use in "The Velvet Paw." Maurice Tourneur is in charge of the direction and the picture will be released early in July.

* * *

Thomas Jefferson, with little Zoe Bech in the supporting cast, are at work under Director George Cochrane filming "The Attic Princess," a story just suited to the work of Jefferson and the little girl. The story was written by Calder Johnstone.

* * *

First of the Gaumont-Mutual contingent to break camp at the Jacksonville Winter studios are due at the Flushing plant some time in the early part of next week. The players in squads of five and six will make the trip north by water. The Flushing plant is rapidly being put in shape, so that there will be no slip up in the starting work. Alexander Gaden, Gertrude Robinson, Iva Shepard, Sydney Mason, Charles W. Travis and Henry W. Pemberton will comprise the first squad to reach Flushing. The others will follow just as soon as work on the productions in which they have been cast is completed.

* * *

Arrangements are going forward for the production at the World-Paragon studios of "Romeo and Juliet" with an all-star World Film cast. Maurice Tourneur will be in charge of the direction and the cast will consist of a number of prominent stars.

* * *

Lillian Rich has the role of a press "sob-sister" in "The Touch of the Key," and her characterization will be realistic. All note books are strictly tabooed by these volunteer "technical" men of the "Flying A."

* * *

"It Was Only in The Play" is the title of a comedy which has been picturized by Director Allen Curtis of the Universal Joker Company, featuring Gale Henry and William Franey, who are supported by Lillian Peacock, M. Moranti and C. Conklin.

* * *

Riley Chamberlin, Falstaff-Mutual comedian, has arrived in New Rochelle from Jacksonville, where he has been working for the past five months. Chamberlin will begin work within the week on the first of several comedies in which he is to be featured.

* * *

Albert Capellani has been chosen to stage "La Boheme" in which Alice Brady will make her next appearance. Miss Brady will portray "Mimi" and will have a cast of types and noted players familiar with the opera in support of her.

Under the title of "Reel Life," a new single-reel picture, will be released on Sunday of each week which should prove to be one of the most popular releases on the program. This innovation is the Mutual Film Magazine, which is produced by the Gaumont Company. The first release of "Reel Life" contains Feats of Horsemanship by Belgian Cavalry—An Alligator Farm showing Alligators from Birth to 1,000 years old—The growth of a Butterfly from the Caterpillar to Maturity, etc. This is an excellent single reel for all classes of houses and should be especially valuable to high-price theaters.

* * *

Director Lloyd Carleton is filming a two-reel society drama entitled "Number Sixteen Martin Place," written by Bess Meredyth, and in which Dorothy Davenport and Emory Johnson play the leads. Others in the cast are Gretchen Lederer, Alfred Allen and Jack Abbott. It is the story of a criminologist and a girl, with many suspenses and a happy ending.

* * *

Margaret Gibson, the star of "The Soul's Cycle," "The Heart of Tara," "The Hidden Law" and "The Leopard's Bride," will be featured in the first Centaur two-reel picture, released Saturday, May 6th; a two-reel Centaur will be released every Saturday until further notice.

* * *

"The Rose Colored Scarf" is the title of a two-reel film play which has been commenced by Director William Worthington with Herbert Rawlinson leading and Agnes Vernon playing opposite. It is a comedy drama, said to be well suited to the clever work of Rawlinson and Miss Vernon.

* * *

C. M. White, assistant to General Manager F. G. Bradford of the Gaumont Company, is not only handling "See America First," but also the new weekly release from the Gaumont Laboratories, "Reel Life," the Mutual Film Magazine. Its subjects will deal in the main with outdoor life. Material not suitable for The Mutual Weekly will be filmed for it.

PICTURE THEATERS PROJECTED

SAN PEDRO, CAL.—Frank Dorner, who recently leased the Globe theater, has remodeled the house. The improvements cost $3,000. Now running Triangle, Fox, World and Paramount features.

PORTERVILLE, CAL.—The Majestic theater, recently leased by M. A. Gallaher and Albert Steward, has been thoroughly overhauled. The house has been papered and painted; new stage equipment; new dressing rooms. Seating arrangement remains the same.

WINTERS, CAL.—The Winters theater, now being conducted by W. A. Ratlenbury, of Dixon, Cal., has been remodeled and renamed the Garden. The seating capacity has been increased from 180 to 250. Alterations and equipment cost $2,000.

NEW HAVEN, CONN.—S. C. Poli plans to build a two-story fireproof moving picture theater, to cost $100,000.

NEW HAVEN, CONN.—The new Winchester avenue theater, situated on Winchester avenue, has been opened to the public. The building is a brick fireproof structure, 50 by 100 feet, has seating capacity of 700 and cost $25,000.

CHICAGO, ILL.—Sol Rubin, 3530 West 12th street, is having plans prepared for a three-story theater, hall, store and office building, 110 by 190 feet, to cost $180,000.

CHICAGO, ILL.—L. M. Johnson plans to erect a three-story theater and store building, 94 by 114 feet, to cost $85,000.

CHICAGO, ILL.—Chicago Women's Club (Mrs. K. K. Robbins, chairman building committee), 410 South Michigan avenue, plan to erect a ten-story club house, comprising theater with seating capacity of 1,236, club rooms, roof gardens, etc. The project will cost about $600,000.

KEWANEE, ILL.—R. E. Taylor plans to erect a two-story moving picture theater, 50 by 120 feet, to cost $15,000.

LE ROY, ILL.—Marcus West is having plans prepared for a one-story moving picture theater and store building, 40 by 100 feet.

MURPHYSBORO, ILL.—Murphysboro Amusement Company will erect a three-story moving picture theater, 45 by 142 feet, to cost $20,000.

CORYDON, IND.—J. S. Grimes, who recently purchased the Corydon theater, has made a number of improvements to the house and renamed it the Dream. Has seating capacity of 200. Now running Mutual, World and Equitable features, etc. Will install new ventilation and fan systems. Projecting machines will be motor driven.

COUNCIL BLUFFS, IA.—The old Dohany Opera House has been converted into a modern vaudeville and moving picture theater. The house has seating capacity of 1,100. The alterations cost about $35,000. The structure is owned by Barney Gilinsky.

LYNN, MASS.—Architect Edwin Earp, 333 Union street, is preparing plans for a one-story moving picture theater of fireproof construction, to cost $30,000.

NEWBURYPORT, MASS.—Edward S. Hidden plans to erect a one-story moving picture theater, 58 by 98 feet, to cost $35,000.

CRYSTAL FALLS, MICH.—E. J. Bregger and others are interested in a project to build an opera house, 60 by 140 feet.

DETROIT, MICH.—Northeastern Detroit Amusement Company, George H. Fleischut, president; J. M. Fuchs, secretary, plan to construct a three-story theater, store and office building, 90 by 118 feet.

STAPLES, MINN.—Demarais Brothers are erecting a three-story theater building. It will include a telephone office, store, club rooms, three suites of offices over lobby and hall above theater proper. The theater will have seating capacity of 500 and cost about $32,000. It will be known as the Cozy.

ST. PAUL, MINN.—The Theater Curtain & Supply Company have plans for a fireproof moving picture theater for the Interstate Theater Company, to be erected at the corner of Farrington street and Selby avenue, 50 by 120 feet, tile floor in lobby, ornamental plaster, elevated floor, upholstered seats, marquise, electric sign; cost about $25,000.

WEBB CITY, MO.—Gruebel Brothers, of Joplin, will erect a theater on Allen street. The house will have seating capacity of 1,800 and cost $40,000.

OMAHA, NEB.—Novak & Vosko, 13th and Williams streets, plan to erect a one-story moving picture theater, 47 by 120 feet, to cost $15,000.

BROOKLYN, N. Y.—Architects Farber & Morkwitz, 189 Fulton street, are preparing plans for an airdome, 50 by 100 feet, to cost $25,000.

CORONA, L. I., N. Y.—Charles Rubin plans to erect a one-story moving picture theater, 49 by 94 feet, to cost $8,000.

NEW YORK, N. Y.—Edwin F. Rush, 1482 Broadway, is having plans prepared for a three-story theater building, 75 by 100 feet, to cost $150,000.

NEW YORK, N. Y.—Sam S. and Lee Shubert, Inc., 225 West 44th street, plan to erect a two-story theater building, 100 by 100 feet, to cost $100,000.

NEW YORK, N. Y.—Barney Estates Company, 111 Broadway, are having plans prepared for a twelve-story theater, store and office building, 100 by 143 feet, to cost $500,000.

CLEVELAND, O.—A stock company has been organized for the purpose of erecting a four-story theater building, 132 by 145 feet, to cost $300,000.

BELLAIRE, O.—Olympic Theater Company, George D. Spragg, manager, 3704 Belmont street, plans to expend $15,000 in remodeling their moving picture house. It is a two-story structure, covering an area 27 by 200 feet.

BETHESDA, O.—T. M. Kildow will erect a one-story moving picture theater, 32 by 120 feet.

BUCYRUS, O.—Carroll Estate will build a one-story addition to their moving picture theater, 32 by 61 feet, to cost $5,000.

SHAWNEE, OKLA.—Cozy Theater Company will soon let contract to enlarge present building.

YALE, OKLA.—Herbert Spencer plans to erect a modern moving picture house.

YALE, OKLA.—Yale Theater Company plans to erect a $15,000 moving picture theater.

CONWAY, PA.—C. R. Bruce has the contract to erect a $18,000 moving picture theater.

HAZLETON, PA.—The Diamond theater, owned by M. P. Myers, which was seriously damaged by fire on March 29, is being rebuilt and equipped. The structure measures 27 by 144 feet and is situated at 574-76 Arch street. The cost of rebuilding is estimated at $4,000; equipment $1,500. The house will be offered for sale as soon as completed.

PHILIPSBURG, PA.—C. H. Rowland contemplates building a three-story theater, store and office building, 75 by 120 feet, to cost $60,000.

SPUR, TEXAS.—M. C. Rouse has let the contract to C. S. Oates, Dublin, Texas, to erect a moving picture theater and store.

WEIRTON, W. VA.—Charles H. Miller plans to build a one-story moving picture theater, 38 by 90 feet.

ELKHORN, WIS.—L. F. Burthard has contract to erect one-story moving picture and vaudeville theater, 22 by 130 feet, for Webster & Minett.

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Trade News of the Week

Gathered by Our Own Correspondents

Malden, Mass., Censorship

All Films Must Be as Milk for Babes Is Plan of City's New Censor Board Appointed by Mayor Blodgett—No Censors Are Needed in Any Massachusetts City—Exhibitors Waiting to See Results.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—Proprietors of moving picture houses in Malden, Mass., are now squarely up against the censorship proposition. The city has a board of censors appointed by Mayor Blodgett at the request of the Woman's Civic League of Malden. The members of the board will take it upon themselves to censor any moving pictures that are shown in Malden, which, in their opinion, are at all harmful to a child. Now the question has been raised: Who will censor the decisions of the board and how far will these decisions go?

The Malden moving picture men do not see the need of a board of censors in that city any more than in any other city or town in Massachusetts. The women behind the movement claim that every community in the country should have its board of censors. They have started with Malden and now moving picture men in Boston and other parts of the Commonwealth are wondering how far this censorship idea is going to spread.

"I don't see the need of this board of censors," said Oliver Ramsdell, proprietor of the Malden Orpheum. "The pictures that are shown in Malden have all passed one board of censors before they come to us—the national board—which is composed of 120 men and women of experience and education. It seems to me they are quite capable of deciding what pictures are fit to see. In the second place, it would be poor business on our part to accept pictures objectionable in any way. Women in Malden have no authority to stop any film we may choose to show."

W. B. Bradstreet, who conducts the Malden Auditorium, is also in a quandary.

"I fail to see the necessity of a censorship board in Malden," he said. "We could not afford to run any pictures our audiences would not care to see, but we must always be gallant to the ladies."

The board of censors is made up of three women, Mrs. Ralph M. Kirtland, president of the Woman's Civic League of Malden; Mrs. Willard C. Tilson and Mrs. Francis A. Shove, a member of the Malden City Planning Board.

There is one ray of sunshine from a moving picture standpoint. The committee will not attempt to take up the question of films insofar as it relates to race or creed. It will only deal with films that concern small boys, their morals, etc. Any woman in Malden who pays 50 cents a year is eligible to membership in the league. The city is more or less interested in the idea and more than one person is waiting to see what will happen if the board objects to some film and the proprietor of the house in which it is shown refuses to stop showing it.

"In every town where there is a motion picture theater," says Mrs. Shove of the committee, "there is need of a little censorship. But every film should be a film a child may see with safety; children are the most impressionable part of the audience. Don't think I'm censoring all moving pictures—I like them."

Therefore the Malden moving picture men have hope.

SOCIOLOGY AND FILMS.

Investigation of Effects of Pictures Being Made in Worcester.

Worcester, Mass.—At Worcester, Mass., Ellery F. Reed of Fulton, Mo., a student in the graduate department of sociology of Clark University, has launched a far-reaching inquiry into the nature of the photoplays that are being exhibited in Worcester theaters this month with the idea of determining, by scientific analysis, the good or bad influence of the motion pictures that are being shown throughout the country at the present time.

The idea is a novel one and the outcome of the investigation is awaited with much interest by moving picture men and others throughout Massachusetts. Mr. Reed and a corps of several hundred assistants are expected to pass on approximately 9,000 separate film plays.

Preparing a Plot Chart.

To facilitate the investigation a set of charts, covering practically every possible plot complication, has been prepared and these charts will form the basis of the good or bad computation when the investigation is concluded.

There are five charts and the subject matter has been divided under these headings: Social influence, static and dynamic, of pictures; sex relations in the pictures; the conflict of right and wrong, and the attitude of the pictures towards religion and the church.

The balances will be obtained by substituting arbitrary values for each phase of the plot of the film as outlined under the various chart headings. Where the feature of the plot is an important one the value three will be given in the check square on its respective chart; where the feature is of less importance to the rest of the film it will be given a value of two, and in cases of minor importance its value will be only one. Totals and averages will be placed in spaces provided beneath each table.

For Clark University.

Clark University is said to be behind the investigation which Mr. Reed says is the first of its kind to be attempted on such a scale. The young man hopes to derive figures that will show either that the pictures are exerting a good influence, or the reverse and to what extent, or figures that will indicate in what way the plots of moving pictures should be modified so that they will exert a good influence on the public in case the charts show that they do not.

Johnny Evers Will Be Camera Man.

Johnny Evers, the scrappy little captain of the Boston Braves, has an ambition to become a camera man. He said so himself, and to no other person than Manager McGraw of the Giants.

Evers and McGraw were posing together at the Braves Park for Dick Sears, local camera man for the Hearst-Vitagraph News Weekly, during the recent series between the Braves and Giants in Boston, when Evers turned to McGraw and said:

"When I get through with baseball I am going into the movie game. I am going to become a cameraman." And the fact later leaked out that Evers has been doing some work with a camera for quite a while.

MID-NEW YORK LETTER.

Get-Together Smoker in Albany.

By E. O. Weinburg, Special Representative, Plaza Theater, Troy, N. Y.

ALBANY, N. Y.—On Thursday, April 27, the Albany exhibitors and the exchanges, Hutual, Rex (Universal) and Pathe acted as hosts to one hundred or one hundred and fifty exhibitors in this section of the state. The gathering was in the nature of a get together smoker to discuss the different local conditions with an idea of improving some if possible.

"Ne'er-Do-Well" Brings Big Business.

Troy N. Y.—Plaza theater, Troy N. Y., seating 300, showing "The Ne'er-Do-Well," April 23-29 (7 days), reports big attendanc during the entire week.

Arbor Theater Opens.

Albany, N. Y.—Arbor theater, Mr. Buck, manager, recently opened in Albany, N. Y.

Sam Suckno to Build.

Albany, N. Y.—Sam Suckno, now operating Whiteway theater, has ordered plans drawn for his new theater to seat 1,200 or 1,500 people.

Free Films for Prisoners.

Albany, N. Y.—Rex Film Exchange reports the shipping of films gratis to Auburn State Prison and also to Damemora Prison.

H. Hall May Build.

Troy, N. Y.—It is reported that H. Hall will shortly build a new theater in Troy-N. Y.

General Film Notes.

Syracuse, N. Y.—Harry Bassett and Mr. Mahler are representing General Film Co. in the Capitol District, both working with headquarters in Syracuse.

Lubin Kopp Takes Empire Theater.

Troy, N. Y.—Lubin Kopp is now owner of the Empire theater, Troy, N. Y., having bought the house from Davey & Stickney.

Star Theater Sold.

South Troy, N. Y.—Star theater, South Troy, was recently sold to Vazzana Bros. J. Soperstein, former owner, is now located in Bridgeport, Conn.

Manager Mullin Praised.

Albany, N. Y.—Manager Mullin of the Mutual exchange, is soon to be promoted. Exhibitors in eastern New York have certainly found Mr. Mullin to be an excellent exchange manager and wish him success in his advancement.

Albany, N. Y.—Manager Epstein, Pathe, exchange, is boosting "Who's Guilty?" series very big and "The Knickerbocker Press" is publishing the story.

PUTNAM-JACOBS INCORPORATES.

New Theater Company in Newark, N. J. Capital $100,000.

By Jacob J. Kalter, Special Correspondent, 51 Strand Theater Bldg., Newark, N. J.

NEWARK, N. J.—The Putnam-Jacobs Theaters Company last week filed papers of incorporation with the county clerk. Edward R. McGlynn is named as statutory agent. The authorized capital is placed at $100,000. The business given is to erect places of amusement.

The incorporators are: William B. Putnam of 63 Girard place, who owns four shares; George W. Jacobs, of 929 Broad street, who also holds four shares, and Charles Rosenthal, who holds two shares. The shares are valued at $100 each. The first two incorporators are the present managers of the Paramount theater, Broad and Hill streets.

M. H. Hoffman Visits Newark.

Newark, N. J.—M. H. Hoffman, general manager of the Universal Film, visited the local branch on Sunday. It was decided after some deliberation, to keep the office in the same building because no more suitable place could be obtained. Mr. Hoffman, in collaboration with Lee Gainsborg, manager of the Newark branch, drew up plans for the remodeling of the entire headquarters. The entire place will be renovated and improved greatly.

Special Children's Performance.

Montclair, N. J.—A special Saturday morning performance was inaugurated at the Montclair theater last Saturday. Special subjects particularly selected for children are shown. The movement of the children's performance innovation is sanctioned by the Montclair Better Films Committee, and the films are selected and indorsed by that body.

Irving Meisel Promoted.

Newark, N. J.—We take this opportunity to correct a mistake that appeared in our issue of last week. The man who was promoted to roadman of the Pathe exchange at 6-8 Mechanic street is Irving Meisel, and not Paul, as erroneously reported last week. Mr. Meisel visited the Newark office of the Moving Picture World Friday and he reports excellent bookings especially on the new Pathe series, "Who's Guilty?" Mr. Meisel is covering the southern part of the state.

Gainsborg Books Feature.

Newark, N. J.—Lee Gainsborg, the popular manager of the Universal Film, at 286 Market street, is now booking "The Melting Pot" exclusively for the state of New Jersey.

Fox Shows Features.

Newark, N. J.—Beginning last Friday, Fox's Carlton theater at Market and Halsey streets, under the management of Louis P. DeWolfe, is showing features instead of regular service as heretofore.

Rambonnet Now Leading Salesman.

Newark, N. J.—Edwin A. Rambonnet, according to advices received by the World correspondent, is now the leading roadman of the whole General Film Service. He bases his claim upon the fact that he has beaten William Osborne, former leader of the entire country. Mr. Rambonnet returned Thursday from a trip through his territory, and certainly brought home the bacon—thirteen new accounts. This beats any previous record by a long shot.

Supplies in Newark.

Newark, N. J.—The New Jersey Motion Picture Supply Company, Strand theater building, has been appointed exclusive agents for the Radioscope, manufactured by the Sabo Manufacturing Company, of New York, and also for the Radium Gold Fibre Screen. This supply company is probably the first to make a success of selling just supplies in Newark.

Paper's New Office.

Newark, N. J.—The Moving Picture World's Newark correspondent will move on May 1 to 51 Strand Theater building, 120 Market street. The change has been made so that we can be in the midst of the film activities of the city. Visits from local as well as visits from out-of-town film men will always be acceptable. Please brig or send your news-notes of general interest to this office. Subscriptions and renewals will be gladly received. Drop up for a chat, anyway.

Olympic, Elizabeth, Opened.

Elizabeth, N. J.—The Olympic theater, Spring and Elizabeth avenues, was opened April 20 by Mrs. B. Miron. The General program will be given.

Roselle Park to Open.

Roselle Park, N. J.—The Roselle Park theater, this place, will be opened this Saturday by W. Fogler. World's "Camille" and the General program will be the initial attraction.

Empire Gets Features.

Newark, N. J.—The Empire Feature Service, the recently-formed feature exchange, located in the Strand theater building, announces that it has been appointed exclusive New Jersey agents for the productions of the B. S. Moss Motion Picture Corporation. The members of the Empire are Messrs. John Blum, Frank D. Hunt and Ray Cooper.

Irving Now Palace.

Irvington, N. J.—The Irving theater, 1290 Clinton avenue, is now under the management of W. J. Savage, formerly manager of the Bunny theater, Brooklyn. The place has been renamed the Palace theater. Mr. Savage has made many improvements, and reports a vast improvement in attendance, accordingly.

Pictures in Maplewood.

Maplewood, N. J.—Pictures are being shown at the schoolhouse, Maplewood, N. J., under the management of William Thompson.

BALTIMORE NEWS LETTER.

By J. M. Spellman, Special Correspondent, 1614 Madison Ave., Baltimore, Md.

Secret of the Submarine Premier.

BALTIMORE, MD.—The Mutual Film Corporation held a premier performance of "The Secret of the Submarine" on the night of April 21, after 11 o'clock, and ran off the first three episodes of this new serial, which will be released on May 8 at Lubin's theater, 404 East Baltimore street, of which William Tyler is manager. Mr. Tyler is one of the livest wires of the East Baltimore district.

There were sixty-eight Baltimore exhibitors present:

Name.	Theater.	Name.	Theater.
Price	Mt. Royal	Tyler	Lubin's
Brodie	Brodie	Leibold	Carey
Burns	New Gem	Keen	Victoria
Rossiter	Flaming Arrow	Schlesinger	Red Mill
Benesch	Excels'r	Benj'n	Red Moon
Goldberg	Goldberg	Groh	Freemont
Hartlove	Crescent	Kratz	New Arrow
Whittig	Majestic	Gardner	Red Wing
McCurdy	Lafayette	Johnson	Solax
Keefe	Eureka	Rosenbaur	Echo
Griggs	Purity	Whittal	Alladin
Fields	Leader	Hooker	Hampden
Rabinovich			Berman's

170,000 See "Nation" Film in Baltimore.

Baltimore, Md.—Howard Herrick, manager of "The Birth of a Nation" company, stated that 170,000 people had witnessed the performance of that film in Baltimore up to Friday in the seventh week the picture has been running at Ford's Opera House.

This masterpiece will remain in Baltimore for another week.

Ford's Opera House Entertains.

Baltimore, Md.—A party of forty children from the Hebrew Benevolent Society were brought into the matinee performance of "The Birth of a Nation" on Friday, April 21, at Ford's opera house. They were the guests of Charles E. Ford, manager of the theater.

New $20,000 Theater.

Baltimore, Md.—Bids are now being received for the building of a $20,000 theater at Pennsylvania and Fulton avenues, by the owner of the property, S. Raith. John R. Forsythe is the architect of the plans, which are for a building 22 by 125 feet. The construction will be of brick with a slag roof, steel work, metal ceilings, concrete floors and steam heating.

New Theater for East Fayette Street.

Baltimore, Md.—Notice has ben given that Joseph A. Gallagher will have introduced in the city council of Baltimore an ordinance, in accordance with the laws of this city and state, granting him a permit to erect a moving picture theater on the premises known as Nos. 2239, 2241 and 2243 East Fayette street, being 50 by 90 feet, more or less.

New Aladdin Opens.

Baltimore, Md.—The New Aladdin theater at 930-932 West Baltimore street, opened under new management on Saturday April 29th. The new owner, B. Friedmann, will make a number of improvements, as well as to replace the old equipment with more modern appliances. The theater seats about 500 persons and is the most popular theater in the West End. A Band Concert preceded the first show on the opening day and a number of specialties was introduced between each show.

VIRGINIA NEWS LETTER.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N. E., Washington, D. C.

Censor Resolution in Richmond.

RICHMOND, VA.—The Social Service Federation of Richmond is using its best efforts to secure the passage of a resolution providing for the censorship of motion picture films, which is now pending before the Richmond City Council, and is preparing plans for the waging of an extensive campaign to create public sentiment for the resolution. Each of the fifty-five organizations which are members of the Federation have been urged to indorse the movement and to lend aid in securing the passage of the resolution.

This resolution provides for a board of motion picture censors with the superintendent of the Richmond public schools as chairman and one member of the administrative board, the judge of the juvenile court, and a representative of the Social Service Federation.

Apparently Mayor Ainslie is not inclined to view with any degree of favor the plans of the Federation to push legislation of this sort where there is absolutely no need of such restriction. It is said that the Mayor has pointed out that no film that has ever been excluded elsewhere has ever been shown in Richmond, and that every motion picture that goes into Richmond is censored before it reaches Richmond. The Mayor also receives a report on every picture prior to its production in the city, and in the case of every doubtful film a censor is detailed from the police department to pass upon its merits or demerits. "It should be borne in mind," declared the mayor, "that the theater is a place of public amusement and not for religious instruction."

Savoy Completes Circuit

Washington, D. C., Theater Circuit Made Complete by the Purchase of the Savoy by Crandall and Morgan—Now Control a House in Each District of the City—Will Enlarge the Theater.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N.E., Washington, D. C.

WASHINGTON, D. C.—The big deal of the week was the purchase by Harry M. Crandall and Joseph P. Morgan of the Savoy theater, at Fourteenth street and Park road, Northwest, these two exhibitors paying $75,000 for the eight hundred outstanding shares of stock in the Savoy Theater Company. This is a record price for such a proposition as the amount paid is only for the equipment and the good will of the company, together with an eighten-year lease to the theater. The money paid does not give them ownership of the property as the building was erected on leased ground and reverts to the land owners when the lease is eleased by the occupants.

"This purchase," said Harry M. Crandall, "completes our circuit of the best residential houses in the city and we have one in each section. In addition to our downtown house, we have the Apollo, in the Northeast, and the Avenue Grand, in the Southeast. Both of there are representative houses, and are considered to be among the city's most attractive places of amusement.

"At the Savoy we will have a seating capacity of 850, but we are going ahead with plans already made to increase the number of seats to about 1,400. Adjoining the Savoy is the photoplay park which will accommodate about 1,500 people. The theater proper is to be enlarged so that we can house all of the patrons who may be in the park at the time of a sudden shower

"We feel that we will have to work very hard to make up for the large expenditure necessary to secure the Savoy, but we feel confident that we have not made a mistake in making it one of our string of houses."

As originally constructed, the Savoy cost approximately $40,000. It is substantially built and is one of the handsomest houses in this section of the country. It is wholly detached, and the front and side walls are of tapestry brick.

The floor of the lobby is of Mosaic block and ornamented in designs with blocks of contrasting colors. The walls to a height of up to six fet are of marble, giving the lobby a very rich appearance. All of the inner doors are mirrored and there is given to the lobby an appearance of being perhaps twice as large as it really is, although at the street it has a width of forty-five feet, and it has a depth of thirty-four feet. Entrance to the lobby is gained through massive doors of mahogany and plate glass. The lighting is particularly effective and is obtained from handsome drop light chandeliers and wall brackets shaped like massive bronze candelabra.

At the north end of the lobby is the manager's office. Next to this is a large, roomy ticket office. At the west end is a closet for storage purposes and another door leads to the stairway which goes into the operative booth above.

Operating Booth.

The operating booth is very large for it runs the full width of the lobby and has depth of eleven feet. It is equipped with full toilet facilities and is well ventilated, there being a window at each end and two vents, eighteen inches in diameter, leading to the roof directly above the projection machines. The projection and lookout openings are provided with slides fitted with fusible cords, and act automatically in the event of a conflagration.

The auditorium has a width at present of sixty-five feet, but this is to be enlarged to make possible about six hundred additional seats. It has a depth of about one hundred feet. The floor has been laid bowl-shape and on an incline, the incline being one-eighth inch to the foot. The shaping of the floor from side to side gives those patrons occupying seats nearest to the wall a better opportunity of looking directly over the heads of those occupying the more central seats on the aisles and gives an unobstructed view of the screen. The seats have been placed thirty-four inches apart from back to back. This gives the public the benefit of two inches more than is required by law and insures a more comfortable ingress and egress.

The interior decoration is quite elaborate. From the floor line to the belt course of the walls there is a base of imitation marble. The walls have been left in white with all ornaments brought out in low relief. The wall lines run to the first rib of the ceiling, forming a slow half ellipse. Pilasters are placed on each side of a blind window at each side wall, with a delicately moulded cap and a cartouche over the center of each opening.

On either side of the Gold Fiber screen the walls have been splayed to an angle of sixty degrees and a recess formed therein to give the appearance of private boxes. These are decorated with fan-shaped ornaments and above the center of each is a cartouche. Above the screen is a proscenium cover, ornamented with a large cartouche in the center, as seen in theaters having a stage. The screen in set in a shadow box having a bevel extending back fifteen inches to the line of the screen.

The floor of the theater is of cement, with a hardened top layer to prevent it from chipping. On either side of the house is an exit to which runs a cross aisle six feet in width. There are three very wide aisles running the length of the house.

The ornamented walls and panelled ceilings of the auditorium and lobby are in modified Renaissance. In the auditorium there is an ornamental plaster centerpiece, elliptical in shape, with a black blind vent in the center serving to break the surrounding dead white. Around this is a circle of electric lights. In the center of each of the four panels of the ceilings is set a one-hundred watt lamp. In addition, there are candelabra similar to those in the lobby, each being equipped with five lights.

Both the heating and ventilating systems are of the best.

Manager Joseph P. Morgan.

Joseph P. Morgan, who also operates the Princess theater and who has recently taken over the Maycroft airdome, formerly operated by Fred Stein, which is located on H street, Northeast, across the street from the Apollo, is to manage the Savoy. "Joe" Morgan, as he is better known, is, like Mr. Crandall, one of the best known of the city's exhibitors. He started in the moving picture business as part owner of the Scenic theater with Tom Moore, and manager of the exchange at that time owned by Mr. Moore, but which is now the General Film Company. He continued in this connection for about four years and in 1911 took over the management of the Princess theater which he has since retained. He leaves that house in care of Richard Waldron.

Crandall-Morgan Staff.

The Crandall-Morgan line-up will thus be Harry M. Crandall, general manager and chief factotum; Joseph P. Morgan, Savoy; George McDonald, Apollo; Jack Keenan, formerly with Harris & Davis, of Pittsburg, Avenue Grand; George Grouch, office manager for all of the properties, will exercise general supervision over the downtown house, and Mr. Shoemaker will continue at the Maycroft airdome this summer.

BURNING OF RENTED MACHINES.

Supreme Court Decides That Renter Is Not Responsible.

Washington, D. C.—A decision of considerable importance to the local motion picture interests was handed down by Chief Justice Shepard in the Court of Appeals of the District of Columbia involving the loss by fire of certain machines which had been held under a lease contract with option to purchase. The Supreme Court of the District of Columbia had held that the lessee was liable for the full amount of the value of the machines and had assessed a sum against him equal to the balance alleged to be due from the sale. The court decided that the contract for the acquisition of the machines, which was labeled "lease," was in fact a conditional bill of sale. The machine company contended that since its contract required the lessee to use the machines with care and keep in like good condition, he should be responsible for the loss. The upper court held that only ordinary care was required and that in case of accidental fire, the lessee was not liable. The court merely allowed rental up to the time of the fire.

Theaters Help Infant Welfare.

Washington, D. C.—The managers of a score or more of moving picture theaters in the District of Columbia have consented to loan their houses for free matinees for mothers and children of Washington during baby week from May 6 to 13. The executive committee in charge of the arrangements for baby week have secured a series of films on "How to Care for Baby." These films will be accompanied by short talks by infant welfare workers of Washington.

The houses that have pledged their cooperation in the movement are the Circle, Lyric, Arcade, Dumbarton, Blue Mouse, Apollo, Meaders, Eastern, Avenue Grand, Star, Cosmos, Happyland, Liberty, Favorite, Truxton, Alhambra, Howard and Dudley.

Change in Bluebird Distributing Plans.

The Bluebird Feature Film Company, with offices in Charlotte, N. C., will hereafter serve the Virginia territory with the Bluebird features instead of the distribution being made through the Fairmount Feature Film Company, of this city. The latter company, however, will continue to look out for the District of Columbia, Maryland, Pennsylvania and West Virginia. Mr. Ezell looks out for the distribution of the pictures from Charlotte, while J. Leo Yates, manager of the Washington Film Exchange, does the booking in this section.

R. B. Dayton to Travel for Metro.

Washington, D. C.—There is soon to be a change in the local Metro Film Service Company that will produce many expressions of regret on the part of exhibitors in this territory for our old friend Brown, who has been its traveling representative since the office was first opened, is retired. He is to be succeeded as traveling representative and as a member of the company by R. B. Dayton, a brother-in-law of L. M. Day, the president of the concern. This is the first experience of Mr. Dayton with the film business. He recently graduated from Bethlehem College, in Pennsylvania, and has since been working in one of the plants that is turning out ammunition for the fighting troops of Europe. He is a great big chap, an athlete, and capable of doing good work in the film business.

In speaking of the change to be made, Mr. Day stated that it was Mr. Brown's intention of "settling down." He has just

rounded out a quarter of century on the road and, while he is just as young as he was that number of years ago, he is anxious to get some place to sleep in other than a Pullman car or hotel—he wants to let go the anchor and stick in one place long enough to become acquainted with the same kind of cooking at every meal for a reasonable length of time.

It is understood that Mr. Brown will either open up a theater himself, or will endeavor to interest capital in a string of houses. He is not going to desert the film game, for he sees in this greater possibilities in the future than have appeared in the past, and he is not desirous of getting out of the game entirely.

At Local Exchanges.

Washington, D. C.—Manager Cunningham, of the Mutual Film Exchange, last week gave a private exhibition of the first three chapters of "The Secret of the Submarine," the new serial film story produced by the American Film Corporation, at Loewe's Columbia theater.

Quite a number of visitors were seen at the offices of the World Film Corporation in this city on Easter Monday when World Film Day was observed by the twenty-six offices of that company situated throughout the country. A number of films were screened for the benefit of the exhibitors. Manager C. W. Bunn, of the exchange, is well pleased with the way in which business is breaking with him, and predicts a good season for World and Equitable productions.

WESTERN PENNSYLVANIA.

New Parkersburgh House.

Parkersburg, W. Va.—Parkersburg is to have a large and modern photoplay house soon, with the combining of the Bijou and the Star theaters. Work will begin shortly on the remodeling of the two houses into one, with a capacity of 800. The theaters adjoin each other and the separating wall will be removed, the cost of the alteration to be about $14,000. Among other improvements will be an elaborate ventilating system. New equipment and interior furnishings also will be installed. Manager P. N. Barrett states that the houses will be closed the last two weeks in June, and hopes to have the improvements completed about July 1.

Fire Damages the Homewood.

Pittsburgh, Pa.—The Homewood theater, 811 Homewood avenue, Pittsburgh, was damaged recently by a fire of unknown origin. The blaze started just a few minutes after the audience had passed out and the theater had been closed for the night. Repairs and redecoration now going forward promise to make the interior of the house much more attractive than before the fire. Insurance covered the damage, which was not heavy.

Finkel-Rosenthall Wedding.

Pittsburgh, Pa.—William Lloyd Finkel, proprietor of the Colonial theater, on the South Side, Pittsburgh, and one of the best-known of the younger exhibitors of this section, recently joined the ranks of the benedicts, having booked for life Miss Esther Rosenthall, daughter of Mr. and Mrs. Barney Rosenthall, of Beechwood boulevard. Mr. and Mrs. Finkel, who have the best wishes of their many friends in local film circles, spent their honeymoon in the East.

Reopening of the Adarry.

Pittsburgh, Pa.—The Adarry theater, Penn avenue and Matilda street, Pittsburgh, was recently reopened under new management, after being entirely remodeled and re-decorated. W. O. Bacon, Jr., has purchased the Adarry and is managing it personally. The comfort and attractiveness of this house, as well as its offerings, are scarcely equalled by any in its district.

Many Echanges Move

Pittsburgh Sees Exeunt from Old Film Row to New Building at 938-940 Penn Avenue—Among Those in the Building Are Metro, Feature Film & Cilcium Light, Pathe, World Film, Feature Film, Independent, International and Liberty.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—A removal of many film exchanges from the district long known as old "film row," on Fourth avenue and Ferry street, Pittsburgh, Pa., took place during the week of May 1. The new center of the trade, toward which the film section has been drifting for some time, is the building just completed at 938-940 Penn avenue. It is now occupied by a number of the city's leading exchanges and supply houses. The structure was remodeled extensively for the sole use of the moving picture business and is fireproof throughout. Film vaults have been installed and the building fitted up in such a manner that Pittsburgh can now boast of one of the finest exclusive film buildings in the country.

The Metro Pictures Service was one of the first concerns to get into the new building. The entire second floor has been equipped in a handsome manner for the Metro forces, with a suite of nicely-furnished and richly-carpeted offices. General Manager Skirboll states that the new quarters are a vast improvement over the old.

The first floor of the building is occupied by the Feature Film & Calcium Light Company. Both the supply and film departments of the company have been moved to the new location. A small portion of the first floor is occupied by the Exhibitors' Messenger Service and the Western Union Telegraph Company. The third floor has been taken over entirely by the Independent Film Exchange, the distributing agents in the western Pennsylvania and West Virginia territory for the Universal. M. C. Hughes is manager of this exchange. The West Virginia offices of the Independent are being continued as heretofore at Chaplin and Twelfth streets, Wheeling.

The Pittsburgh Pathe exchange has moved to the fourth floor of the new film building. The entire floor is occupied, and Manager T. S. Bradley states that the new quarters will enable his exchange to render better service than ever. The World Film Corporation has taken half of the fifth floor, the remainder being shared temporarily by the International Film Service, formerly at 804 Penn avenue, and the Poster Exchange. These letter concerns have leased the seventh floor, which is now being added to the building, but which will not be ready for occupancy for some time.

On the sixth floor are the Liberty Film Renting Company, of which Mayer Silverman is manager, and the Independent Display Company, formerly at 416 Ferry street, managed by T. P. Miller. The spacious basement of the building is occupied by the Exhibitors' Publishing Company.

SCREEN CLUB NEWS.

Chairman McAleer Back for New York—Political Campaign On.

Pittsburgh, Pa.—John McAleer, chairman of the campaign committee of the Pittsburgh Screen Club, has returned from New York City, where he spent about ten days in conference with the leading film manufacturers and the Motion Picture Board of Trade. His report on the success of the trip is gratifying to western Pennsylvania film men. Mr. McAleer received the assurances of a majority of the most prominent manufacturers and the Board of Trade that they would financially and morally support the Screen Club in carrying out its campaign for the repeal of the obnoxious censor law in the Keystone state. The campaign committee is now engaged in laying plans for covering the entire state in making a vigorous fight for the election of candidates to the next State Legislature who declare themselves for a repeal. The support of the exhibitors throughout Pennsylvania is appealed for by the committee.

While Away Sold.

Pittsburgh, Pa.—The While Away theater, Federal street, Northside, Pittsburgh, Pa., has been taken over by Albert Haight, who recently purchased the Kumbak theater, on East Ohio street, in the same section of the city. The management of the While Away has been placed in the hands of Charles Bennett, formerly proprietor of the Kumbak. Mr. Haight now has negotiations under way for several other medium-sized moving picture theaters on the Northside. Both the Kumbak and the While Away are being extensively improved and re-equipped in an up-to-date manner. Mr. Haight is a well-known business man of East Liberty, and his application of aggressive business methods in conducting his picture theaters augurs great success for the new venture.

Ballet With "Dumb Girl" Film.

Pittsburgh, Pa.—The Pitt theater, at Penn avenue and Seventh street, Pittsburgh, Pa., is scoring great success with a two-weeks' showing of the Universal Company's Pavlowa picture, "The Dumb Girl of Portici." The crowds that throng the big auditorium of the Pitt daily have been equaled only by those during the recent three weeks' capacity run of the "Ne'er-Do-Well." Manager William Moore Patch has put on the Pavlowa subject in his characteristically elaborate manner, using twenty dancers in a ballet and appropriate music, vocal and instrumental. The prices are 25 cents to $1, three matinees and an evening performance being given daily.

New Theater Keeps Shilo Dark.

Pittsburgh, Pa.—The Shilo theater, located in the Mt. Washington district, Pittsburgh, Pa., has been closed permanently, as the result of a fire in a store room of the building occupied by the theater. The blaze did considerable damage and the owners decided not to remodel the house. Manager Polk states that work on his new theater, adjoining, is being pushed forward rapidly and hopes to have it ready for opening by the end of May. It is to be modern in every particular of equipment and decoration, and a first-class program and feature pictures will be shown.

New Lyric at Altoona.

Altoona, Pa.—The handsome new Lyric theater was thrown open recently and is proving a mecca for moving picture fans of Altoona. The Lyric is located at Fourth street and Sixth alley, and is one of the most imposing structures in that section of the city. It was erected by Contractors J. C. Orr & Son. The decorations and equipment are thoroughly up-to-date. Feature pictures are run daily. William H. Orr, formerly sheriff of Blair county, is the owner.

Motion Picture Specialties, Inc.

Pittsburgh, Pa.—The Motion Picture Specialties, Inc., of Pittsburgh, is making application at Harrisburg for a charter of incorporation under the laws of the state to manufacture, buy, lease and display photoplay films, accessories and advertising novelties. The applicants are: James Steele, George M. McClane and S. J. Stoughton, all of this city.

Cleveland Sunday Shows

Ruling of Ohio Supreme Court on Sabbath Shows May Not Affect Theaters in Cleveland—Federated Churches Will Probably Try for Closing, but Will Meet Strenuous Opposition from Exhibitors.

By Hubert Persons, Special Correspondent, 10612 Helena Avenue, Cleveland, Ohio.

CLEVELAND, O.—Will the Federated Churches, the strongest religious organization in northern Ohio, be able to force city and state officials to close moving picture theaters on Sunday as a result of a recent Supreme Court ruling? is the question every exhibitor here is asking.

The Ohio Supreme Court has just ruled that moving picture shows are theatrical performances and as such are illegal on Sundays. This law has always been ignored by common consent of city and state officials here, and city officials declare they will submit to contempt of court action before taking steps to close the picture theaters on Sunday.

Rev. E. R. Wright, secretary of the Federated Churches, says, however, that the body's committee on religious work will consider the situation and decide what steps should be taken.

The Cleveland exhibitors and film exchange men are planning to co-operate in fighting any move which would bring about Sunday closing.

"Many theaters would be forced out of business if they were deprived of the right of giving Sunday exhibition," P. A. Bloch, manager of the World Film Corporation in Cleveland said. "Week day receipts in many theaters do not more than pay expenses. If there is any move to put the closing law into effect here, it will meet with stiff opposition both from exchange men and exhibitors."

City officials also express themselves strongly on the matter, Director of Public Safety Sprosty, Director of Law Fitzgerald and Mayor Davis himself, declaring they are opposed to closing theaters on Sunday.

"I would rather go to jail for contempt of court than to issue an order which would force the theaters to close," Director Sprosty said.

"The law is a relic of the old blue laws," Law Director FitzGerald said. "The law department will never issue any warrants unless positively ordered to do so by the Mayor," he added.

"We are not worrying about the enforcement of this law in Cleveland," Benjamin J. Sawyer, president of the exhibitors' league, said.

The case on which the decision was based, originated in Chillicothe, O., with the arrest of Clarence Meyers, an exhibitor there. He was tried before the Mayor and found guilty of violating the law. The common pleas and appellate courts upheld the Mayor, and the Supreme Court applied the same ruling.

NEW SUNBEAM PICTURE CORP.

Capitalized at $2,500,000—Cleveland Men Interested—Begin Production Soon.

Cleveland, O.—The organization, production and distribution plans of the Sunbeam Motion Picture Corporation of New York City and Cleveland have just been announced here by Wilbur Dunham, president and general manager.

The corporation, capitalized at $2,500,000, is to maintain an office in Cleveland but has no intention of building a studio here. Because of the opportunity for out-door stuff and scenic effects obtainable in the South, a studio site has been tentatively chosen in Jacksonville, Fla.

The assembling of an efficient producing force has already commenced and work is to start on four, five and six-reel features. The productions will be largely distributed through the corporation's own exchanges, in accordance with the "producer-to-exhibitor" policy of the organization.

Mitzi Hajos, musical comedy star, and Vaughan Glaser will be the leading members of the producing company. Miss Florence Webber, another star of the stage, will also appear in Sunbeam features.

In addition to President Dunham, Miss Hajos, Mr. Glaser, Harry W. Davis, secretary of the Delaware Trust Company, Wilmington, Del., George Leon More, of New York and John D. Raridan, formerly Cleveland manager of the Fox Film Company and former Cleveland correspondent for the Moving Picture World, will be directors. Mr. Raridan is to be director of publicity.

The company has opened offices in the Leader-News building and has commenced the marketing of stock. Seventy-five per cent. of the stock of the company is to be sold in small lots all over the United States.

SANDUSKY LICENSE FEES.

New Ordinance Increases Annual City Tax.

Sandusky, O.—Local exhibitors, in spite of a vigorous protest and combined kicks, will have to stand a city tax on their theaters, the city commission having enacted an ordinance providing for annual license charges as follows: For houses outside of the fire limits, $30; for all within the fire limits, but seating less than 350 persons, $35, and for all within the fire limits seating more than that number, $50.

Cleveland Shows in July?

Cleveland, O.—The Northeastern Ohio Motion Picture Exhibitors' League will probably not hold its contemplated debate on the question of closing all picture theaters during July. After debating teams had been chosen and all arrangements practically completed, it was decided to leave the question in the hands of the executive committee. Practically every theater owner in the league has expressed himself as in favor of closing during July. This is expected not only to give time for repairs and alterations, but is expected to bring audiences back in double numbers when the houses reopen.

Successful Showing of New "Casey" Pictures.

Cleveland, O.—The success of the one-reel comedies produced by the new Reserve Photo-Play Company is assured if the audience which responded to the invitation of Robert H. McLaughlin, president, for a private view of the first three of the pictures is an index. The Hippodrome theater was well filled at noon, April 23, when the comedies were shown. Admission was by invitation only and a representative audience of educators, clergymen and profession people attended.

"Casey, the Fireman," "Casey's Dream" and "Casey the Bandmaster" were shown and were applauded by the audience. The pictures star Johnny and Emma Ray, former big circuit comedians. The films were made in the company's studio here.

World Film's "Show Me" Campaign.

Cleveland, O.—The World Film Corporation is conducting a "show-me" campaign for exhibitors all over the state to introduce the corporation's new policy of "Education by entertainment and no suggestiveness." The campaign is the result of the recent flying visit here of William A. Brady, new head of the organization.

Exhibitors have been invited to private screenings of the first pictures produced under the new policy. These are "The Feast of Life," with Clara Kimball Young; "The Closed Door," "Her Eternal Right" and "Sudden Riches."

Clerk in General Film Office Killed.

Cleveland, O.—Hugh Staley, 21 years old, assistant shipping clerk of the General Film Company, was killed April 26 in a fall down an elevator shaft at the company's building, 1022 Superior avenue. He fell when he attempted to stop an elevator by pulling at the cable as it passed the second floor.

Gave the Kiddies Candy.

Cleveland, O.—Children attending matinees at the Alhambra theater on Saturdays have been presented with candy of the kind called "suckers," with the compliments of the management. Special programs for children are shown.

Young Woman Exhibitor.

Sandusky, O.—Miss Louise Ramm, a Sandusky girl just out of high school, is managing a moving picture theater here. She says the box office receipts have greatly increased during her management. She not only manages the house, but sings between pictures, and helps at the door or box office.

She declares she gave up a concert career to go into the picture business for herself.

New Mall to Have Two Auditoriums.

Cleveland, O.—The Mall is to be the first duplex motion picture theater in Cleveland. It is proposed to have two auditoriums each seating about 700 with entrances on Euclid and Superior avenues. The decision to have two auditoriums was made because of the difference in the levels of Euclid and Superior avenues. The theater will be completed in the fall.

Second Floor Theater Closed.

Steubenville, O.—Mayor W. C. McMaster, on instructions from the inspection department of the Ohio Industrial Commission, has ordered the Rex theater closed, on the ground that it is unsafe, being on the second floor. The department is eliminating second-floor houses not constructed specifically for use as theaters, and the Rex, as well as others of the sort, will have to be completely remodeled to comply with the wishes of the authorities.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

BUFFALO NEWS LETTER.

By Joseph McGuire, Special Correspondent, 611 Erie County Bank Building, Buffalo, N. Y.

Buffalo Screen Club Meeting.

BUFFALO, N. Y.—At a meeting of the Buffalo Screen Club, Monday night, April 24, several applications for membership in the organization were posted. The membership list is steadily increasing. It is reported that the Rochester exchange men and exhibitors will come in a special train to the Buffalo Screen Club's Ball, May 15th. A popularity contest with free transportation and a ticket to the ball as the prize for the winning couple is being conducted in Syracuse. The program committee reports that several screen stars will appear in person at the ball. The decoration and music committees are carrying out elaborate plans to make the event a great success. The ball is being given wide publicity in the Buffalo newspapers.

Exhibitor H. B. Franklin.

Buffalo, N. Y.—H. B. Franklin, Manager of the Lyric and Family theaters, Buffalo, gives a nine-reel show at the Family each day. Four of these are a daily first-run of the Universal. The other five reels are choice features picked from the Metro, Red Feather, World, Kleine-Edison, Triangle, V-L-S-E and other programs. By offering well-balanced programs and live advertising he broke the Holy week records for attendance at his two houses. At the Family he carried a large sign, advertising the Buffalo Screen Club's ball, and sold tickets for the event at his box office. He also ran slides booming the ball.

Unicorn Notes for State.

Buffalo, N. Y.—G. A. Hickey has resigned as Buffalo manager of the Triangle to become general manager of the Buffalo, Syracuse and Albany offices of the Unicorn service. His headquarters are at 551 South Salina street, Syracuse.

H. E. Hughes, manager of the Buffalo branch of the Unicorn Service, will remove his offices from 23 West Swan street to 39 Erie street, May 1st.

William H. Lawrence will be in charge of the Unicorn branch at 680 Broadway, Albany.

Fred B. Murphy, eastern division manager, gave a screening of the first weekly program of twenty-one reels before Buffalo exhibitors at the Becker exchange Monday evening. Other screenings were at the Victoria theater, Rochester, Tuesday; Happy Hour theater, Syracuse, Wednesday; Broadway theater, Albany, Thursday evening. The Albany screening was attended by members of the New York State Exhibitors' League immediately after they had enjoyed a beefsteak dinner at Keeler's hotel in that city. Charles H. Barolet, formerly in charge of the Syracuse office of the company, will be assistant to J. A. Eslow, western division manager of the Unicorn service in San Francisco.

Manager Courdingly of Oswego is Ill.

Buffalo, N. J.—J. M. Gorchof, traveling representative of the Mutual office in Buffalo, who has just returned from Oswego, N. Y., reports that Manager Courdingly of the Gem theater, that city, is seriously ill.

Rochester, N. Y.—William Gorski has reopened the White Eagle moving picture theater, Hudson avenue, Rochester, the name of the house has been changed to the Gem.

Rochester, N. Y.—The Star theater, has been bought by Mr. Sheer of Benton Harbor, Mich.

Binghamton, N. Y.—Hider Bros., contractors of Binghamton, N. Y., have built the Hider moving picture theater in that city, with a seating capacity of 500. Jack Boyle has reopened the Glenwood theater here.

Binghamton, N. Y.—The Star theater of this place has been remodeled at a cost of $5000. Ned Cornbleit is the proprietor.

IN DETROIT.

Detroit Notes of Interest.

Detroit, Mich.—It is reported that John H. Kunsky has secured a long extension of his lease on the Washington theater. When his new Madison theater is completed it will give Mr. Kunsky two immense first-class theaters in the Grand Circus Park district.

May 15 is the date definitely set by Frank Drew for the formal opening of the new Drury Lane theater, Woodward avenue.

N. L. Lefkowitz has been appointed assistant manager of the Detroit office of the Standard Film Service Company. He will assist J. C. Fishman, manager.

The Broadway-Strand theater, Detroit, smashed all records on Sunday, April 23, the opening day of "The Ne'er-Do-Well" when 9,783 people paid admission to the theater for the five shows.

Plans for Detroit Ball

The Arcadia, Detroit's Biggest Dancing Floor, Will Be the Place—May 15 Is the Night—Many Famous Screen Stars Expected to Be Present—Plenty of Music—Proceeds to Be Given to Actors' Fund.

By Jacob Smith, Special Correspondent, 503 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—Monday, March 15, is the date set for the first annual screen ball to be given by the recently-organized Screen Club of Detroit. The place selected is Arcadia, the largest dancing auditorium in the city, located on Woodward avenue. Plans are being made for an attendance of 4,000 people, expectations being that at least 2,000 tickets will be sold, each good for two people, at two dollars per ticket. It will cost considerable to give the dance, and whatever profits accrue will be turned over to the Actors' Fund.

Practically all of the leading producing companies have given their positive assurance that they will send some of their stars to Detroit for this event. Their railroad fare, incidentals, hotels, etc., will be paid for by the Detroit club. Everything will be done to make their stay in Detroit a most pleasant one.

Tickets for the ball will be on sale at all of the leading theaters throughout the city. There will be two orchestras of twenty pieces; one at each end of the hall so that there will always be music—as soon as one stops the other will begin, and so on. The hall will be especially decorated for the event. In fact, it is going to be a real screen ball in every particular.

The committee in charge of the dance comprises: Harry I. Garson, chairman; Joseph Kent (World) and Bill Bailey, of the Universal. This committee will co-operate with the other members of the club.

Remember the date, Monday evening, May 15, at the Arcadia. Every Michigan exhibitor should try to be on hand to make this the greatest social event the moving picture industry has ever had in Detroit. Don't forget there will be many film stars—and they will be there in person.

Duplex Theater for Flint.

Flint, Mich.—Fuller Claflin, architect and promoter of the Duplex theater, Detroit, announces that he has practically closed negotiations for the erection of a similar theater—Duplex style—in the city of Flint, Mich. It will be in the rear of the building now under construction at West Kearsley and Beach streets. An entrance to the theater has already been arranged for with the owners of the Bush building. The actual construction work will start almost at once and the theater will be ready in September. It is understood that an eastern manager will be the lessee.

Will Gum-Shoe the Theaters.

Detroit, Mich.—During a 30-day period the dates of which are to be kept a close secret, hundreds of Detroit club women and members of the Detroit Pastors' Union, will undertake the surveillance of all theaters in the city. The idea of citizenship surveillance of the theaters originated in the Pastors' Union and already several women's organizations have assured their co-operation.

Manager Campbell May Build.

Menominee, Mich.—Word has been received at our Detroit office to the effect that Manager Campbell of the Grand theater, Menominee, Mich., is behind a project to build a new $25,000 motion picture house in that city.

Howard O. Pierce to Become Specialist.

Howard O. Pierce, publicity manager for John H. Kunsky, Inc., and editor of the Weekly Film News, the weekly house organ of the Kunsky theaters, has tendered his resignation to take effect as soon as his successor is appointed. Mr. Pierce will devote his attention to the specialization of theatrical enterprises of all kinds. He has opened offices at 2030 Penobscot building, Detroit. Mr. Pierce is extremely well known in Michigan and in the moving picture business. Previous to doing the Kunsky publicity work he was manager of the Washington and Liberty theaters. His theatrical experience extends back to the time when he was a property boy. The writer has secured many a good story for the WORLD from Mr. Pierce and with the publishers of the WORLD he joins in wishing Mr. Pierce the greatest success in his new venture.

L. E. Davis Goes to Hearst Exchange.

Detroit, Mich.—L. E. Davis has resigned as city salesman for Pathe Freres and has been appointed local representative for the Hearst International Film Service, Inc. For the past week he has been working in conjunction with John F. Bowman, of Chicago, district manager, who has been looking over the field in Detroit. Later a branch will be established in Detroit.

Harry Goldberg Changes.

The Detroit office of the World is in receipt of a communication from Harry Goldberg, formerly manager of the Casino Feature Film Company, Detroit, in which Mr. Goldberg writes that he has resigned as manager of the Atlanta office of the World Film to take over the active management of the Criterion theater in that city, now in process of construction, which will rank among the finest playhouses of the south. Mr. Goldberg extends to the World correspondent and his other Detroit friends an invitation to pay him a visit whenever they may be in Atlanta.

Pathe Exchange Notes.

L. E. Franconi, for the past year manager of the Pathe Detroit exchange, has been transferred to New York, where he will be assistant to the vice-president and general manager of the corporation. Mr. Franconi has made many good friends in this territory and his unusual enthusiasm in everything pertaining to Pathe—his real interest in everything he undertook—made him much admired not only by exhibitors but by competing exchange men. Detroit regrets losing Mr. Franconi.

L. G. Parkhurst succeeds Mr. Franconi as manager of the Detroit exchange. He has been connected with the local office since its establishment.

R. von der Goltz has resigned as assistant manager of the Majestic theater, Detroit, and has been appointed special representative in the northern part of Michigan for Pathe, making his headquarters at the Detroit exchange. Good luck, Von.

James Oliver Curwood Heads Authors' Club.

James Oliver Curwood, a Michigander, author, novelist and scenario writer, his latest being "The Hunted Woman," produced by the Big Four, has been elected president of the Michigan Authors' Club. Mr. Curwood makes his home at Owosso, Mich.

Manager McGrath, of the New Stratford theater, Detroit, says business is 25 per cent. better than he anticipated. He is installing a new organ twice the size of the one originally installed.

Louisville Screen Club

Movement Started to Organize a Local Screen Club of Exhibitors, Exchange Men and Newspaper Men Interested in the Business—Purpose Is Social—Percy L. Smith of the Mutual Exchange Is Behind the Idea.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—A movement has been started in Louisville by Percy L. Smith, manager of the Mutual Film Corporation's local office, looking toward the organization of a local Screen Club. Mr. Smith figures upon getting exhibitors, exchange men and newspaper men interested in the club. At present the publicity agents, handling moving picture material, the exhibitors and exchange men are not as closely allied as they should be, it is stated. The Louisville Photo Play Association is strictly an exhibitor's organization. The exchange men and newspaper writers are not included, and have no organizations of their own. Mr. Smith figures that such an organization would bring about co-operation between the three groups, and improve conditions all around. It would be especially good in that publicity agents would be enabled to profit greatly by the knowledge gained through the club. It is proposed to organize the club along the social line, meetings to be held about once a month, with dinners, dances, or special entertainments of some kind every few months.

Mr. Smith has sent out letters to a number of the exhibitors, moving picture editors, exchange men, and people closely allied with the industry. These letters ask the opinions of those addressed concerning such a movement, and assistance in aiding in organization.

TO RAISE ADMISSIONS.

Louisville Photo-Play Association Wants Higher Price Agreement.

Louisville, Ky.—A strong movement has again been started in the Louisville Photo-Play Association looking toward an advance in prices among the local moving picture theaters. During the past few weeks the matter has frequently been discussed, and there have been several meetings of the organization devoted to the subject. The managers are generally of the opinion that something should be done to offset the present high cost of production and all moving picture products.

It is claimed that during the past two years everything has advanced except the price of admission. The movement is toward raising the admission at five cent houses to ten cents and of ten cent houses to fifteen, at night, anyway. It is stated that five cent houses in the downtown districts are handicapped in getting such productions as they wish to show on account of some of the film producing companies barring ten-cent pictures from five cent houses. It is claimed that in the past year or two it has been almost impossible to get good service for five cent houses regardless of the fact that the exhibitor is willing to pay a fairly good price for service.

Joe Goldberg, manager of the Hippodrome, is helping to pave the way for an advance in having advanced prices from five to ten cents on Wednesdays and Fridays during the showing of Triangle second-run films. It is thought that others will join this movement shortly.

New Aristo Opens.

Louisville, Ky.—The new Aristo theater, Second and A streets, opened for business on Monday evening, April 24. The theater is large and roomy and one of the handsomest outskirts theaters in the entire district. The building is erected in an exceptionally rich residence district, which is said to be the best suburban location in the city.

Local Notes of Interest.

Louisville, Ky.—J. G. Connore, of the Indianapolis office of the Mutual Film Corporation, was recently in Louisville where he spent several days in booking the new Mutual serial "The Secret of the Submarine."

Louisville, Ky.—The Ruby Amusement Co., operators of a colored moving picture theater on Walnut street, has filed article of incorporation listing a capital stock of $1,800, divided into 180 shares of the par value of $10. The incorporators are Floyd White, Henry T. Kraft and F. L. Wilhoyte.

Sardis, Ky.—Albert Hill, of Maysville, Ky., has just completed the installation of an electric plant at the Sardis opera house. The plant will furnish power for operating the moving picture machines and lighting the theater, and plans are under way for furnishing electricity to the entire city.

Glasgow, Ky.—A. K. Maluff who four years ago established the Lion opera house, operating as a moving picture theater, has given up the theater in lieu of certain obligations to the Trigg estate, and has relinquished up the active management. Mr. Maluff and his family have gone to Philadelphia. The management of the theater has been taken over by T. P. Dickinson and J. B. Lessenberry. The latter will be the active manager.

Midway, Ky.—The Midway Amusement Company, with a capital of $7,500, has been incorporated by John Wise, W. A. Anderson and W. M. Campbell. Others interested in the concern are Richard Godson and C. W. Parrish.

Owensboro, Ky.—One of the incorporators of the new Owensboro Athletic Association is George Bleich, of the Empress theater, of Owensboro, who is one of the best known moving picture men in the state.

Louisville, Ky.—T. J. Johnson has reopened the Parkland theater and is now using the Mutual service. "The Girl and the Game," and "The Diamond from the Sky," are two serials being run. Three Mutual master pictures and the regular Mutual program is being run weekly.

Sebree, Ky.—H. Waggoner, of Calhoun, Ky., was recently in the city looking over several sites for a proposed moving picture theater. No definite arrangements have been made as yet.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

TENNESSEE NEWS LETTER.

By G. D. Crain Jr., Special Correspondent, 1404 Starks Bldg., Louisville Ky.

Crescent Amusement to Build.

CLARKSVILLE, TENN.—The Crescent Amusement Company, of Nashville, Tenn., operators of a big chain of theaters at Nashville, and other cities in Kentucky and Tennessee, has had plans completed by architects Marr & Holman, of Nashville, for a new home to supplant the present building of the Elite theater, of Clarksville, Tenn. W. J. Williams, of Nashville, secretary-treasurer of the Crescent Amusement Company, recently returned from Clarksville, where he made arrangements with W. M. Daniel, Sr., whereby the latter will erect a new theater at Third and Franklin avenues, the contract having been let to Contractor Elliott.

The building will have a seating capacity of about 1,000 and will cost between $20,000 and $30,000. It will be of brick, fireproof construction and will cover a lot 46x120 feet. A ten-year lease has been arranged for with the privilege of ten additional years. The plans provide for the installation of a modern pipe organ. The company has been operating the old Elite theater for a number of years. It is estimated that about four months will be required in completing the theater.

New International Circuit Grows.

Chattanooga, Tenn.—It is reported that the exhibitors in Memphis, Nashville, Brimingham, Louisville, and several of the other Southern cities will have some new opposition in the form of the theaters of the new International Circuit Clarence Weis, of New York, was recently in Memphis, Tenn., and made arrangements whereby the Lyric of Memphis, will be added to the chain. Mr. Weis stated that he held franchises on theaters at Birmingham and Nashville.

Special Children's Shows.

Memphis, Tenn.—The Majestic Amusement Company of Memphis, Tenn., has joined the ranks of the theaters which are playing special Saturday morning performances for children. The first of the shows in Memphis started at Majestic theater, No. 2, on Saturday morning, April 1. The management had the backing of the schools and mothers' clubs, and arranged an especially attractive program composed of the following reels: A two-reel Thanhouser on bird life, entitled "The Spirit of Audubon"; two educational subjects, "Gorges of the Tarn" and "The Praying Mantis," a Biograph play entitled "The Lady and the Mouse," featuring Lillian and Dorothy Gish, and the travel pictures, "See America First." The shows start at 10:30 in the morning and last until 12:30.

SPECIAL CHILDREN'S SHOWS.

Indianapolis Society Women Interested in Child Welfare Behind Movement.

Special to Moving Picture World from Indiana Trade News Service.

Indianapolis, Ind.—A movement which is in accordance with the nation-wide plan to provide motion picture entertainments for children by selecting photoplays designed to educate the young in the proper channels has been undertaken in this city by leading society women—women who are interested in child welfare and education. The first exhibition for children was held recently at Keith's vaudeville house. The pictures were presented after a committee of thirty women had passed them during an exhibition held for that purpose. The class of this "censor" performance was indicated when the censors failed to find anything in the pictures shown which they considered objectionable.

The movement met with instantaneous success not only from the standpoint of the children but from that of the grown-ups. The aid of the women who are to select pictures for the entertainments was offered voluntarily.

The pictures will be shown every Saturday morning during the summer months and it is quite likely that they will extend through the winter months, although plans have not been completed that far ahead.

In addition to the thirty members composing the committee of censors ten women will act each week as hostesses for the youngsters. Several hundred women have volunteered for this work and

the weeks will be divided up between them in such a way as to assure timid mothers that the children attending the performances will be well taken care of. The movement, purely a motion picture success, is certain to meet with favor.

SUIT OVER THEATER CANOPY.

Circle Theater Asks Court Order Against Interference.

Indianapolis, Ind.—The Monument Realty Company, builders of the Circle theater, the latest addition to the moving picture field in Indianapolis and what promises to be the finest theater of the state devoted to moving pictures, brought suit in the Marion county superior court to arrest the contemplated acts of city officials, the city of Indianapolis being made the defendant with Jacob H. Hilkene, city building inspector. An injunction is asked restraining the city building inspector from interferring with the building of a metal canopy, to cost $1,800, over the sidewalk in front of the new Monument Place theater.

It is alleged by the realty company that several months ago, or when the contract for the erection of the theater building was let to the Bedford Stone and Construction Company, that the plans were submitted to the building inspector, Hilkene, for his approval. The plans, then containing the specifications for the canopy in front of the theater, were passed by the inspector.

Within the past week, it is alleged in the complaint, and after the canopy as set out in the plans had been partially erected, the building inspection department officials appeared and demanded that the canopy be torn down within three days. The inspectors gave orders that unless the canopy was down within the required time that the inspectors would stop all work on the building until such time as the canopy was torn down.

It was pointed out to the building inspectors that the canopy being built over the sidewalk met with the requirements of the law in every particular; that there is a city ordinance which permits the building of metal canopies, providing they extend entirely over the sidewalk and are placed not more than 12 feet above the sidewalk level.

The new case recalls a similar decision here some months ago when the Alhambra theater owners built a canopy over the sidewalk. The building inspector stopped this work but was thrown out of the way by the heels when a superior judge ordered the company to proceed with the work. The court held valid the law permitting the erection of canopies under certain restrictions.

Indiana Trade Notes.

Indianapolis, Ind.—C. E. Penrod, assistant manager for the Central Film Service, handling Universal productions, says that the bookings for the serial "Peg o' the Ring," have been surprising. The feature is going better than most of the recent serials put out by the Central Service.

Odon, Ind.—The largest crowd that ever attended any theater of this city was present when the Odon opened its doors to the public recently.

New Castle, Ind.—The "Battle Cry of Peace" was the best drawing card in a moving picture way ever visiting this city.

Bedford, Ind.—The management of the Crystal theater recently announced that hereafter only feature pictures will be shown at the theater. The change was welcomed by Bedford patrons, who have grown fond of the feature productions with the famous stars they don't get to see in real life.

Alexandria, Ind.—"Pop" Fuller, popular manager of the Angela of this city, has installed a Wurlitzer player piano in his up-to-date theater and the music helped to draw large crowds to his house.

Thorntown, Ind.—James French has opened a new theater in Thorntown.

Cincinnati Sunday Shows Will Continue

Exhibitors Realize the Dangers from Recent Supreme Court Decision; but Shows in the City Will Probably Not Be Shut Down.

By Kenneth C. Crain, Special Correspondent, 610 National Bank Bldg., Cincinnati, O.

CINCINNATI, O.—As predicted some time ago in these colums, when the court of appeals at Chillicothe, O., decided that the old Sunday law prohibiting theatrical performances applied to moving-picture theaters, the Supreme Court of Ohio sustained the holding of the lower court, thus emphasizing the decision of the Chillicothe tribunal, and placing in the hands of the zealots who have been trying to prevent Sunday picture shows a rather dangerous weapon.

The Supreme Court did not pass directly upon the question involved, but its refusal to review the decision of the lower court is taken as virtually affirming the ruling, and, in fact, no other decision could have been expected. However, as far as Cincinnati is concerned, no trouble is anticipated, and there will be no change in the prevailing custom of showing on Sunday as on other days of the week.

Churches Should Not Interfere.

One of the leading representatives of the organizations which have from time to time registered objections to certain films has taken the broad and sensible stand that pictures of the right sort are no more objectionable on Sunday than on any other day. Exhibitors were worried over the decision, seeing its possibilities in the hands of fanatics; but in view of the fact that the city authorities and the civic organizations alike take the position that there should be no attempt to enforce Sunday closing of theaters in Cincinnati, not the slightest trouble is anticipated. In many of the smaller towns, however, where there has been agitation on the subject, it is practically certain that exhibitors will be forced to close on Sunday, as there is no alternative where the authorities ask it, in view of the decision in question.

Compromise on Sabbath Shows.

Lowellville, O.—The fight by a certain element to force the Sunday closing of moving-picture houses in Lowellville has virtually ended in a compromise. The theaters will not be closed, nor will they be permitted to exhibit without limitations. The council has decided to pass an ordinance giving the mayor limited powers of censorship, and specifically providing that on Sunday only pictures of an educational or religious nature may be shown. While this may interfere, to a certain extent, with the arrangements of exhibitors for Sunday programs, making it rather more difficult than ordinarily, it is more satisfactory than having to close entirely, and if the mayor adopts a liberal construction of educational or religious, it is believed that everybody will be satisfied.

EPOCH CO. APPEALS.

Supreme Court to Be Asked to Set Aside Censor Decision.

Cincinnati, O.—Indications are that the fight to give the people of Ohio a chance to see the great Griffith production, "The Birth of a Nation," has only begun and possibilities of a successful outcome to the struggle on behalf of the Epoch Producing Co. are seen. The Federal Court at Columbus, where suit was filed to enjoin interference with the exhibition of the picture, has decided that as long as the Ohio Supreme Court has yet to pass upon the ruling of the censors barring the picture, the Federal court should not interfere.

Immediately following this decision, which was handed down on April 19, the company instructed its counsel in Cincinnati to prepare an appeal to the Ohio Supreme Court to set aside the ruling of the censors. The strongest possible showing will be made in the appellate tribunal, with a view of getting a reversal of the board's holding, if possible, and the hearing and the decision will be awaited with considerable interest. Ohio exhibitors and people alike are beginning to feel a little peeved at the situation, as they have the questionable distinction now of being residents of the only State which has not seen the Griffith picture, and are wondering if it may not be possible that the rest of the country is right on the subject.

EDGEWOOD PHOTOPLAY CO.

A New Producing Organization to Begin Work.

Dayton, O.—The Edgewood Photoplay Co. is a new concern which is planning to do some ambitious work in the producing line in Cincinnati this summer, according to Edward C. Larkin, its president. The company was organized at Dayton, O., but decided to maintain its principal offices in Cincinnati on account of the greater facilities available in the larger city for distributing its product. Mr. Larkin is a Dayton man and is one of the directors, others on the board including W. M. Seely, a Dayton exhibitor, who is secretary of the company; E. S. Harter, Indianapolis; George B. Fulton, Baltimore; R. McElhaney, Portsmouth, O.; Roth Wallace, New York; Harry W. Davis, Wilmington, Del.; E. A. Gaphart, Dayton, and J. H. Boggs, San Angelo, Tex. The company is incorporated in Delaware with a capital stock of $50,000, and plans to maintain a winter studio in Jacksonville, Fla. It will release eight five-reel features a year.

A Pathe Exchange at Columbus.

Columbus, O.—The Pathe company has opened an exchange here which will be under the general charge of the Cincinnati office, with R. E. Brown as manager. This makes the fortieth branch exchange opened by the Pathe organization within the past two years, it is stated, indicating accurately the growth of the company's business. Incidentally Manager Wessling states that the Pathe collection of war pictures, which is being booked in three reels under the title "The Horrors of War," has made such a hit that the National Security League is using it as the best possible argument in favor of preparedness to prevent war.

R. W. Reuben Gets "Dumb Girl" Rights.

Cincinnati, O.—McMahan & Jackson, who control State rights in Ohio to the Universal production of "The Dumb Girl of Portici," featuring Pavlowa and her company, announced a few days ago that they have disposed of the Cleveland rights to the picture to R. W. Reuben, of the Central States Film Company, for $10,000. Mr. Reuben, the Cincinnati firm was informed, immediately arranged six weeks' solid booking at three prominent Cleveland houses, thus making it virtually certain.

Cincinnati, O.—Under the auspices of the World Film Corporation's Cincinnati branch, in charge of Manager L. Baum, a private showing of unusual interest was given at the Hotel Sinton on April 24, consisting of the first three films released by the company under the direction of William A. Brady. They included "The Feast of Life," featuring Clara Kimball Young, "The Closed Road," with House Peters, and "Her Maternal Right," with Kitty Gordon.

Atlanta Doings

Screen Club Takes Over the Splendid Quarters of the Transportation Club in the Walton Building, Downtown—Buys Furnishings and Fixtures—Interesting Local Notes About Exchanges and Theaters.

By A. M. Beatty, Special Correspondent, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—The quarters of the Transportation, one of the most prominent downtown clubs who cease operations when the dry laws go into effect, will be occupied May 1 by the Atlanta Screen Club, Atlanta's newest trade and social organization.

The officers of the Screen Club last night signed a lease for the Transportation quarters at a meeting held in the club. All the furnishings and equipment were purchased outright by the Screen Club officers. Additional furniture and fixtures that are being furnished will make the club one of the most attractively-furnished institutions of its kind in the city. An elaborate housewarming program is being planned. William Oldknow, president of the club, announced plans Monday night for a formal dinner he will tender the club members and friends as soon as the organization is established in its quarters.

The Transportation Club quarters are on the eighth and ninth floors of the Walton building, at Walton and Cone streets.

Lucas Theater Supply Co. Moves.

Atlanta, Ga.—The Lucas Theater Supply Company, of Atlanta, have leased the first floor and basement of 158 Marietta street, and the place is now in the hands of the contractors, being especially remodeled and made up to date for the occupants. The company will move May 1 and will, in the new place, be most admirably situated for the growing business of the concern.

Wide Censorship in Waycross.

Waycross, Ga.—City Attorney John S. Walker has been instructed by council to have ready for the next meeting of council an ordinance establishing a board of censors for all shows exhibiting in Waycross, whether under canvas or in theaters, vaudeville, moving pictures or otherwise. The board will not be paid any salary for services and will be given authority to stop any exhibition considered objectionable.

A board of three will be named, one of the members to be a woman. It is believed the ordinance will be passed. A resolution on the subject has been considered by council, but it was found not to contain sufficient power for the censors and the attorney was told to prepare the proper ordinance.

Filming Atlanta.

Atlanta, Ga.—Historic Atlanta is to be filmed. Beginning Monday the Pathe Exchange, Inc., of New York City, will through the director of its Historical America Department, begin the taking of historical sites in this community. Maxwell H. Swain, special representative of the Pathe company, arrived here Saturday, bringing with him Joseph Rucker, one of the best-known scenic camera men in the motion picture field.

New Policy at the Grand.

Atlanta, Ga.—O. P. Hall, former manager of the Fox Film exchange in Atlanta, has taken over the management of the Grand theater.

Announcement regarding the future policy of the Grand will be made by Mr. Hall later. A contest somewhat similar to that recently conducted by the Universal company will be inaugurated and Atlanta girls, who possess ability and comeliness, will be given another chance to enter movieland.

Mr. Hall is a film man of long experience, and expects to make the Grand theater a picture house of constant surprises.

MICHIGAN NEWS LETTER

Special to Moving Picture World from Midwest News Service.

Free Saturday Afternoon Shows.

EAST JORDAN, Mich.—Free matinees for farmers and their families will be given every Saturday afternoon this summer at a local moving picture theater. The Retail Merchant's association will stand the expense.

New Battle Creek Amusement Company.

Battle Creek, Mich.—The Gregory Amusement Company of Battle Creek in which Louis Gregory, formerly with the Garden theater, is interested has filed articles of incorporation with capital stock of $10,000. Gregory and his associates, Battle Creek men, plan to open a theater at Findlay, Ohio.

New License Ordinance in Muskegon.

Muskegon, Mich.—An ordinance drafted for the city council calls for a license fee of $50 a year for all theaters seating 350 or less, $75 for those between 350 and 600 capacity and $100 for all seating more than 600.

Michigan Theater Changes.

Greenville, Mich.—The Photoplay theater has been leased by May & Waltz who also operate a picture house at Ovid.

Middleville, Mich.—Oscar Moore of Lowell, will operate a moving picture theater here.

Whitehall, Mich.—Construction of the new opera house has begun.

Ionia, Mich.—Russell Ferrell will have charge of the theater which his father Paul Ferrell will erect on the site of the Orpheum. It will seat 1,000.

Saginaw, Mich.—Although the new Palace theater which opened Easter Monday is a vaudeville house it will use pictures from 1.30 to 2.30 and from 6.30 to 7.30.

Milford, Mich.—S. Liddell and T. C. Bartholomew have sold the Star theater to Lyman J. Dickinson of Detroit.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Special Correspondent, 6747 Emerald Ave., Chicago, Ill.

New League in Decatur.

DECATUR, Ill.—The Exhibitor's and Theatrical Managers League has been formed to counteract the movement for local and unreasonable censorship. A. Siegfried of the Bijou has been elected president. The stated object is "to bind together the local managers against any injustice and to see to it that none but the best pictures and plays are shown in Decatur."

Illinois Theater Changes.

Geneseo, Ill.—A. R. Michaels of Le Calire, Ia., has purchased the Wigwam theater here from Spencer Anderson.

Sterling, Ill.—Greenough & Flinn, owners of the Grand theater will erect an airdome seating between 1,200 and 1,500 on Locust street to be opened about Memorial Day. It will use pictures and will be operated in connection with the Grand.

Charleston, Ill.—C. D. Mitchell is reported to be contemplating the erection of a theater to cost $25,000 in the 600 block on Sixth street.

Kankakee, Ill.—Ned Churchill, a producer of tabloid musical comedies will take over the Gaiety theater in this city June 15. He will use pictures in connection with a vaudeville program.

Manteno, Ill.—The Princess theater was re-opened with "The Stolen Birthright."

West Brooklyn, Ill.—A new moving picture show will be opened here.

Somonauk, Ill.—H. L. Thompson has purchased the Elite theater from M. Pliner.

Bushnell, Ill.—W. R. Collins has sold the Cozy theater to Mr. Dorchester of Dubuque, Ia.

Waukegan, Ill.—M. Zelechower of Chicago has purchased the Star theater and renamed it the No-Name theater.

Joslin, Ill.—John Dailey has opened a moving picture show here.

Seneca, Ill.—Paul Davison and Joseph Hogan have leased Timmins' opera house for five years, have installed a 1916 Motiograph and will operate a picture show.

Carbondale, Ill.—Orman Lewis has leased the Yale theater. Ed. Atkinson will be manager. The erection of a large moving picture theater near the new Hundley hotel by Lewis is contemplated.

Petersburg, Ill.—The site of the Rex theater destroyed by fire January 1 is being cleared for the erection of a new theater which will be operated by Lawrence Watkins who now is conducting the Elite.

Litchfield, Ill.—S. E. Pirtle of Flora has purchased the Lyric theater. The new manager believes that there is not much good theatrical and vaudeville talent available for cities the size of Litchfield and as long as there are plenty of good films his patrons will see pictures and hear good music except when he can guarantee a road show attraction.

Bloomington, Ill.—William A. Peterson has re-entered the amusement field as manager of the Princess theater.

Illinois Brief Notes.

Jacksonville, Ill.—Several hundred pupils from the Illinois State School for Deaf here attended a show of "The Birth of a Nation" at the Grand Opera house, making one of the most enthusiastic crowds which Manager Johnson handled.

Brighton, Ill.—Citizens of the town soon will vote upon a proposition to issue $5,000 bonds for the erection of a building, the first floor of which is to be used for municipal purposes and the second for a moving picture show.

Springfield, Ill.—The Illinois Film Company, 121 South Fourth street has been advertising for local people to take part in a comedy. D. M. Primm, who has done considerable camera work about Illinois and G. C. Fortune of this city are interested.

Peoria, Ill.—In celebration of the completion of the new studio and plant, the officials of Barker-Swan Film Company gave a luncheon to city officials, leading members of the Association of Commerce and newspaper men.

Mattoon, Ill.—Moving pictures will be used in municipal parks in Mattoon this summer according to one of the park commissioners. Some travelogs and religious pictures will be used but as he expressed it "there will also be such favorites as Charles Chaplin, Roscoe Arbuckle and Ford Sterling." The plan was tried successfully last season at Lytle park.

Elgin, Ill.—Robert Spears, operator at the Orpheum theater was slightly burned about the hands in trying to extinguish a film fire. The steel and asbestos booth and automatic shutters proved their value and damage was confined to the film.

Oak Park, Ill.—Patrons of the Oak Park theater recognized the merit in the Paramount "The Cheat." Consequently it played a return date.

Knoxville, Ill.—"Damon and Pythias" went on at the Lyric theater under the auspices of Horatio lodge Knights of Pythias.

Ottawa, Ill.—Manager Bradley closed the Crescent theater during Holy Week and it emerged with new decorations.

Kewanee, Ill.—The Majestic theater believes in more than a bare screen and has had the Stage Craft company of New York install a garden setting, in harmony with the interior decorations, for the stage and orchestra pit.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, Special Correspondent, 236 Vanol Bldg., St. Louis, Mo.

Two Airdomes Opened Easter Sunday.

ST. LOUIS, MO.—The first airdomes to open this season in St. Louis were the Queen, at 4700 Maffit avenue, and the North Grand, at Grand avenue and Natural Bridge road, two of the three airdomes operated by Warner Brothers. These opened for the spring and summer season on Sunday, April 23. The opening of the Zelphia, the third summer theater controlled by the firm, was postponed until April 30. An all-picture program is the order at all three airdomes, and on Saturday and Sunday an extra feature is put on and the price of admission, which is five cents during the week, is raised to ten cents on those nights.

Many airdomes were running full blast by the last of April last year, on account of the balmy weather that prevailed in St. Louis at that time, but when May arrived a great many exhibitors had to move back into the theaters because of an unusual cold wave that lasted practically all the motnh of May. This year, however, April has been so cold that no one has moved his program out of doors except the daring Warner Brothers. Judging from past seasons, nearly all airdomes should be open by the middle of May in this part of the country.

Barrett Brothers Buy Knickerbocker Theater.

St. Louis, Mo.—The Knickerbocker theater, at 3145 Park avenue, has just been purchased by James J. Barrett and Brothers, owners and managers of the Chippewa theater at Broadway and Chippewa, and will be operated under the same policy as the Chippewa. The Knickerbocker is in a splendid neighborhood for business, and has always enjoyed the patronage of a good-sized audience. A large airdome is connected with the theater. The Knickerbocker is an all-picture house and was opened several years ago by Meyer Brothers and Pracht, who now operate the Shaw theater, 39th and Shaw avenue, one of the handsomest theaters in South St. Louis.

Egg-Eating Contest.

St. Louis, Mo.—The Cherokee theater, Ohio and Cherokee street, and the Best theater, Jefferson and Cherokee, both had special celebrations on Easter Sunday. Manager Edward Westfield of the Cherokee, had an Easter egg-eating contest, an amateur contest, and Charles Chaplin film, all in honor of the day, and had a crowded house. Fred Wehrenberg of the Best, in the near neighborhood of the Cherokee, gave away souvenirs and had a special feature program. He also had a full house at both matinee and evening performances.

Latest World Film Releases Shown.

The World Film Exchange, under the management of George W. Fuller, arranged with Mr. Paul Stromberg, proprietor of the Delmar theater, 4936 Delmar avenue, to show on April 24 the latest World releases to theater managers and moving picture exhibitors of St. Louis and surrounding towns. An announcement appeared in the newspapers, inviting every exhibitor in the territory to attend this private showing, and many regular and prospective users of the service availed themselves of the opportunity to see the new features before booking them.

International Installs a Projection Room.

E. W. Dustin, manager of the International Film Company in the Plaza Building at 3300 Olive street, has installed a projection room on the second floor of the building, where exhibitors may come to look at the films before selecting their program.

Film Ball in Omaha

Screen Club to Hold a Ball During Coming Convention in City on Evening of May 11 at the Auditorium—General Committee of the Club Appointed—Other Committees—Club Will Hold Exhibit of Equipment at Convention.

Special to Moving Picture World from Mid west News Service.

OMAHA, Neb.—The Omaha Screen Club is to hold a Screen Ball on the night of May 11 at the Auditorium. It also has been decided to hold an exhibit of photoplay theater equipment and supplies for theaters in connection with the convention of the exhibitors of Nebraska which will be held May 10 and 11.

The following committees have been appointed:

General Committe of the Club, Messrs Goldberg, Jensen, Monahan, Van Husen, Schlank.

Advertising, Messrs. Weisfeldt, Goldstone, Mitchell, Ellsworth Goldberg, Doods, Oliver Hall and S. H. Goldfish of New York.

Programs and Tickets—Messrs. Williams, Watts, Monroe, Pramer and Williams.

Reception and Entertainment, Messrs. Thomas, Kirk, Goldberg, Nickerson, Atkins, Ratchman, Taylor, Sturm and Adler.

Manager Sues for Damages.

Omaha, Neb.—Alleging that Oscar W. Johnson inspired and caused to be circulated in the neighborhood a hand bill tending toward a boycott of the Arbor theater at 2506 South Thirty-second street. Geneva Marsh who operates the theater has filed suit against Johnson for $12,000 damages for malicious libel.

New Muse Theater Opens.

Omaha, Neb.—"The Ne'er-Do-Well" was the opening attraction for the new Muse theater at Twenty-fourth and Farnam streets and despite rain did turn away business. Nine hundred persons can be satisfyingly seated in this handsome theater. The decorations are unusual. Four panels "The Nymph and the Faun," are at the entrance, the foyer is a tapestry panel reproduced from a famous piece from Gobelin looms now hanging in the Louvre in Paris and the auditorium has a panel effect of festoons and floral runs of mulberry Gobelin blue and French gray and black.

New Theaters and Changes.

Hastings, Neb.—Charles A. Beghtol of Denver, Col. has leased the new theater building which William Brach will erect at Second street and Burlington avenue. A tile floor with marble trim is planned for the elaborate lobby. The installation of an $8,000 orchestra organ is contemplated.

Chapman, Neb.—Morris Nelson and Doctor Boyd have purchased the moving picture show here from Manager Vansickle.

Wausa, Neb.—Contract has been awarded for construction of the Bijou theater.

Archer, Neb.—George Lindgren and James Sporer have purchased the moving picture theater here.

Bradshawa, Neb.—Park Switzer and son are now owners of the Star theater.

IN IOWA.

Fire Inspections Throughout State.

Des Moines, Ia.—A number of Iowa cities of more than 15,000 population have no ordinance relating to theater fire escape regulations according to State Labor Commissioner, A. L. Urick. He has instructed his inspectors to visit these cities as soon as possible to see that safety requirements are met. Local ordinance will take precedence over state regulations, but where there is no city provision the rules of the state will be rigidly enforced.

Waterhouse Once More Acquitted.

Charles City, Ia.—He's been acquitted again. For the third time William Waterhouse, manager of the Hildreth theater, has been exonerated by a jury of the charge of violating the law by operating a moving picture theater on Sunday.

Fine New House in Ames.

Ames, Ia.—A. L. Champlin's new $25,000 moving picture theater on Lincoln Way will cater to students at the Iowa state college. Decorations will be in cardinal and gold the college colors. Matinees will be run for the female students at the school. The new house will seat 700 and there will be room on the second floor for a dance hall.

Iowa Changes and New Theaters.

Dubuque, Ia.—G. S. Underkoffer of Bancroft, Ia., has purchased the Royal and Amuse theaters from Samuel E. Buettell and will operate them under the name of the Amuse and Royal Theater Company. A. L. Stevens formerly with the Paistorff Amusement company and for the last year assistant manager for Buettell will be resident manager. Miss Myrtle Stevens will be house manager for the Royal. Following the close of the serial "The Girl and the Game" both houses were closed for redecoration and remodeling.

Ashton, Ia.—Fred Breneman who operated shows at Sheldon and Rock Rapids has opened the Star theater here.

Marshalltown, Ia.—E. L. Jones has purchased the Colonial theater here from F. L. Keith, also owner of the Lyric. Keith will remodel and enlarge the Lyric.

Corydon, Ia.—E. E. Orris who sold the American theater here to G. M. Anspach and D. Wilson will devote his time to the photoplay interests in Boone where he and his brother own a show.

McGregor, Ia.—Site for the erection of a new motion picture theater has been purchased by Harry Simpson and construction soon will start.

Iowa City, Ia.—"His Picture in the Papers" was the initial offering at Thomas A. Brown's new Strand theater here. The Strand is handsome, but not "overdone." Brown is the pioneer moving picture man of Iowa City. Billy Burke in "Peggy" is booked for an early showing.

Estherville, Ia.—The Grand theater, operated by F. H. Graef, will vacate its present home. This building and the adjoining drug store will be razed and in their place will be erected a handsome new moving picture theater.

Grinnell, Ia.—Mart & Son contemplate the erection of a $20,000 moving picture theater.

Alden, Ia.—Algot Anderson and Hilding Nylander have taken over the Majestic theater.

Essex, Ia.—The Charles Carlson building has been rented by Mr. Carlson of Clarinda who will open a moving picture show.

Dakota Theater Changes.

New Rockford, N. D.—Although Manager Charles Hersey expected to limit his shows at the new Strand theater (Niven's opera house) to two or three a week he promises good attractions. Early features were "The Kreutzer Sonata" and "The Spoilers."

Van Hook, N. D.—Ted E. Besion and Ed Amsler have leased the motion picture equipment and hall of Charles A. Wales and will give shows three times a week.

Ipswich, S. D.—C. B. Reeves has sold the Columbian theater to John Pesava.

Canastota, S. D.—The construction of an opera house here is contemplated.

Chester, S. D.—B. F. Tufts has opened a moving picture theater here.

Jamestown, N. D.—S. K. Leen of New Ulm, Minn., who took over the Bijou theater plans remodeling the entrance, reseating and redecorating it.

The Week in Kansas City

Kansas Censor Board Compelled to Vacate Its Projection Room by State Fire Marshal—No Booth for Machines and Inadequate Exits—Notes of Interest About Local Exhibitors and Exchange Men.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—For once Kansas exchange men have the laugh on the Kansas censors. With the view of bettering conditions and eliminating some expense, that body decided to install two moving picture machines in a room in the state house at Topeka. The equipment, two up-to-date machines, arrived and the room was fitted up in nice shape, when the labor commissioner of the state, working in conjunction with the fire marshal's office, refused to allow the room to be used for that purpose. In the first place, it seems as if entrance and exits to the new quarters were limited, making it unsafe, while the machines were not placed in a booth at all. Consequently the state censors are looking around for a new room for projection purposes.

Gilday's Clever Publicity Plans.

Kansas City, Mo.—In connection with the announcement that he has booked the new Billy Burke picture, "Gloria's Romance" for a twenty-weeks siege in Kansas City, Joseph Gilday, manager of the Willis Wood theater, will soon begin an advertising campaign that will far surpass any such enterprise ever attempted by a local firm. The first release of this picture will be in Kansas City about May 1. Some time before that small announcements of various kinds appeared in the advertising column —"Movies"—of a local newspaper. This was increased the second day, and the third, and so on up until in May, when the first performance is given, a full page ad will be the result. Eventually twenty-two full pages of advertisement matter will be before the public, and it will be as he says it is—"The largest advertising campaign ever pulled off by anybody or firm in this section of the country."

Bluebird Prizes for Contracts.

Kansas City, Mo.—Out of four possible chances, W. B. Emrich, traveler for the Bluebird Photoplays out of the Kansas City office, has won the prize offered by that exchange to the representative bringing in the most number of contracts during a week. The first went to Mr. Emrich, the second to Harry Rosenberg, and the last two of April were given to Mr. Emrich. At five dollars a prize, it pays to hustle about for the business.

The Big Exposition Pictures.

Kansas City, Mo.—The pictures of the Panama-California International Exposition have been taken over by the Gate City Feature Film Company, of this city, which announces that it has secured the world rights for the same. The immediate territory is now being covered, and an expansion will soon take place.

"Peace" Film in Topeka.

Topeka, Kans.—The Hip theater in this city has the honor of playing the longest run of the "Battle Cry of Peace,"—just completing its second week. This includes the state of Kansas only, however. Generally houses throughout the state have contracted for this picture for one night and have done a lot of extensive advertising for that period, but the Hip has had it two weeks and it is still drawing large crowds. Topeka has a little more than ordinary interest in the film as one of its native sons, J. Festus Foster, Jr., who is a student at Annapolis, is plainly discernible. Young Foster is a member of a company that was taken "close-up" and his features are very familiar. Incidentally, he is the son of Festus Foster, the prominent Kansas censor. As an introduction to this place, Battery A of the Kansas National Guard gave a drill in front of the Hip.

Blue Bird Theater Opens.

Girard, Kans.—The Bluebird theater opened here recently with a very large attendance. Souveniers were distributed to the ladies and a very neat opening was held. Thomas Miller, manager, imported "Red" Jones, a well known Kansas City film man, here for the occasion, and Jones pulled off some advertising stunts, such as the clown and policeman stunt on the public streets. He got away with it in great style and the house was packed. Mr. Miller shows Universal, Bluebird, and Red Feather pictures.

Notes From Local Exchanges.

The Navajo Film Company announces that it has secured some Chaplin pictures for release and will handle some of that service from now on. Great success is being made with their latest acquisition, "A Princess of Bagdad," the seven-reel feature with Helen Gardner leading. This has been snapped up wherever offered and is proving a great drawing card. George Harris, an old showman and exhibitor, and C. S. Steetle, a traveler in the West, are two new representatives with the Navajo company.

A recent visitor to the Kansas City office of the Metro exchange was Sol. J. Berman, a brother of H. E. Berman, local executive for the Metro people. Mr. Berman is connected with the Clara Kimball Young corporation now, but it is hardly right to say that he has been working so hard for that company that he had to take a rest. However, he passed through here on his way to Excelsior Springs for a short period of recuperation.

"Pat" Hall, manager of the Western Film and Supply Company, was recently visited by Max Kravetz, a well known exchange man in the West. Mr. Kravetz, the manager of the Capitol Film Company, at Denver, Col., has recently been to Chicago and stopped off here on his return trip.

E. W. Parker, ex-manager of the Orpheum theater at Enid, Okla., has been added to the traveling force of the Associated Film Service, acting as special representative for that company. He is now in the Oklahoma territory where he has an exceptionally large acquaintance.

F. C. Mills, of the Mutual service, has been so busy lately that he does not have time to think of publicity. Mr. Mills is the author of "dope" regarding moving picture conditions in the local field, which he publishes in a Kansas City magazine, but he is getting to miss out on that feature more and more each month, owing to a great amount of business of his own. "You see, the Mutual hires me, and I have to give them some of my time," was the recent comment after a request for news items to a Moving Picture World representative.

C. H. McCann, booker with the Metro Service, recently took active charge of the Broadmour, the theater here which he has been handling for some time for Donnici, the former owner. Not as a warning or threat to his patrons as to conduct, but as an introduction, Easter Sunday, Mr. McCann decorated the lobby by dressing up in a full Tuxedo dress suit and welcoming his customers in great style.

The Associated Film Service has secured the Missouri and Kansas right for "The Melting Pot," "Cabiria" and "Silver Threads among the Gold," and Missouri rights for "Neptune's Daughter." They are now being sold in the territory by the Associated's representatives and are taking in great style.

H. E. Berman, manager of the Metro office here, has recently returned from a very profitable trip in Kansas, where he did some great work for Metro service.

HEARST FILMS OPEN AN EXCHANGE IN MINNEAPOLIS.

Perry S. Williams, Minneapolis Correspondent Moving Picture World.

International Film Service Opens Office. Hugh Andress Is Local Manager.

MINNEAPOLIS, Minn.—William Randolph Hearst film exchange locates in Minneapolis. Hugh Andress, who has had a long and varied experience as an exhibitor and film salesman, will be in charge. It is planned to launch an unusually lively campaign of newspaper, poster and bill board publicity throughout the territory. This advertising work is due to begin practically at once. Mr. Andress asserts the Hearst office here eventually will be a large one.

Mr. Andress should prove a fine choice for Mr. Hearst inasmuch as he is well known here for his work as salesman, particularly. He has been ahead of some of the best known films shown in the country as well as legitimate productions. His experience also includes work as sales representative for film manufacturing companies which would fit him excellently for his work with Mr. Hearst here.

Mr. Andress has been very busy in these parts the past few days selling bookings for a serial entitled "The Mysteries of Myra" with which the International will begin work in the Northwest. The eagerness with which it has been grabbed up shows the new office will get away with a flying start. A leading downtown theater has signed up for a first-run in the city. The film will open with a three-reeler. A split reel animated cartoon and topical also will be on the opening programs. Afterward will come a two-reeler with another split reel. The serial will run fifteen weeks and is being offered at a particularly low price. Regular International service will follow the showings of "The Mysteries of Myra." Mr. Andress says Minneapolis will be made one of the principal distributing centers for International because his company realizes the city is fast taking a rank far in advance of many cities for purposes of distribution for all services.

New Screen Club Governor.

Minneapolis, Minn.—Ralph Bradford has been added to the board of governors of the Twin City Screen Club.

Some Friedman Film Company News.

Minneapolis, Minn.—The Friedman Film Corporation, as rumored several weeks ago, has succeeded the Western Kriterion Film Company. The Friedman brothers will continue in active control. Business is all right, but incidentally Benjamin Friedman has been found out. His recent inattention to business was not due to illness. The St. Paul papers have announced his engagement to Miss Alys Finkelstein.

Harry V. Slide Managing the Elk.

St. Paul, Minn.—Harry V. Slide, recently manager of the New Lyndale theater in Minneapolis, has taken the reins at the Elk theater in St. Paul.

Exhibitor Visitie to Build.

Slayton, Minn.—A little thing like a fire which totally destroyed his playhouse at Slayton, Minn., has failed to act as a damper on the enthusiasm of O. L. Visitie. Mr. Visitie already is busy buying equipment for a new house which will cost him $12,000. Construction already has been started. The new theater will seat 300 and will be modern throughout.

New Houses and Changes.

Waterville, Minn.—W. L. Buck has opened a new theater, the New Gem. It has a capacity of 400.

St. Peter, Minn.—M. A. Callieot has taken over the Princess theater from Henry J. La Due.

Little Falls, Minn.—The Commercia Club has tentative plans for a moving picture house.

Gaylord, Minn.—C. R. Brown has bought a theater

Atwater, Minn.—The Lyric theater will be devoted entirely to moving pictures hereafter, according to the announcement of C. W. Stenberg, new lessee of the building.

J. C. Moore after a year of absence in the West has returned to his old work as salesmen for the Feature Film Company of St. Paul.

Mr. Woodhouse, press hound for the Strand theater, has decided to cut out trying to play the Good Samaritan role. He attempted to quell a crush of patrons outside the Strand several days ago and while doing so lost $18 to some pickpocket.

WISCONSIN NEWS LETTER.

They Put Pants on 'Em.

Special to Moving Picture World from Midwest News Service.

UPERIOR, WIS.—City authorities objected to the nude figures on the posters used to advertise "The Rack" at the Princess theater. Instead of removing the posters the figures were adorned with overalls, men for the larger posters and kid's garments for the one-sheet stuff.

Children's Shows at Waukesha.

Waukesha, Wis.—Discussion of the problem of the best pictures for children by the Parent Teachers' association of the Union school brought an offer from Mrs. Florence Jones of the Colonial theater to run special shows from 2 to 3 o'clock every Saturday afternoon. Mrs. Jones was one of the speakers at the meeting.

Wisconsin Theater Changes.

Waukesha, Wis.—Julius Wasnensky of Milwaukee has leased the Park theater from Jacob H. Schiffman, owner who has been operating it for some time. Wasnensky operated the Park several years ago.

Waukesha, Wis.—The Frellson Amusement company has sold the Unique theater to William L. Dietrich of Milwaukee.

Ettrick, Wis.—Grover & Hamilton have been making arrangements to open a moving picture show here.

North Prairie, Wis.—F. Hess has opened a moving picture theater here.

Wittenberg, Wis.—Otto Ribeck has opened a moving picture show in the opera house.

IN INDIANA.

Leading Paper Attacks Censorship.

Evansville, Ind.—The Journal-News of this city is taking an active part in the nation wide campaign against censorship of the motion picture productions. In an editorial which was given first page prominence recently the Journal-News had some caustic remarks to make against the censorship of the movie. After all the newspapers are really the ones to help out in the fight and this paper has picked up the burden as it applies to Evansville. Since it is the leading paper of this city it undoubtedly will have some weight.

There is every prospect that motion picture men who are fighting against censorship of the motion picture on the ground that it is un-American and not according to the principles of our government will get the strongest kind of support from this and other live papers in Indiana.

Trouble in Choosing Chilren's Films.

Indianapolis, Ind.—Indianapolis women who have become interested in the movement to provide specially censored motion picture entertainments for children only in the big theaters of the city, are having trouble getting together on the selections for the "Children's Hour." The difficulty is not of a discouraging nature, however, although because of this the first shows tried were not pronounced successes except from the stand point of enthusiasm as displayed by the children. The discussion centers in just what kind of a program the most children like. Many of the prominent women of the city and state are interested, including the wives of Governer Ralston and Mayor Bell of this city

Indiana Censorship?

Exhibitors Throughout the State See Danger Signals in the Coming Attempt of W. C. T. U. to Force a Censorship Measure Through the State Legislature—Film Men Will Not Be Caught Asleep.

Special to Moving Picture World from Indiana Trade News Service.

NDIANAPOLIS, IND.—Agitation looking toward the establishment of state censorship over films shown in the state was begun at a recent meeting of the W. C. T. U. at Evansville, Ind., and the action endorsing such a censorship has aroused interest throughout the state.

It was announced that it was the sense of those attending the meeting that the matter should be taken up before the state convention in October and pressed to the fullest extent. It was also decided to take the matter before the state legislautre next spring, but this action is believed to depend largely on the attitude assumed toward the motion picture censor at the fall meeting of the W. C. T. U. It is admitted that the situation might develop seriously for the motion picture men of Indiana if action should be taken not founded on good principles. It is admitted that this is not without the bounds of possibility since so few persons are well informed concering the inside working of an undesirable censorship and what it might lead to.

It is safe to say that the motion picture men will not overlook an opportunity to present their side of the case in the effort to prevent any hasty or un-thought-out action which might be taken and which would be detrimental, not only to the motion picture theater men, the producers and others in the trade but would work a hardship on the picture loving public.

AURORA'S GRAND OPENS.

Charles A. McIntyre's Fine New House of Features.

Aurora, Ind.—The Grand, the beautiful new playhouse and motion picture theater, has been opened to the public of this city. Only feature productions are used. Charles A. McIntyre, the new motion picture theater owner, announced before he began to build that it would be a model theater from a sanitary and safety standpoint and it is the judgment of local citizens that Mr. McIntyre has carried out his promise.

The new theater is built of brick and concrete and is considered fire-proof. The safety first idea was not dropped there, however, but was carried on so that nine exits have been provided in case there was "fire where fire could not be." A new screen of the latest model, together with two machines of the late patterns were installed in the theater. The stage settings are beautiful. Much of the design work in the interior of the theater was turned over to local talent and there is no cause for complaint on that score. Mr. McIntyre, the owner, is a former Thespian and should know classy productions when he goes to select them for his audiences.

THE INEXPERIENCED FAIL.

Pathe Traveler Sees Signs of Wholesome Weeding Out of the Unfit.

Indianapolis, Ind.—A. Clough and O. P. Francher, traveling, representatives of the Pathe in Indiana recently returned from an extensive tour of the territory. "One of the things that is striking among the exhibitors throughout the state," said Clough, "is the trend for the inexperienced moving picture house owner to get out of the business. I know of at least three changes which have been made within a week or ten days which will benefit the exhibitors materially in the cities in which they took place. The experienced exhibitors have taken over theaters operated by men who had taken fliers and lost. When this becomes the general rule, and appearances indicate that it is this point in Indiana, then the moving picture business will begin to get a more substantial footing. I don't mean that it has not already gained that footing but I do mean that it will become more substantial than it ever has been.

Strand's Popularity Contest.

Evansville, Ind.—The Strand, one of the leading moving picture theaters of the city has greatly increased business, because of the interest which has been aroused by the popularity contest, with an automobile the prize, which was instituted some weeks past. The theater recently took on a new line of features and at the same time announced the contest. The contest is given the credit for packing the house night after night. A number of Evansville's prettiest are entered in the contest.

New House in Auburn.

Auburn, Ind.—Auburn is to have a new theater within a month. W. H. Willennar, W. H. Schwab and William H. Thomas have filed articles of incorporation to build and operate a theater to be called the Court.

New Theaters and Changes.

Scottsburg, Ind.—The Scenic Theater Company of this city announces that it has filed articles of incorporation and will operate a new motion picture house. The capital stock is placed at $2,200. The incorporators are Henry N. Marshall, Samuel Wells and William M. Wells.

Evansville, Ind.—The Standard Amusement Company of Evansville, has filed articles of incorporation, capital stock $5,000 and will operate a motion picture house. The directors are August Mulhauser, James E. Cox and C. H. Hendricks.

Veedersburg, Ind.—H. C. Whistler, the live wire owner of the Tokyo, is visiting several of the larger cities near here trying to get new ideas for his theater. He intends making alterations and additions.

Evansville, Ind.—The Theater Supply Company, to operate theaters and furnish supplies, has filed articles of incorporation with a capital stock of $7,500. The incorporators are H. E. Cook, R. R. Russell and John H. Foster.

Kokomo, Ind.—Pictureland, one of Kokomo's leading moving picture theaters has been completely redecorated, inside and out. New seats have been put into the big auditorium and a new gold fibre screen has been installed.

Heard at the Exchanges.

Indianapolis, Ind.—Two hundred exhibitors from all over the state recently attended one screening of World feature films. G. N. Montgomery, local exchange manager for the World Film Corporation had charge of the big day, the biggest in the history of the exchange. The exhibitors nearly filled the Strand theater. Montgomery was well pleased with the success, booking heavily on some of the features. Among those shown was "Sudden Riches"; "The Feast of Life" and "The Closed Road."

A screen showing of the "Secret of the Submarine" brought heavy bookings for the American serial. J. G. Conner, who is handling exclusively the serial announced that the serial looked like the best thing he had ever handled.

There has been a change in the Mutual office at Evansville. W. H. Engleman, formerly assistant manager of the Indianapolis office has been sent to Evansville to take charge of the branch.

Lafayette, Ind.—Charles F. Stark, manager of the commercial department of the Essanay company, of Chicago, was here recently to take two 1,000 reel pictures of Purdue University campus, student life and faculty members. The pictures are to be used in the production in Chicago of George Ade's play, the "Purdue Revue."

Dallas Has Odd Theater

The "Golden Oaks," Opened on April 15 by E. W. Copley, Has Several Interesting and Original Departures—Stuffed Animal Museum—Perfectly Appointed Playground for Children—Novel Publicity Stunt.

By S. A. M. Harrison, Special Correspondent, 618 Comal Street, Dallas, Texas.

DALLAS, TEXAS.—A new theater has been opened in Dallas that is so vastly different from the general run that it might almost be called a freak. This is the "Golden Oaks," opened April 15, owned by E. W. Copley, an old-time exhibitor and amusement man of Dallas. It is in the heart of the amusement district, just a couple of doors east of the Old Mill theater.

The lobby itself gives one an inkling of the peculiar arrangement inside. The entrance consists of a large frame in imitation of natural logs, which are gilded. The frames for the posters are also rustic, as is the entire frame work of the ticket booth. Between the entrance and exit doors is a rustic fountain, and back of this is a handsome mechanical orchestra. The screen is at the front, which makes this mechanical orchestra do duty both inside and out. The walls of the interior are decorated with oil paintings of mural scenes with the same rustic frames. The house is very deep, having a throw of some 90 feet. Back of the theater proper, down a short flight of stairs, is a very interesting museum of stuffed animals. Mr. Copley is a taxidermist and all of these exhibits are his own handiwork, as well as the wall decorations and other adornments of the theater. On the second floor is a large play room for children containing a merry-go-round, sand pile and other delights for the youngsters. This is in charge of matrons, and Mr. Copley emphasizes the fact that these matrons are white women.

A Novel Publicity Stunt.

To arouse interest Mr. Copley had large gilded letters placed over the front bearing the legend:

"DONEGAKOLS"

He offered prizes to persons who would re-arrange these letters into the correct name of the house.

Mr. Copley is using General program service and is very much pleased with the way the house is taking. He has issued a special invitation to shopping mothers to leave the children in his charge.

Two 1916 Motiographs do the projecting and a Minusa Gold Fibre Screen is the target. This equipment was installed by H. K. Barnett.

Battle Pictures at Fort Worth.

Fort Worth, Texas.—The Wilbur H. Durborough war pictures, "On the Firing Line with the Germans," closed a successful run of several days at the Healy theater April 21. These pictures were made at the various fronts with the sanction of the German government, more particularly showing the drive on Warsaw.

Showless County.

Austin, Texas.—There is one county in Texas that has neither cigarettes, booze nor picture shows, according to tax reports. This is Lamb county, in the Panhandle district, which has a population of less than 1,000.

McHenry Takes Large Office.

Dallas, Texas.—L. C. McHenry, a Dallas independent exchange man, doing business as the Southern Cabiria Company, moved May 1 to 1911½ Commerce street, so as to obtain more room.

This company has recently contracted to handle the California Motion Picture Corporation's output in this territory and the old quarters on Main street were entirely too cramped.

Mr. McHenry is well known in this territory, having been manager for the World company just previous to branching out independently.

Ed Ward, of Ada, Okla., Dead.

Ada, Okla.—While sitting in the box office of the Majestic theater at Ada, Okla., of which he was manager, Ed Ward was stricken with heart failure April 4 from which he died next day. The remains were shipped to St. Louis for interment. Mr. Ward was 55 years of age at the time of his death, and a prominent Elk, which lodge took charge of the funeral arrangements.

Mr. Ward's partner, Charles Burns, is in charge of the theater pending settlement of the estate, and probably will continue its operation.

Quality Buys "Pierre."

Dallas, Texas.—Rights in this territory for "Pierre of the Plains," the All Star feature, have been purchased from the Southern Cabiria Company by the Quality Film Service. The film was run off for examination at the Best theater, Dallas, March 24, and found to be in excellent condition as well as a very good picture.

Cats 3, Cubs 2.

Dallas, Texas.—A nine-reel feature was pulled off Sunday, April 23, at Sears-Roebuck park, Dallas, with the Consolidated Cats and the Motion Picture Cubs in the principal roles. The Cats carried off the honors by a 3 to 2 count. There was more slapstick than heavy dramatics, but the spectators—several score of the trade representatives—were well satisfied that it was a feature.

Dallas Trade Notes.

Sherman, Texas.—The Queen theater of Sherman has been leased by H. C. Kyle, who was manager for William Batsell, Jr., at this place for several years. Mr. Batsell will still continue the management of the King theater.

Durant, Okla.—The Orpheum theater of Durant, Okla., has been leased to Richard Webber of Muskogee, Okla., by Sittel J. Benfer. Mr. Webber is treasurer of the Broadway theater at Muskogee.

Dallas, Texas.—The United has a new road man, R. W. McEwan, an old-time exhibitor at Hillsboro, and formerly with the R. D. Thrash Film Company of Dallas.

Dallas, Texas.—Messrs. Gwan and Byar, exhibitors at Terrell, Texas, were both in Dallas looking over attractions, April 20.

Dallas, Texas.—B. A. Dunn of the Majestic theater at Mabank, Texas, visited Dallas week of April 17-24.

Dallas, Texas.—Among the visitors to exchange row in Dallas the week of April 17-24 was C. A. Dayvault of the Paramount theater, at Victoria, Texas.

Temple, Texas.—The New Crescent theater, managed by J. J. Hegman, has changed from an all-feature program to one that consists of features for half the week, and program and vaudeville for the other half. Pantages road shows will be booked.

Ballinger, Texas.—The White City Airdome at this place opened for business May 1 under the management of Roy Reeder.

Cisco, Texas.—J. H. Judia opened the Cisco airdome May 1 for the summer run.

Ballinger, Texas.—L. Cohen, manager of the Queen theater at this place, is preparing for the summer business by a general renovation and the installation of two immense exhaust fans.

Road men in this territory report that the smaller town shows hold strongly for the serials. Many houses have held their business through them the past winter.

PICTURE DAY IN DENVER.

"We're a Mile High and Will Do or Die," Says the Screen Club.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—On invitation from Sylvester Sullivan, executive secretary of the National Body, the Rocky Mountain Screen Club at its last weekly luncheon voted to observe Moving Picture Day, May 15, and do its share in raising funds for the Actors Home planned for Staten Island, N. Y.

Following similar action by New York, Chicago, Pittsburg and other eastern cities the local organization adopted a motto and named a committee to take charge of the Money raising campaign.

We're a Mile High and Will Do or Die" is the Rocky Mountain Screen Club motto and the energy that has been put forth thus far indicates that it will be lived up to to the letter.

The committee named by the club is composed of the following: Harry T. Nolan, president, Dr. Grey, W. E. Foley, Al Hagan and Frank Harris.

They are now making a canvass of every theater in the Denver territory with the view to getting each and every exhibitor to contribute 10 per cent. of his receipts on May 15. Thus far the responses have been beyond the expectations of the club and indications are that the Rocky Mountain Region will have reason to be proud of the part it takes in the Actors Fund campaign.

Manager Goldstein Resigns.

Denver, Colo.—Louis Goldstein has resigned as manager of the Universal exchange in Denver. His resignation was tendered two weeks ago and went into effect April 29. His action terminates a period of several years service with the Universal company. He broke into the moving picture business in the Universal office in this city when the exchange was operated by Swanson and Nolan. Since then he has served as exchange manager at El Paso, Butte, Salt Lake and Denver.

While the Universal loses a valuable man, neither Denver nor the moving picture industry will be deprived of his services. Goldstein will open an exchange of his own in this city and will distribute big features that are not now on the local market. He has contracted for the productions of several manufacturers of features and with the public clamoring for big stuff he has bright prospects of making the venture a huge success.

R. M. Owen to Start Circuit Show.

Denver, Colo.—R. M. Owen has sold the Star theater at Fowler to W. C. Bevard and is now in Denver completing arrangements for a new moving picture project. He plans to form a circuit of small towns around Denver and by means of automobile carry a first class moving picture show to each one of them once a week.

Red Cross Benefits in Pueblo.

Pueblo, Colo.—Pueblo's moving picture houses took a hand in the campaign to aid European war sufferers this week. Every exhibitor in the city donated a percentage of the gross receipts on Wednesday to the fund that is being raised by the City Federation of Women's Clubs. The donations were strictly neutral and will go to the Red Cross societies.

News Notes From Denver Exchanges.

Jack Scott has returned from a trip over the Western Slope in the interests of Paramount features and added several theaters to the list of Paramount exhibitors.

Charles R. Gilmour is rapidly recovering from the effects of an operation for appedicitis and is expected to shortly resume his post as manager of the World Exchange.

W. S. Rand, manager of the Triangle exchange, has just returned from a trip to Idaho points. Rand has the largest

territory of any Denver exchange and has earned the distinction around Denver of being the champion long distance film salesman.

Ward E. Scott, Manager of the Denver Mutual Exchange made a trip to Salt Lake this week for a conference with Manager Moran relative to film exchanges between the two offices.

Swanson to Put Films at Surgeon's Service.

Denver, Col.—W. H. Swanson, a pioneer of the film industry here, but now of New York, is visiting old Denver haunts, and incidentally making a tour of inspection of his string of theaters in Colorado. He will spend a week or two in this vicinity.

While in Denver he made announcement of a plan that has an important bearing on the moving picture industry as well as the medical profession. He revealed plans for the taking of motion pictures of major operations performed by the greatest surgeons in the world. These are to be reproduced in natural colors and then sent to all parts of the globe to be exhibited before doctors and medical students. It is figured that this will relieve physicians and surgeons from the necessity of traveling miles to attend clinics and will be an important factor in improving the knowledge of student doctors. In connection with the production of films Mr. Swanson also intends manufacturing a machine that will enable physicians to repeat an operation on screens in their own offices.

IN SAN FRANCISCO.

Local Notes About Theaters and Exhibitors.

A beautiful garden has been laid out adjoining the quarters of the Golden Gate Film Exchange, Inc. on one side, while on the other an ice rink has been opened.

C. O. Winrick, who came here several months ago to join the local force of the Mutual, has returned to Indianapolis, Ind., where he was formerly located and will be associated with the branch in that city.

Among the recent visitors here were C. H. Douglas, of the Elite theater, Merced, Cal.; Frank Veseley, Liberty theater, Salinas, Cal.; K. A. Adelburg, Liberty theater, Marysville, Cal.; Mr. Godfrey, of Vacaville, Cal.; A. C. Rattenbury, of the Palace theater, Dixon, Cal.; Charles Goddard, of the Liberty theater, Sacramento, Cal., and J. Piratsky, of the Opera House, Watsonville.

New California Theaters and Changes.

Sacramento, Cal.—Chas. Goddard, of the Liberty theater, is making arrangements for the erection of a new house in that city with a seating capacity of 1700 persons.

Oakland, Cal.—The Sequoia theater has been sold by Fisher Bros. to C. H. McDowell.

William Dawson has disposed of the Piedmont theater to J. M. Hill, formerly of Canada, who has appointed A. E. Tipple manager.

C. W. Midgley of the Franklin theater recently made a trip to Los Angeles in company with James Beatty, of the Liberty theater, San Jose, to look over film productions.

Berkeley, Cal.—A number of improvements have been made in the Berkeley theater of late, including the installation of a Baird projector secured from G. A. Metcalfe of San Francisco.

Santa Rosa, Cal.—C. W. Reaves, who for a year conducted the Berkeley theater at Berkeley, Cal., will shortly open a large house here.

Napa, Cal.—A late model Motiograph has been placed in the Lyric theater through Edward H. Kemp of San Francisco.

Redwood City, Cal.—The new house of Ellis Arkush will be opened about the first of July.

Marysville, Cal.—K. A. Adelberg, who conducts a large house here, presents a show once a week at Hammontown, a dredging center nearby, showing the best features he can secure.

San Francisco Ball

Exposition Auditorium to Be Scene of Grand Film Ball on Night of May 13—Plan to Raise Money for the Actors' Fund—Able Committee Appointed to Carry Matter Through and Brilliant Affair Promised.

By T. A. Church, Special Correspondent, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Plans are rapidly being perfected for a fancy ball to be held here on the night of May 13th to secure a contribution to the Actors' Fund worthy of this city. Owing to the fact that exhibitors, as a rule, suffered quite severely last year as a result of the Exposition, it was decided that a ball would be a better means of raising a fund than by asking exhibitors to set aside a portion of their receipts, as has been done in many places. The Exposition Auditorium, one of the largest and finest gathering places in the country, has been secured for the event and producers, exchange interests, exhibitors and players are now working hard to make the ball a huge success.

The committee in charge of the campaign for the Actors' Fund in this city consists of Herman Wobber, chairman, manager of the interests of the Progressive exchange in this territory; Mark M. Leichter, of the Rex theater; Irving Ackerman, of the Hippodrome circuit, and Louis Levy, manager of the Exposition Auditorium. Word has been received from leading producers to the effect that they will send talent, and many will doubtless come from Los Angeles, William Farnum having signified his intention of being present.

Selling Jungle Film Rights.

San Francisco, Cal.—Frank Hawkins, representing the E. & R. Jungle Film Co. of Los Angeles, was a recent visitor here and made a short stay with the Peerless Film Exchange, which handles these films in California, Nevada and Arizona. He found manager E. H. Emmick doing a splendid business with these, having recently placed them with the Liberty theater at Marysville, the Liberty theater at Sacramento, the Liberty theater at San Jose and the Franklin theater at Oakland, all representative houses. He left later for Seattle and after a stay there will start on a trip through the entire country.

Rialto Secures Metro Service.

San Francisco, Cal.—The Rialto theater, formerly the American, the opening date for which is April 30, has signed a contract whereby it will be enabled to show Metro productions exclusively in this district for a period of six months, with ample renewal privileges. The first feature to be shown will be "Her Great Price," with Mabel Talliafero, the balance of the opening bill including a news weekly and the first installment of the "Mysteries of Myra." J. J. Unger, district manager for Metro, left for Los Angeles shortly after this deal was completed and upon his return will make a trip to Denver.

Theatrical Magnate May Produce Film.

San Francisco, Cal.—Alexander Pantages, who conducts one of the largest vaudeville circuits on the Pacific Coast, is considering entering the producing field, with a studio in California, possibly in the vicinity of San Francisco. He plans to star Chris Richards, a comedian who appeared here recently at Pantages theater, and would use the films over his own circuit before offering them for use elsewhere. Mr. Pantages believes that this comedian and acrobat is a distinct find and will back his convictions by venturing into the producing field at least in an experimental way.

Federal Officials Collect Double Tax.

Berkeley, Cal.—W. S. Roney, who purchased the Berkeley theater several months ago, has complained to the Collector of the Port at San Francisco that a double tax has been imposed upon this house. The Federal tax was paid by the former owner C. W. Reavis, up to the first of June, and Mr. Roney was under the impression that his purchase of the house would not call for another fee. He has been compelled, however, to pay another tax from March 1st, when he took the house over, to June 1st and in his complaint to the Federal officials calls attention to the injustice of this.

Ticket Brokers Attack Ordinance.

San Francisco, Cal.—Legal steps have been taken by theater ticket brokers to invalidate an ordinance recently passed, imposing a license of $300 a month on speculators in tickets. A temporary injunction against the operation of the ordinance has been secured and the matter will be threshed out in the courts. The plaintiffs claim that the measure is illegal in that it was not passed for revenue, but to stop them from dealing in tickets.

Operators Dissatisfied.

San Francisco, Cal.—The Motion Picture Operators Union is discussing the matter of abrogating its agreement with the Moving Picture Exhibitors' League, it being charged that certain conditions of the compact have been violated. The matter is being taken up with the Labor Council, the latter wishing to have a full understanding of the trouble before any drastic steps are taken.

Turner and Dahnken Activities.

San Francisco, Cal.—E. B. Johnson, secretary of the Turner & Dahnken circuit, has returned from a trip through the Northwest in the interests of this concern.

Work on the new T. & D. theater at Stockton, Cal., will be commenced early in May, the plans for the house having been completed in detail. Plans for the new house at Sacramento, Cal. have also been finished and ground for this will also be broken in May.

Business has been excellent this spring in all the houses of this circuit, even during the Lenten season, and the best year ever experienced by the firm is being looked forward to. With work under way on three new theaters, and further expansion planned, this concern is maintaining the lead it has held for years in the Pacific Coast field.

San Francisco Notes.

Seymour Tally of Los Angeles, the owner of a circuit of moving picture houses, was a recent visitor here on business connected with his theaters.

Hershel Mayall, who took a leading role in the Thomas Ince production "Civilization," dropped into the city a short time ago to visit old friends. Mr. Mayall is well known here, having appeared with stock companies in the days before the great fire of 1906.

E. H. Emmick, of the Peerless Film Service and Picture Playhouse Film Corporation, has resigned from the board of directors of the Screen Club of San Francisco, owing to business duties. Mrs. E. H. Emmick has left for the East to spend the summer and Mr. Emmick is compelled to spend considerable of his time searching for places where the culinary art promises to distantly approach that accustomed to at home.

J. Piratsky of Watsonville, Cal., was here recently and announced that he was planning to re-open the Opera House there with moving pictures. For several months he has been showing features occasionally.

Roy Howard has been placed in charge of the interests of Mrs. Nellie Michaels in the Verdi theater on Broadway.

Interesting Statistics

Facts and Figures on Film Industry in Oregon—State Has 198 Picture Theaters—Portland Distributes Films to Big Territory—Service Formerly Handicapped by Lack of Railroads Is Bettered.

By Abraham Nelson, Portland Correspondent of the Moving Picture World.

PORTLAND, ORE.—A. S. Kirkpatrick, manager of the Metro office in Portland, has the reputation of being the most thorough statistician on Film Row, and in response to a request by the writer and without divulging any trade secrets, he gave the facts and figures which are the basis of this article dealing with the conditions in Oregon and Portland from both an exchange man's and an exhibitor's standpoint.

Population of Oregon.

Oregon has a population of approximately 680,000. Of this number approximately 250,000 live in Portland. Computing the population on a square mile basis, there are 8 people to the square mile of territory. Considering the number of people in Portland, the other portions of the state are very sparsely populated. But as distinguished from other thinly populated states, Colorado, for example, which has about the same number of people to the square mile, a great part of Oregon's rural population live such a distance from the towns that it cannot be classed as theater-going public.

Theaters and Their Patrons.

Oregon has 198 moving picture theaters. Of this number about 40 are located within the city limits of Portland. Portland's six first run downtown picture theaters have a total seating capacity of about 5,800 and the total seating capacity of picture theaters in the city is about 17,000. In addition to the moving picture theaters, the city's legitimate and vaudeville theaters seat about 9,000. With its 250,000 population. Portland is estimated to have 70,000 theater-goers and the average paid admissions are computed to number 214,000 a week.

The Film Exchange Territory.

Portland is the distributing center for all of Oregon, parts of southern and eastern Washington and parts of western Idaho. Between the two extreme points in the territory, Ashland, Oregon, and Nampa, Idaho, by rail through Portland, is 767 miles. The fartherest point to which films are shipped from Portland is 554 miles, to Burns, Oregon, 100 miles of this trip being by stage. Until a few weeks ago, when the Coos Bay railroad opened, it cost more to ship 5 reels from Portland to Marshfield, Oregon, than from New York City to Portland and Portland could book a show to play a four day change in New York City and get the films back just as quick as if the show was booked to play but one day in Marshfield.

Film Men on Trade Committee.

Portland, Ore.—E. J. Myrick, G. T. Holtzclaw and E. Shainwald were recently selected to represent the Portland moving picture industry on the Member's Council of the Chamber of Commerce. Every industry in the city is entitled to representation on the Council.

Baum Quits Censors.

Portland, Or.—Sol Baum has resigned from the Portland censor board. Mr. Baum, who is manager for the Portland Bluebird office, has been a member of the board for several years, having been appointed by the Mayor to represent the moving picture interests. He resigned because his present duties with Bluebird took him from the city a great deal of the time when his presence on the board was required. The mayor has requested the moving picture men to submit other names from which to make an appointment to fill the vacancy. The censor board is supposed to comprise two members from the film industry and five others.

Censorship Becomes More Strict.

Portland, Or.—Less than a year ago "The Thorns of the Great White Way," a Warner's feature, was last shown in Portland. During its run it was shown at the Globe Casino, American, Nickelodeon and New Grand theaters. Prior to that time it was viewed by the Portland board of censors and passed. W. A. Stone, of the Service Film Company which now has the picture, stated he thought Mrs. E. B. Colwell, secretary of the board, was its representative who passed the picture when it came to Portland several years ago.

Recently the board's viewers again examined the picture. They refused to allow its exhibition and it was put to the regular censor board on April 22. It was condemned by the board except that it can be shown at Fritz's a place where laboring men congregate since Oregon went dry. Apparently Portland's censorship has become more strict that it was a year or two ago.

T. & D. Man Visits.

Portland, Or.—E. B. Johnson, secretary of Turner and Dahnken, San Francisco, was a recent visitor in Portland looking over the moving picture situation. He left without disclosing the outcome of his observations. With the coming of Ackerman & Harris from San Francisco, the theatrical situation is somewhat unsettled at the time of this writing inasmuch as the A. & H. people have two theaters in Portland on their hands, the policies of which have not been outlined. The cutting of the price of admission at the Strand where Bluebird features and four or five acts of vaudeville are now shown for 10 cents, competing with other straight picture houses showing seven reels for 15 cents, may eventually cause another change in Portland's realm of films.

"Photoville" House Opens.

Seattle, Wash.—S. Morton Cohen, of the Strand Theater Company, Portland, and a pioneer picture theater man on the coast, has opened the old American theater under the name of the Oak. It is being conducted under the same policy as the Strand in Portland, the entertainment consisting of photoplays and vaudeville under the name of "photoville," a word of Mr. Cohen's own coinage. Bluebird's "Great Problem" was the feature of the opening bill.

New Man at Grants Pass.

Grants Pass, Or.—Ed Lawrence, who formerly conducted the Lyric theater at Ashland, Oregon, has bought out Harvey's interest in the Gaiety Amusement Company at Grants Pass and the Company will now be controlled by Lawrence and Morey. The Gaiety Amusement Company controls the Gaiety and Bijou theaters in Grants Pass.

New Universal Road Men.

B. Latz, formerly in the insurance business in Portland, has been employed as road man for Blubird with headquarters in Portland and F. W. Parker has joined the Film Supply Company of Oregon as road man. This makes three outside solicitors working out of the Portland Universal office.

Local News Notes.

Forest Grove, Or.—Florence Wickizer has opened a theater in this place. A. W. Walker is manager of the house.

Soda Springs, Id.—The Service Film Company of Portland recently supplied R. S. Gorton, Soda Springs, Idaho, with a new Powers 6B machine.

Portland, Or.—The visiting guests at the film men's luncheon at the Oregon Hotel April 20 were Roy Madden, road man for Mutual and H. M. Wilson, representing Kalem's "Social Pirates."

WILL FILM CODIAC BEARS.

Spokane Men Form Company to Get Nature Films.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, Wash.— Al Smith of Spokane, who has been taking moving pictures for the Pathe weekly in this section including a mountain lion hunt in Montana, and W. A. Hillis of Portland, Oregon, representative there of the Union Metallic Cartridge Company and the Remington Arms Company have formed what they call the United States Film Company. Mr. Smith said:

"Accompanied by Mr. Hillis, who is a crack shot, C. M. Carson of St. Louis, Mo., who is connected with the Missouri State Life Insurance Company and W. H. Wright, an implement manufacturer of Acorn, Ohio. I will sail from Seattle, May 10, for Codiac Island, Alaska. Mr. Hillis was with me on the Montana trip and we have planned to get about 10,000 feet of film of the Codiac bear, which is claimed to be the largest bear in the world. Mr. Hillis has hunted there three times. We plan to exhibit these pictures of Alaskan country including some of the people also birds and other animals aside from the bear upon our return to the United States. We expect to be away about three months."

A New Picture Theatre Chain.

Spirit Lake, Idaho.—H. E. Dotson of this city, a railroad dispatcher who a couple of years ago bought a moving picture theater in Wenatchee, Wash., which he later sold, now announces that he contemplates, with associates, to establish a chain of moving picture theaters in northern Idaho with Coeur d'Alene as a distributing point.

Mr. Dotson is now interested in two moving picture theaters in Coeur d'Alene and is soon to open a house in Spirit Lake. The building is now being constructed by H. Krech and will be opened as soon as completed. It is to be modern in every respect, according to reports from Spirit Lake, and will have an excellent ventilating system, fire escapes and fine seating accommodations.

Filmed Lively Bear Hunt.

Tom Hopper, sportsman and guide, shot a 350 pound bear a few miles from Spokane several days ago and moving pictures of the final part of the chase, the fight between the bear and the hunter's dogs and the shot that killed bruin were taken by M. B. Martin who accompanied the hunter on the trip for the purpose of getting the action pictures. The dogs were badly chewed up in the combat with the beast.

Local Business Notes.

Waitsburg, Wash.—A. C. Stewart, who some time ago sold the Empire theater here to C. M. Alexander has re-purchased the place after a year's absence and is conducting it himself. He is using Mutual service.

Newport, Wash.—W. L. Casey, of Fids opera house, this place, has contracted for the exclusive Mutual program.

Whitefish, Mont.—L. J. Sissel of the Orpheum theater is erecting a new theater which will be modern in every respect.

Clarkstone, Wash.—L. J. Fox of Clarkstone has spent several days in the Spokane purchasing equipment to open a new theater.

Columbia Falls, Mont.—O. J. Wolgomuth of Columbia Falls has contracted for the full Mutual program.

George J. Ekre, manager of the local exchange of the General Film company announces that some part of the General releases are now being shown in 50 per cent. of the theaters in this section. He added: "We are fully satisfied with business and the future outlook."

TORONTO NEWS LETTER.

By W. M. Gladish, Special Correspondent
1263 Gerard St. East, Toronto.

"Britain Prepared" Stirs Canadians.

TORONTO, Ontario.—Canadian moving picture fans are being stirred by the presentation of the British official war pictures, "Britain Prepared," in 10 reels. At Toronto, Montreal, Ottawa, Brantford and other cities where the feature has already been shown, considerable excitement has been raised and in several places return engagements have already been arranged. The Famous Players' Film Service, Limited, is handling the feature.

Films at Shea's Toronto House.

Toronto, Ont.—For the first time in the history of Shea's theater, Toronto, the finest vaudeville theater in Canada, the management advertised the showing of a film when the Universal war picture, "The Daredevils of the War," an Italian subject, was presented during the week of April 24th. The posters and newspaper advertisements of the house for the week contained references to the striking picture. During the previous week another Universal war picture giving scenes at the Dardanelles was also shown at Shea's.

New Plans at Photo-Play, Ltd. Office.

Toronto, Ontario.—The present plans of the United Photo-Plays, Limited, Toronto, film distributors, include the opening of four more branches in Canada. Offices have been maintained by this company in Toronto and Montreal for some time but four more Canadian cities are to have branches in the near future.

The matter has been held up, it is declared, through the development of the move on the part of the Fischer brothers to open a New York exchange, the name of which is the Quality Film Service, Inc. Henry and A. Fischer have gone to New York to operate the office there while Herbert Fischer, formerly of Alliance, Ohio, has become manager of the Montreal branch of the United company. M. Fischer, now in charge of the Toronto branch and headquarters of the Canadian interests, has become Canadian general manager.

Conference at Big "U" Headquarters.

Toronto, Ontario.—A conference of Universal branch managers in Eastern Canada was held recently at the Toronto headquarters of the Canadian Universasl Film Company by Claire Hague, general manager. Those who attended the convention included Sid Taube and Tom Byerlie of the Montreal branch, and G. A. Margetts who came all the way from St. John, N. B., to discuss things with the head office officials. Of course "Bud" Lennon, manager of the Universal's Toronto branch, was in the local scenery for the talk-fest. With the expectation that trade activities will increase, the road staffs of the branches have been augmented. In Toronto, J. R. MacKinney, a new face in the moving picture field, has been added to the road force.

The Toronto branch of the Universal will discontinue the handling of various accessories with the exception of tickets, film cement and lenses. The Toronto office has, in the past, acted as agent for the sale of projecting machines and other equipment. The Universal Company is now referring supply enquiries from Ontario exhibitors to Charles Potter & Company.

Rosedale Changes Hands.

Toronto, Ontario.—The Rosedale theater, Yonge street, one of the oldest theaters in Toronto, has changed hands. The new owner is Mr. Rappaport.

Metro in Western Canada.

Toronto, Ontario.—The interesting announcement has been made by W. B. Lubin, Toronto, assistant general-manager of Star Films, Limited, that Metro rental offices would be opened in a number of Western Canadian cities.

Alberta Ticket Tax

Provincial Treasurer Mitchell of Alberta Has Introduced an Act for Taxation of Theater Patrons—Fixes Limits but Leaves Rates to Lieutenant Governor of the Province in Council.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

EDMONTON, Alberta.—As forecasted in a recent issue of this paper, Hon. C. R. Mitchell, provincial treasurer, has introduced in the Alberta legislature an act to provide for the taxation of theater-goers. Instead of a flat one-cent tax on every ticket, however, the scope of the assessment is very elastic, as evidenced by the following clauses in the bill:

"Every person attending any theater in the province to which an entrance or admission fee is charged shall on each admission thereto pay to the provincial secretary for the use of the province such tax as may be fixed by the lieutenant governor in council in that behalf, provided that such tax shall in no case be less than one cent nor more than twenty-five cents.

"The provincial secretary shall in his discretion have power to exempt from taxation hereunder all persons attending at any theater, any performance, entertainment or exhibition the proceeds of which are to be devoted wholly or in part to religious, charitable or patriotic objects."

It is understood that exhibitors will be supplied with books of the tax stamps, and that they will be paid a commission on those sold. A higher rate probably will be fixed for cities than for towns and villages, although this is not assured. Mr. Mitchell announced that he would explain the bill fully when it comes up for second reading, and it is expected that when it reaches the debatable stage an interesting discussion will ensue.

PICTURES ACT AMENDMENT.

Premier Bowser Introduces New Ordinance for Licensing Operators.

Victoria, B. C.—As a result of the recent interview between Premier Bowser and members of the operators unions of this city and Vancouver, the Premier has introduced in the British Columbia legislature an amendment to the Moving Pictures Act, placing the examination and licensing of operators under the exclusive control of the censor's department of the provincial government, and taking away this function from the various municipalities, which have been conducting supplementary examinations through their city electricians. It is thought that a higher standard of efficiency will result from this change.

It is stated that most of the examinations will be held in Vancouver, with members of the operator's union on the examining board, while a member of the censor's staff whose duties include inspection of all moving picture theaters in the province will also conduct examinations at other points. The first of these will be held about Oct. 1, and it is expected that the work will be completed and all operators supplied with new cards by the end of the year.

NEW CENSOR BOARD.

Manitoba-Saskatchewan Censoring Provision Authorized.

Winnipeg, Man.—On June 1 censoring of films for Manitoba and Saskatchewan will go out of the hands of the city of Winnipeg, and the work will be taken up by the inter-provincial censor board, recently authorized. Concurrent with this, the Manitoba government will establish a system of inspection of theater buildings and examination of employees. The officials for these purposes will be named in the near future.

Hon. Edward Brown, sponsor of the bill which is to bring about these changes, has returned from Regina, Sask., and announces that the Saskatchewan authorities will retain Charles Robson, now representing that province on the Winnipeg board, as the Saskatchewan member of the new board. Alberta has not yet notified the Manitoba authorities as to whether that province will enter into the inter-provincial censoring arrangement. If Alberta comes in, Manitoba will appoint only one member for the board. If, however, Alberta refuses to enter the arrangement suggested, Manitoba will appoint two censors, and one of them will be a woman. The man has already been selected, but the authorities are not ready to announce his name.

Completing a Moose Jaw Theater.

Moose Jaw, Sask.—Work has again been taken up on the partly-completed Allen theater, located on the side of the Monarch, on Main street, and the house is now scheduled to open on Aug. 1. The Allen Company of Calgary, which took over the structure from the Monarch Theater Company, decided to make provision for vaudeville, in case of future contingencies, and a large stage has been included in the plans. Otherwise, however, with a few minor changes the building will be put up as planned by the original company.

The house will have a seating capacity of 950, and will be very handsomely finished. The exterior will be of marble, ornamental iron work and tapestry brick, while the large foyer will be finished entirely in marble. Paramount Pictures will be shown.

Film Boosting Vancouver.

Vancouver, B. C.—In spite of the city council's refusal to render financial assistance, the local Rotary Club is going ahead with its determination to include Vancouver scenes in the moving pictures of the principal Northwestern cities, to be sent East with a lecturer this summer. The municipality of South Vancouver, the Pacific Great Eastern Railway and others have contributed to the fund being raised, and a full reel will be shipped from Vancouver.

Interesting Local Notes.

Vancouver, B. C.—J. P. Sewell, formerly bookkeeper at the General Film exchange in this city, has joined the staff of the local Mutual office.

Vancouver, B. C.—The Globe theater, as well as the Rex, is conducting an extensive advertising campaign for the opening of the Triangle program, and the former house has included street car fenders in its list of publicity mediums. Banners on the fenders announce the initial showing of Triangle pictures.

The Rex, with the first run franchise in this city, started off auspiciously with "The Lamb" and "My Valet," which go to the Globe for the last half of the week.

Winnipeg, Man.—Universal's big feature production, "The Campbells Are Coming," officially approved by the Canadian government, opened a week's engagement on April 17, at the Bijou for its first showing in Western Canada. Canadian Highlanders take a prominent part in this picture, which is expected to have a wide appeal in this country.

Winnipeg, Man.—J. A. Schuberg, manager of the Province and Bijou theaters, started his Triangle service at the Province on April 20, showing "The Iron Strain" as the initial subject. Second run on this and all succeeding Triangle issues will be taken by the Bijou. This picture was sent here so as to give both ends of the circuit a start at approximately the same time. Within three weeks, when a sufficient number of subjects have been put to work in the Western Canadian territory, two programs per week will be shown at both houses.

Calendar of Daily Program Releases

Releases for Weeks Ending May 13 and May 20

(For Extended Table of Current Releases See Pages 1236, 1238, 1240, 1242.)

General Film Company.

Current Releases.

MONDAY, MAY 8, 1916.	(Serial No.)
BIOGRAPH—During the Round-Up (Drama) (Biograph Reissue No. 49)	20498
KALEM—The Rogues Nemesis (No. 7 of the "Social Pirates") (Two parts—Drama)	——
LUBIN—Skirts and Cinders (Comedy)	20499
SELIG—A Stranger in New York (Three parts—Drama)	20493-4-5
SELIG—The Selig-Tribune No. 37, 1916 (Top.)	20497
VITAGRAPH—The Double-Double Cross (Comedy)	20496
TUESDAY, MAY 9, 1916.	
BIOGRAPH—Merry Mary (Two parts—Com.-Dr.)	20503-4
EDISON—Celeste of the Ambulance Corps (Three parts—Drama)	20505-6-7
ESSANAY—A Return to Youth and Trouble (Two parts—Comedy-Drama)	20500-1
KALEM—The Tank Town Troupe (Comedy)	20502
WEDNESDAY, MAY 10, 1916.	
EDISON—A Mix-Up in Black (Comedy)	20510
ESSANAY—The Fable of "The Good Fairy with the Lorgnette and Why She Got It Good" (Comedy)	20509
KALEM—Not What the Doctor Ordered (Comedy)	20508
THURSDAY, MAY 11, 1916.	
LUBIN—The Wheat and the Chaff (Three parts—Drama)	20511-2-3
SELIG—The Selig-Tribune No. 38, 1916 (Topical)	20514
VIM—The Water Cure (Comedy)	20515
FRIDAY, MAY 12, 1916.	
KALEM—A Lunch-Room Legacy (Comedy)	20519
KNICKERBOCKER STAR FEATURE—Broken Fetters (Three parts—Drama)	20516-7-8
VIM—The Pretenders (Comedy)	20521
VITAGRAPH—Out Ag'in, In Ag'in (Comedy)	20520
SATURDAY, MAY 13, 1916.	
ESSANAY—The Jester (Three parts—Drama)	20522-3-4
KALEM—The Bridge of Danger (No. 79 of the "Hazards of Helen" Railroad Series) (Drama)	20529
LUBIN—Jenkins' Jinx (Comedy)	20525
SELIG—The Sheriff's Duty (Drama)	20530
VITAGRAPH—O'Hagan's Scoop (Three parts—Dr.) (Broadway Star Feature)	20526-7-8

General Film Company.

Advance Releases.

MONDAY, MAY 15, 1916.

BIOGRAPH—The Perfidy of Mary (Drama) (Biograph-Reissue No. 50).
KALEM—Sauce for the Gander (No. 8 of the "Social Pirates") (Two parts—Drama).
LUBIN—Otto, the Artist (Comedy).
SELIG—The Hard Way (Three parts—Drama).
SELIG—The Selig-Tribune No. 39, 1916. (Topical).
VITAGRAPH—A Lucky Tumble (Comedy).
—Scenes in Iceland (Scenic).

TUESDAY, MAY 16, 1916.

EDISON—The Littlest Magdalene (Three parts—Drama).
ESSANAY—The Double Cross (Two parts—Drama).
KALEM—Title not yet decided.
LUBIN—The Beggar King (Two parts—Drama).

WEDNESDAY, MAY 17, 1916.

EDISON—Robbing the Fishes (Comedy).
ESSANAY—Vernon Howe Bailey's Sketch Book of San Francisco (Cartoon).
A Scenic subject on the same reel.
KALEM—Title not yet decided.

THURSDAY, MAY 18, 1916.

LUBIN—Jackstraws (Three parts—Drama).
SELIG—The Selig-Tribune No. 40, 1916 (Topical).
VIM—Thirty Days (Comedy).

FRIDAY, MAY 19, 1916.

KALEM—An Innocent Vampire (Comedy).
KNICKERBOCKER STAR FEATURE—The Chorus Girl and the Kid (Three parts—Drama).
VIM—A Fair Exchange (Comedy).
VITAGRAPH—More Money Than Manners (Comedy).

SATURDAY, MAY 20, 1916.

ESSANAY—A Rose of Italy (Three parts—Drama).
KALEM—One Chance in a Hundred (No. 80 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Winning Number (Comedy).
SELIG—A Boarding House Ham (Comedy).
VITAGRAPH—Miss Adventure (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

War Pictures for

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Swords and Hearts
A Civil War Drama
Directed by D. W. Griffith

Released Monday, May 1

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May 29

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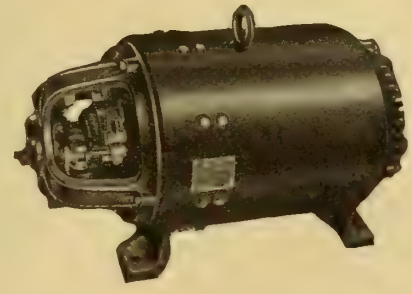

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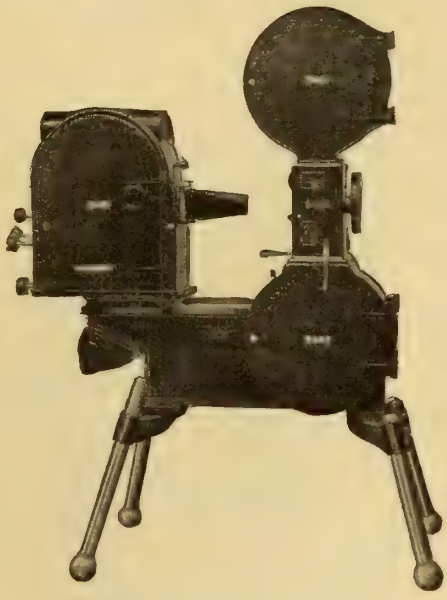

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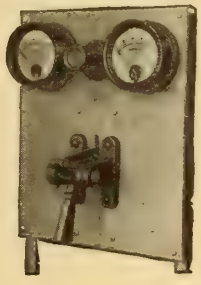

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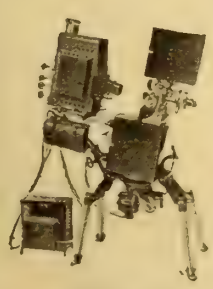

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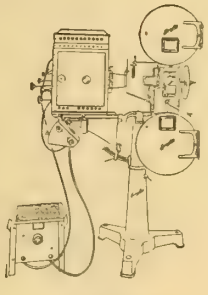

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Calendar of Daily Program Releases

Releases for Weeks Ending May 13 and May 20

(For Extended Table of Current Releases See Pages 1236, 1238, 1240, 1242.

Universal Film Mfg. Company.

SUNDAY, MAY 7, 1916. (Serial No.)

LAEMMLE—The Marriage of Arthur (Two parts—Drama) 01410
L-KO—Mr. Buddy Bruggs, Burglar (Comedy)..... 01411
REX—Scaling the Jungfrau (Educational)..... 01409

MONDAY, MAY 8, 1916.

NESTOR—Potts Bungles Again (Comedy)..... 01414
RED FEATHER PHOTOPLAY—A Huntress of Men (Five parts—Drama) 01413
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring, No. 2, "A Strange Inheritance" (Two parts—Drama)..... 01430

TUESDAY, MAY 9, 1916.

GOLD SEAL—The Mark of a Gentleman (Two parts Drama) 01415
IMP—When a Wife Worries (Comedy)..... 01417
REX—Virginia (Drama) 01416

WEDNESDAY, MAY 10, 1916.

ANIMATED WEEKLY—Number 19 (Topical)..... 01420
IMP—The Go-Between (Drama)..... 01418
L-KO—The Great Smash (Three parts—Comedy)... 01419

THURSDAY, MAY 11, 1916.

BIG U—No release this day.
LAEMMLE—Her Husband's Faith (Two parts—Drama) 01421
POWERS—Mr. Fuller-Pep—He Tries Mesmerism (Comedy Cartoon) 01422
—Some Monkey Stars (Ditmars Educational) 01422

FRIDAY, MAY 12, 1916.

IMP—The Capital Prize (Two parts—Drama)..... 01423
NESTOR—Never Lie to Your Wife (Comedy)..... 01425
VICTOR—A Strange Confession (Drama)..... 01424

SATURDAY, MAY 13, 1916.

BISON—A Fight for Love (Two parts—Drama).... 01426
JOKER—A Wife for a Ransom (Comedy)..... 01427
POWERS—No release this day.

SUNDAY, MAY 14, 1916.

LAEMMLE—Her Great Part (Comedy-Drama)..... 01429
L-KO—No release this day.
REX—A Soul for Sale (Three parts—Modern—Dr.).. 01428

MONDAY, MAY 15, 1916.

NESTOR—He's a Devil (Comedy)..... 01432
RED FEATHER PHOTOPLAY—A Youth of Fortune (Five parts—Drama) 01431

TUESDAY, MAY 16, 1916.

GOLD SEAL—Darcy of the Northwest Mounted (Three parts—Drama) 01433
IMP—When Slim Picked a Peach (Comedy)..... 01434
REX—No release this day.

WEDNESDAY, MAY 17, 1916.

ANIMATED WEEKLY—Number 20 (Topical)..... 01437
L-KO—Gaby's Gasoline Glide (Two parts—Comedy). 01436
VICTOR—The Three Wishes (Drama)..... 01435

THURSDAY, MAY 18, 1916.

LAEMMLE—Grouches & Smiles (Comedy-Drama)... 01438
POWERS—A Toyland Robbery 01440
—Little Journeys in the Frozen North, Nome, Alaska (Educational)..... 01440
REX—A Wife at Bay (Two parts—Drama)..... 01439

FRIDAY, MAY 19, 1916.

BIG U—Nadine of Nowhere (Drama)..... 01442
LAEMMLE—Heartaches (Two parts—Drama)..... 01441
NESTOR—The Wooing of Aunt Jemima (Comedy).. 01443

SATURDAY, MAY 20, 1916.

BISON—Hulda, The Silent (Two parts—Drama)..... 01444
JOKER—A Raffle For a Husband (Comedy)..... 01446
POWERS—Their Social Smash (Comedy)..... 01445

Mutual Film Corporation.

SUNDAY, MAY 7, 1916. (Serial No.)

BEAUTY—All for Nuttin' (Comedy)..... 04702
GAUMONT—"Reel Life" (The Mutual Film Corp)... 04704
VOGUE—Bungling Bill's Dream (Comedy)..... 04703

MONDAY, MAY 8, 1916.

AMERICAN—The Touch on the Key (Two parts—Drama) 04708-9
FALSTAFF—The Kiddie's Kaptain Kid (Comedy).. 04710
MUTUAL MASTERPICTURE DE LUXE—The Overcoat (American) (Five parts—Drama) (No. 99)

TUESDAY, MAY 9, 1916.

THANHOUSER—When She Played Broadway (Two parts—Drama) 04711-2
VOGUE—Germanic Love (Comedy)..... 04713

WEDNESDAY, MAY 10, 1916.

BEAUTY—Skelly's Skeleton (Comedy)..... 04715
GAUMONT—See America First, No. 35 "Atlanta, Ga." (Scenic) 04716
—Kartoon Komics (Cartoon) 04716
MUTUAL WEEKLY—Number 71 (Topical)..... 04714

THURSDAY, MAY 11, 1916.

AMERICAN—The Profligate (Three parts—Drama). 04717-8-9
MUTUAL MASTERPICTURE DE LUXE—His Father's Gold (Thanhouser—Five parts—Dr.) (No. 100) .....

FRIDAY, MAY 12, 1916.

CUB—Jerry's Perfect Day (Comedy)..... 04722
MUSTANG—The Blindness (Two parts—Drama).... 04720-1

SATURDAY, MAY 13, 1916.

CENTAUR—The Ordeal (Two parts—Drama)..... 04723-4
FALSTAFF—Freddie's Frigid Finish (Comedy).... 04725

SUNDAY, MAY 14, 1916.

BEAUTY—"No Title" (Comedy)..... 04726
GAUMONT—"Reel Life" (The Mutual Film Magazine) 04728
VOGUE—A Mix-Up at Rudolphs (Comedy)..... 04727

MONDAY, MAY 15, 1916.

AMERICAN—The Pretender (Two parts—Drama).. 04729-30
FALSTAFF—Deteckters (Comedy) 04731
MUTUAL MASTERPICTURE DE LUXE—The Isle of Love (Gaumont—Five parts—Drama) (No. 101) .....

TUESDAY, MAY 16, 1916.

THANHOUSER—The Answer (Two parts—Drama). 04732-3
VOGUE—Title not yet announced..... 04734

WEDNESDAY, MAY 17, 1916.

BEAUTY—Billy Ban Deusen's Fiancee (Comedy).. 04736
GAUMONT—See America First, No. 36 (Scenic).... 04737
—Kartoon Komics (Cartoon)..... 04737
MUTUAL WEEKLY—Number 72 (Topical)..... 04735

THURSDAY, MAY 18, 1916.

AMERICAN—Four Months (American—Three parts—Drama) 04738-9-40
MUTUAL MASTERPICTURE DE LUXE—The Courtesan (American—Five parts—Drama) (No. 102)

FRIDAY, MAY 19, 1916.

CUB—The Piano Tuner (Comedy)..... 04743
MUSTANG—The Blindness (Two parts—Drama).... 04741-2

SATURDAY, MAY 20, 1916.

CENTAUR—High Lights and Shadows (Two parts—Drama) 04744-5
FALSTAFF—Steven's Sweet Sisters (Comedy)..... 04746

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Don't think for a minute that a FEDERAL simplex is just an ordinary electric sign. It is really many signs in one—a changeable letter sign that gives you up-to-the-minute newsy advertising.

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The standard size simplex electric sign is 13 feet long, consists of three letters to each line having a maximum capacity of twelve 16-inch simplex letters. The standard colors are black background with white faced letters. The overall dimensions of a sign of this size are 13 ft. by 5 ft.

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Stories of the Films

General Film Company

ESSANAY.

A RETURN TO YOUTH AND TROUBLE (Two Parts—April 29).—The cast: Karl Myron (Harry Dunkinson); Mrs. Wyck (Lillian Drew); Mr. Wyck (Edward Arnold); Mrs. Myron (Frances Raymond).

Karl Myron, aged forty-five and a model husband for eleven years, is astounded when brought to a sudden realization that he is showing the marks of age, "Why, I am an old man," he tells himself, and straightaway dons a loud suit long discarded. A jaunty hat and a glaring gift tie, never before worn, added to his reckless attempt at youth. Myron didn't come home for dinner that evening but wandered about in the bright lights as completely lost as any model husband should be. He was thirsting for romance and adventure.

Then he met Mrs. Wyck, who appropriately was all "lit" up in brilliant attire. The Myrons knew the Wycks, but weren't enthusiastic about them. Mrs. Wyck burned too brightly. Nevertheless, here was adventure for Myron. Mr. Wyck had failed to appear and his wife had the theater tickets. "Would Mr. Myron go with her?" Would he? Easy! He even held her hand all thorugh the show. For a supper after the theater he was compelled to suggest a place; she was so tired of the big cabarets. He did suggest one—an Italian place he used to know—and never saw the cabman wink at the policeman when he gave the directions, for eleven years is a long time and place deteriorates.

The place was raided and Mrs. Wyck fainted. Myron was thoroughly alarmed. In the midst of the confusion he phoned to his wife and told her the truth. Mrs. Wyck, aroused, hastened to the phone and lied glibly to Mrs. Myron. Mr. Myron was at her home, whence Mr. Wyck brought him, she explained. He had had a few cocktails and seemed rather intoxicated. Myron went home and faced his wife and tried to lie to her and uphold the story that he had been at the Wyck's home. He couldn't lie, so he blurted the confession. Understandingly, she made one of her own. "And besides," she concluded, "Mr. Wyck phoned early in the evening that he had seen you in his seat with his wife and thought it was such a joke he didn't disturb you." What she meant when she said it was, "You can't put anything over on the old girl yet." Myron got her meaning all right.

THE FABLE OF THE GOOD FAIRY WITH THE LORGNETTE AND WHY SHE GOT IT GOOD (May 10).—Once Upon a Time there was a Broad Girl, who take it in the Morning when she showed up on the Level, looked like a Street just before they put on the Asphalt. She had the Red Corpuscles scared out of the 2x4 Midget known by Curtes~ as her Husband. The Down-Trodden Man has Her Sized all right, but Not being Strong enou~ to push her in front of a Trolley, or with the Nerve to get a Divorce, he stood for Everything. She decided to allow the Glory of her Presence to burst pon the Poor and Uncultured and show what a Real Lady was like. The Poor and Uncultured knew how to stand-off the Rent-Man and the Dog-Catcher; but when 235 ~ounds of Sunshine came wafting along the Street, they were up against a New Game. "Be sure you dress the Children in Sanitary underwear, you can get it for Four Dollars a Suit," she told the wives who supported Eight or Nine of them on what was left after the Old Man came home from the Corner with his Dollar Ten a Day. She would Duck and the Uplifted Mother would put a Nickel in the Can and rush Lizzie over to the Dutchman's. In this Manner the Benevolent Lady derived much Joy from the knowledge that it didn't Cost anything. One day a Scrappy Kid, whose Mother didn't have a Lorgnette spotted the Benevolent Lady telling his mother what a glorious Privilege it was to wash for a Living.

The Kid and his Gang pelted her with Tomato Cans. She fled and told her Husband the Liquor Interests tried to murder her for reforming so many Drinkers. The Kid grew up into an Alderman, and bought his mother a Lorgnette, which she was afraid to wear.

MORAL: To Uplift, begin Underneath.

THE JESTER (Three Parts—May 13).—The cast: Bob Blair (John Junior); Jane Whitman (Gertrude Glover); John Blair (William Burke).

Having a good time at father's expense is the principal occupation of Bob Blair, son of the steel magnate. Finally he gets into a disgraceful brawl in a cafe and the papers naturally play up the story big—especially those controlled by the steel trust, which it was trying to force the elder Blair to sell out. "Go out and get him good," the city editor of one of these papers tells Jane Whitman, the girl star. She finds young Blair well irritated under the cross examination of the men reporters, but wins him over to an interview. In her story she makes him look ridiculous, the idle youth who does nothing himself and jests about everything worth while.

The story stings young Blair and he decides to go to work for his father. He starts in overalls and again the girl is assigned to the story. Because her first story showed him how useless he was and caused him to go to work he consents to see her again. While in the office she notices John Blair's secretary and recalls a trial when he was sentenced for wrongdoing. She mentions this to Bob, who decides to watch the clerk. She returns to the office and writes her story. She praises the boy instead of writing a satire on the gilded youth in overalls and is discharged when she refuses to turn in the kind of story desired.

Young Blair gets in touch with her to tell that the secretary has been found to be a spy of the trust and was discharged. When she tells him she also was discharged, he sees that she is hired in the place. The two young persons discover another plot, and Bob has a terrific fist fight with Donovan, the man planted in the shops by the trust to cause labor trouble. With proof of the conspiracy, John Blair is able to warn the trust to refrain from pressing him, and when Bob takes charge as superintendent, his father's secretary leaves the position for a place in the family.

BIOGRAPH.

DURING THE ROUND-UP (May 8).—The cast: The rancher's daughter (Lillian Gish); the ranch foreman (Fred Burns); the stranger (Henry Walthall); the Mexican (William Carroll).

Called away on a deal, the ranchero left the foreman in full charge of the round-up. That was the opportunity the stranger and his accomplice were seeking. The girl's determination to recover the money at all costs resulted in a daring rescue on the part of the young foreman, who registered another triumph at the final round-up.

MERRY MARY (Two Parts—May 9).—The cast: Professor Noggs (Jack Drumeir); Merry Mary (Vola Smith); Paul Jerome (Jose Ruben); Brannigan, the lunatic (Jack Mulhall); Miss Twemlow (Claire McDowell); Mary's old nurse (Adelaide Wood).

Merry Mary is the ward of Profesor Noggs, a bookworm. The Professor sent Mary to college when she was quite a young girl, keeping her there through all the years until her graduation, which occurs at the opening of the subject. The Professor receives a letter which states that Mary has finished her college period and will arrive home possibly as soon as he receives the letter. Poor Noggs is quite beside himself, because he resents the presence of any woman besides his old housekeeper in his home.

When Mary arrives, the untidy condition of the house to her, is overwhelming, and when the Professor is called away for a few days to deliver a course of lectures, she avails herself of the opportunity to transmodify the home. You may imagine that the Professor upon his return is staggered. As the finishing touch to her efforts, Mary gives a party to some of her young friends, among whom is a young man whose attentions and appearance quite appeal to Mary. This attachment is noticed by the Professor, who decides to put Mary out of harm's way by sending her to Miss Twemlow, an old friend and sweetheart of his.

Mary resents this move by the Professor, but his word is law, and she becomes quite resigned to put herself in the companionship of what she assumes is a straitlaced old maid, until a happy thought comes to her, which she acts upon. Anna Nelson, an old nurse of hers, keeps an inn near the town where Miss Twemlow resides, so Mary decides to pretend to leave for Miss Twemlow's, but instead goes to visit her old nurse Anna.

Mary's trunk arrives at Miss Twemlow's, who after waiting a day for Mary's arrival, becomes alarmed and wires the Professor that though Mary's trunk has arrived, Mary herself has not yet put in an appearance. This brings the Professor to Miss Twemlow's to investigate. In the mean time, Paul Jerome, who is a doctor at a neighboring insane asylum, is invited ostensibly by his aunt to spend his vacation with her, but really to meet Mary with a view of a match.

As Paul leaves the institution, Brannigan, a lunatic who believes himself a detective, decides to escape, which he effects by concealing himself in the back of Paul's auto. Midway along the road, Brannigan leaps up to attack Paul, but through a sudden swerve of the car is thrown on the road. Before Paul can right his machine, it runs into a tree, throwing Paul forward, wounded and insensible. When Paul recovers, he realizes that he cannot leave for his aunt's house that night, on account of the condition of the machine, and makes his way to the nearest roadhouse, which happens to be the inn kept by Anna. Here he is cared for and his wounds dressed by Anna, assisted by Mary, who makes quite an impression on him, so much so that Paul prolongs his visit there for several days, all the while gaining the confidence of Mary, who, being of a romantic nature, sees in Paul her hero, eventually consenting to go with him to the nearest minister to be married. In the mean time, the Professor has arrived at Miss Twemlow's, and from there institutes a search for the missing Mary. While Paul and Mary are at the minister's, the guards from the insane asylum have reached the inn, after a scour of the country, and inform Anna of the escape of the lunatic, begging her to be on the lookout for him.

When Mary and Paul return, Mary tells Anna of her secret marriage, and together they go to the kitchen, where Paul had stopped to get something to eat. Certain actions on the part of Paul cause Anna and Mary to believe that Paul is none other than the escaped lunatic, from whom they flee in terror. Mary, escaping through the woods, comes upon the hut where the lunatic had put up and seeing the approach of the lunatic, she rushes in, bolting the door, preventing his entrance. He simply marches up and down, keeping guard over the entrance, imagining her some queen in captivity and preventing her escape.

Paul has overtaken Anna and convinces her of her mistake, so together they hurriedly make their way back to the inn, where they find Mary missing. About this time the searching guards come upon Brannigan, and in a humoring way induce him to return to the asylum. They have hardly left the front of the shack, the guards, of course, ignorant of the fact that Mary is on the inside, when Paul and Anna come up, explaining the object of their search. Brannigan, boasting, says: "I have her in captivity in yon castle," and Paul finds that this is the truth, and immediately releases her.

Brannigan is taken back to the asylum, while Paul takes Mary to his aunt's house, where he explains that he has just married the sweetest little girl in the world. Of course, this apparently knocks into smithereens the intentions of the aunt, who does not recognize Mary, until the poor old Professor returns after a fruitless search, to see that Cupid has joined hands with fate to bring about the very condition that the old folks wished for.

KALEM.

THE MILLIONAIRE PLUNGER (Episode No. 5 of "The Social Pirates—Two parts—April 24).—The cast: Mona (Marin Sais); Mary (Ollie Kirby); Tomlinson Gerry (B. Furey); Deering (Frank Jonasson); Deering's aides (Paul Hurst, Edward Clisbee and Thomas Lingham).

Tomlinson Gerry is engaged in a spectacular career spending the fortune left by his father, who has made it in unscrupulous stock-jobbing. One of his victims was the washerwoman of Mona and Mary, and their sympathy for her plight later turns to a desire for revenge on

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Gerry when the young millionaire roughly refuses to aid her. Gerry, making a pretence of "settling down to business," has opened offices as an architect. Mona awakens his interest by posing as a wealthy girl interested in the erection of a bungalow.

Later, through a well-planned "accident" they become acquainted with Mary and her supposed father, Deering, posing as a telegraph company employee. Gerry's unscrupulous cupidity makes him an easy victim for a scheme to make large sums of money by using advance knowledge of the racing results which Deering is supposed to receive. The suspense is increased steadily in a series of strong incidents that ends with Gerry musing over a sternly-taught lesson and the washerwoman happy in the return of her money.

HAM'S WATERLOO (April 25).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan), Miss Nearly-a-bride (Norma Nicholls). Directed by Harry Edwards.

Ham has proven the successful suitor for Norma's hand, but Bud though vanquished still has hopes. With Bud butting in, and the girl's father decidedly opposed to Ham, the big fellow's days are anything but pleasant. But at last he reaches the wedding day and in his compassion he invites Bud to the feast. All goes well, until he notices Bud passing a note under the table to Norma. As Norma is entirely innocent, Ham slips his hand under the table and takes the note. He then slips a reply back, "Meet me in Ham's room." Bud falls. But what a meeting! Ham is "prepared"—with the weapon a fire-hose. The things that happen after that leave the house a wreck and Ham without a bride.

COUNTING OUT THE COUNT (April 26).—The cast: Trixie Carr (Ethel Teare); Dick (Jack MacDermott); Count de Wigglesby (Victor Rottman); Mrs. Carr (Mrs. A. Davenport); Trixie's father and Trixie's uncle (Gus Leonard); Sophie (Myrta Sterlin). Author, Samuel J. Taylor. Director, William Beaudine.

Trixie's father's greatest worry is keeping the suitors away; her uncle must lay awake nights devising schemes to get Sophie married. When the Count de Wigglesby arrives Trixie's mother bans Dick, the favored suitor, so that young man conspires with Trixie, after many vain attempts to get rid of the Count in ordinary ways, to marry him off to Sophie. Trixie pretends to be capitivated by the Count's attentions, but, she says, "I am not going to take any chance of losing you. You must sign a contract to marry me." Dick is introduced as her lawyer, and the Count is marched off to Sophie's father, who looks just like his brother, Trixie's father. The contract is signed, but when the Count sees Sophie he collapses. Later Dick, by the heroic deed of jumping overboard after Mrs. Carr's dog, earns Trixie's hand. Of course, only that wise young woman knew that it was Dick himself who kicked the pet overboard.

A LUCKY MISTAKE (April 28).—The cast: Sis Hopkins (Rose Melville); Mr. Skeezicks (Richard Purdon); Mrs. Skeezicks (Olive West); Nell Skeezicks (Mary Kennedy); Jack (Arthur Albertson); Nervy Nat (Henry Murdock); His aide (Fred Schierbaum). Author, Frank Howard Clark. Produced by Robert Ellis.

Jack, whose office is right across the hall from Mr. Skeezicks, wants to marry Nell, but he will be lucky if he pays his board bill if he doesn't get the five thousand needed for his account with the brokers soon. Nervy Nat is wise enough to pick Skeezicks' office when he plans a robbery. He forces Skeezicks to telephone to his home, "Send $5,000 down here right away." Sis is sent with the money. Of course she has to make a mistake and deliver it to Jack with word that it is "From Mister Skeezicks."

Jack, overjoyed, rushes off to his brokers. Sis, however, has to turn back for the bag she has forgotten and this time she walks into the right office to find Skeezicks bound and gagged. Sis quickly chases Nervy Nat and then there is great hub-bub when Skeezicks learns that his five thousand has been given to someone else. Sis and Skeezicks arrive home to find Nervy Nat rifling the family safe. He is captured just before Jack arrives with the news that he has cleaned up a small fortune on his stocks and that Mr. Skeezicks must share the profits since his five thousand saved the day.

THE TRAIL OF DANGER (No. 77 of the "Hazards of Helen"—April 29).—The cast: The Operator (Helen Gibson); Train Despatcher (George Williams); Detective Burton (Roy Watson); The conspirators (P. Pembroke, Harry Schum and Ray Lincoln). Directed by James Davis.

Following the wreck of the pay-car, it is rifled by a band of conspirators. All but one of the band later succeed in making their escape from the town by automobile, but this one is forced to jump aboard a freight train to which is attached the wreck train and huge crane. It is planned for the automobile to follow the train and when far out in the country he will jump from the car and rejoin his companions.

The conspirator's actions in waving to his companions as the train is just beyond Helen's station arouses her suspicions and she remembers the warning sent out from headquarters. Jumping on her horse she sets out cross-country on a short cut to warn the engineer and crew of the train. As she passes the automobile the bravest of the conspirators jumps from the speeding car to the horse's back and soon forces Helen to a stop. In the scuffle she has dropped her revolver but the spurs applied to the horse throw her captor to the ground and in a flash she has swept along the road and, leaning far out of the saddle, regained the revolver.

A short-cut brings her up with the train, but as she cannot attract the attention of the engineer, and crew of the wreck-car, grasping the situation, turns the huge crane out over the road and dropping the chain within her reach swings her through the air to the speeding train. It is but a few moments before the train is brought to a stop and the band captured.

SELIG.

SELIG-TRIBUNE NO. 29 (April 10).—

Near Saloniki, Greece.—Bulgarian prisoners arrive at the railway station here, and are very quickly put to work loading flour. Turkish prisoners fill bags with dirt which is used principally in the trenches as a protection against infantry fire.

Flint, Mich.—One million dollars' damage to property comes as a result of floods which inundate large sections of this city.

Berkeley, Cal.—University of California athletes defeat eight picked men from southern California in dual meet held here.

Columbus, N. M.—Army rations may not appeal to the civilian, but to these husky boys of the 24th Infantry, there is a decided relish in Uncle Sam's "army beans."

Enroute to Guerrero, Mexico.—To provide against attack by marauding bandits, an aeroplane does scout duty ahead of the wagon trains which carry supplies to General Pershing's advancing columns. Even into the night, the long line finds its way through the inhospitable cactus—until both man and beast can go no further.

New York, N. Y.—Ernest Schiller (in center) who single handed captured the British steamer "Matoppo," and her crew of fifty-six men. In charge of detectives, he is taken to police headquarters.

St. Petersburg, Fla.—"Alexander the Great," the "Phillies'" premier pitcher, makes special aeroplane flight for the Selig-Tribune.

San Francisco, Cal.—Those who visited the exposition, will remember the artistic arrangement of these beautiful palms, which are now being removed and placed in the public parks of this city.

SELIG-TRIBUNE NO. 30 (April 13).—

Fort Scott, Cal.—Preparatory to service in Mexico, the U. S. troops here held daily drills with full service equipment.

Doiran, Greece.—Reinforcements are rushed to aid the English troops in this city, to meet the new offensive movement of the Germans.

Wilhelmshaven, Germany.—Here in action is one of the U-Boats. Their activities in torpedoing merchant vessels have caused the present strained relations between the U. S. and Germany.

New York, N. Y.—Two thousand babies participate in novel street parade here in celebration of the opening of Harlem Carnival Week.

Lake Merritt, Cal.—University of California oarsmen meet Mills College girls in gruelling race for the coast Championship.

College Park, Md.—Freshman in "fresh water," is the result of the annual "tug-of-war" here, between Freshmen and Sophomores of the State College of Agriculture.

Douglas, Ariz.—Battery A, of the 6th Field Artillery, gives a snappy exhibition for the Selig-Tribune cameraman.

San Jose, Mexico.—Carranza troops stationed here make preparations to evacuate the camp and proceed southward after Villa. Their wives and children accompany them.

Cananea, Mexico.—Four thousand children orphaned by Mexican revolutions, are taken in special train to Hermosillo, at the expense of General Calles, Military Governor of Sonora.

Chicago, Ill.—Senator Warren G. Harding, of Ohio, who has been chosen Temporary Chairman of the National Republican Convention, which meets in Chicago, June 7th, to nominate a Republican candidate for President.

THE MAN WITHIN (Three Parts—May 1).—The cast: Tom Melford (Tom Mix); Vi Gatlin (Victoria Forde); John Gatlin (Pat Chrisman); Gafney (Sid Jordan); Gunner (Joe Ryan). Written by E. Lynn Summers. Directed by Tom Mix.

Tom Melford, foreman of the Double O ranch, has one weakness—that of strong drink. John Gatlin and his daughter, Vi, arrive at the Redwood Hotel, where it is a case of love at first sight between Tom and Gatlin's daughter.

Gatlin purchases the Double O ranch, and Tom continues as his ranch foreman. He also discovers Tom's secret fondness for whiskey. Tom and Vi marry and announce the news to Vi's father, who, infuriated, denounces Tom as a drunkard and drives them both away from the ranch.

The home of Tom and Vi is blessed with a little daughter. Tom, one day, is summoned to Sonora to break wild horses, just as Loraine, the little one becomes ill. After his work, Tom is tempted to drink, visits the Golden Nugget saloon and indulges in a spree. Vi sends word to Tom that their little daughter is dying.

The baby dies and Vi leaves her home. She returns to her father, but again he refuses her a home. Vi, now homeless, accepts the position of cook at the Golden Nugget saloon. There, the photograph of her dead child is taken from her and made sport of by the habitues of the place.

Tom sobers up, returns home and finds a note from Vi telling him of the death of their child. He then and there vows never again to touch strong drink and goes forth in search of gold and becomes a better man.

A renegade discovers Tom's gold mine, ties Tom to a tree, and flees to the claim agent's office. Tom shoots the rope tying him to the tree into two parts, makes his escape, overtakes the renegade and after a sensational battle, overpowers the man and registers his claim.

In the meantime, Vi makes her escape from the place and is pursued by two ruffians. Tom sees the picture of his dead baby behind the bar, recovers it, mounts a horse and goes in search of his wife. He rescues her just in time.

AN ELEPHANT'S GRATITUDE (May 6).—The cast: John Blythe (Harry Lonsdale); Ellen Blythe (Edith Johnson); Huntley Jackson (Leo Pierson); Kasu (Dan Noonan). Written by Mrs. Carrie Hagerman. Produced by Thomas Santschi.

John Blythe, a planter, and his daughter Ellen, live near the edge of the jungle. Kasu is foreman of the native laborers on Blythe's plantation Kasu is caught abusing an elephant, which has become the particular pet of Ellen, and he is discharged. He vows to be revenged.

While Huntley Jackson the new foreman, and Blythe are inspecting the plantation, Ellen is enticed to a deserted hut, by a skillfully written note. There she is bound and gagged. The pet elephant misses Ellen, traces her to the hut, forces the door open and raises Ellen and carries her home. There the faithful elephant gives the girl into the keeping of her father.

SELIG-TRIBUNE NO. 31 (April 17).

Saloniki, Greece.—A regiment of Zouaves arrive here and are hurrieuly dispatched to the front to meet the new German offensive.

San Francisco, Cal.—The baseball season opens here with Mayor Rolph in the pitcher's box and Chief of Police White behind the bat.

San Francisco, Cal.—"Circus Day" at Golden Gate Park brings joy to the hearts of the "Kiddies."

St. Petersburg, Fla.—The always interesting ceremony of baptism, as observed by the African race, is filmed by a Selig-Tribune cameraman.

New York, N. Y.—David R. Francis, of Missouri, recently appointed U. S. Ambassador to Prussia, embarks on the Oscar II to take up his new duties at Petrograd.

Columbus, N. M.—Man hunting Apache Indians, chosen by the War Department to help trail Villa, hold a "War Hop" before leaving to join Pershing's flying columns.

El Paso, Texas.—Prominent men in business and professional circles enlist for service in a summer military camp, to be held under the supervision of U. S. Army officials.

Seattle, Wash.—University of Washington class defeats Stanford University boys in a hard fought contest.

New York, N. Y.—The latest innovation—young girls in uniforms are trained to act as "Cops."

Chicago, Ill.—By a score of 4 to 0, the Detroit "Tigers" defeat the Chicago "White Sox" before 31,000 baseball fans, the largest crowd that ever attended on opening day.

Chicago, Ill.—Evan Lane, thirty-three years old, who tipped the scales at 204½ pounds, reduces thirty-six pounds in weight with the aid of Antoinette Donnelly, beauty editor, Chicago Tribune.

Nogales, Ariz.—The Sixth Field Artillery—Battery D—holds daily drills preparatory to being ordered into Mexico.

SELIG-TRIBUNE NO. 32 (April 20).

New York, N. Y.—"Senators" defeat the "Yanks" in opening game of the season at Polo Grounds. "Home Run" Baker, whose coming back in the game for the "Yanks" has

boosted the fans' pennant hopes. Walter Johnson, the "Senator's" star hurler.

Berkeley, Cal.—The Partheneia this year is notable for the number and variety of original dances. The "Bubbles" and "The Autumn Leaves" are among the most beautiful movements offered by these pretty Collegiates at the Shrine of Terpsichore.

Ft. Bliss, Tex.—Not knowing how soon they will be ordered into Mexico, the Eighth U. S. Cavalry holds daily practice drills.

Ano Neuvo Island, Cal.—The unprecedented number of seals gathering here is attracting much attention in scientific circles.

Lake Doiran, Greece.—The Greek soldiers' pontoon bridge, just built, enables the Allies to get their aeroplanes and supplies direct to their main base.

San Francisco, Cal.—Society women hold brilliant market fete for the relief of the destitute people of Belgium.

Chicago, Ill.—Eva Lane, thirty-three, 5 feet 3, weighing 204¼ pounds, reduces thirty-six pounds in six weeks. Her exercises. Her menu.

Chicago, Ill.—Miss Gertrude Trauger introduces the new vehicle in her morning ride through Lincoln Park.

In———, Mexico.—With an armed escort, these wagon trains loaded with supplies follow the long dusty trail southward, stopping at night to make a lonely camp midst the cactus.

A STRANGER IN NEW YORK (Three Parts—May 8).—The cast: A. Stranger (Otis Harlan); I. Collier Downe (Robert Bolder); Wright Innitt (John Charles); Mrs. Wright Innitt (Emma Glenwood); Miss Weigh Innitt (Grace Darmond). Directed by T. N. Heffron. Scenario by Gilson Willets.

A. Stranger, who registers from any old place, calls on I. Collier Downe, a Chicago millionaire to sell the famous volume "Success Secrets." They reach an agreement by which A. Stranger, furnished with funds by Downe, goes to New York to clean up a million in seven days.

In New York, A. Stranger, posing as I. Collier Downe, meets Wright Innitt, a New York society leader, and his daughter Weigh Innitt. Posing as a hotel detective, he secures money from a guest, and speculates in Prune Juice stock, which is quoted at one cent a share. His spectacular adventures arouse the attention of the Metropolitan Press, and when it is discovered that the pseudo I. Collier Downe uses Prune Juice to bathe in, Prune Juice becomes the fashion in social circles. The former book agent capitalizes his notoriety, and Prune Juice stock rockets to $28.00 a share.

The real wife of the real I. Collier Downe lives in the New York Hotel, where the false I. Collier Downe holds forth. She believes her real husband is there. In the mean time, the real I. Collier Downe reads in the newspapers of his impersonator's success and newly-found fortune in Gotham. He hurries to New York to cash in and expose the faker, so-called. He is refused entrance to the hotel, and the former book agent is instrumental in having I. Collier Downe incarcerated in a lunatic asylum.

Then it is that the man who impersonates the real I. Collier Downe sells his stock for a million dollars and immediately thereafter there is a crash in Prune Juice stock, which breaks to a jitney per share. The real I. Collier Downe makes his escape from the asylum and rushes into the hotel, confronting A. Stranger and his friends. I. Collier Downe's wife spies her husband and there is a reconciliation. "We promised to split fifty fifty on the money I made in New York, and here is half of the check," says A. Stranger, and I. Collier Downe and his impersonator divide the proceeds.

THE SHERIFF'S DUTY (May 13).—The cast: Sheriff Gibbons (Joe Ryan); Dan Nelson (Pat Christmas); Betty Nelson (Betty Keller); Ed. Jones (Sid Jordan). Written and produced by Tom Mix.

Sheriff Gibbons is in love with Betty Nelson, daughter of Dan Nelson, an old miner. Ed. Jones, infuriated because he has lost in the game of love, threatens Nelson, and is reprimanded by the sheriff.

Ed. Jones discovers that Betty's father has found pay dirt. He overpowers Nelson in his home and escapes with the gold. The sheriff and Betty, returning from a ride, find the old man in a weakened condition. Sheriff Gibbons and a posse go in pursuit of Jones, locate him, and by strategy the sheriff captures the cowpuncher without a shot. The sheriff returns with the stolen gold to Dan Nelson. The boys take Jones to the lock-up, but the sheriff remains behind and takes Betty into his arms.

EDISON.

CELESTE OF THE AMBULANCE CORPS (Three Parts—May 9).—The cast: Celeste (Leonie Flugrath); William Howard (Charles Sutton); Captain Haywood (Pat O'Malley); Paul Hewitt (Paul Bliss); two war veterans (Harry Linson and Julian Reed). Director Burton George.

Celeste is the granddaughter of William Howard, a Civil War veteran. She leads a life of ease and luxury. Her only care lies in keeping her appointments for the theater and the dance. War is declared, but her grandfather's perturbance means nothing to her.

That evening grandfather's cronies meet with him to discuss the coming war. One, sightless, the other with but one arm, they recant the horfors of the old days. As they tell their tales, one describing the loss of his sight, the other, the loss of his arm, Celeste sits by horrified. For the first time she realizes that life is not one great round of pleasure. They picture in detail the sufferings and agonies of battle—the dead, the dying, the wounded, the shrieks of the shell and the screams of its victims. The one bright spot, and they bow their heads in reverence as they speak of it, the comforting presence of the Red Cross nurse. To the women of old, they lift their glasses. Celeste feels her insignificance, and, with a strong resolve, she determines to prove the womanhood of the women of today. She will enlist in the war as a Red Cross nurse.

In the crucible of war, the butterfly is born again. Celeste, once a little child of never-a-care, picks her way around the battlefield, nursing, ministering, and saying words of cheer to the wounded. The hellish tests of war have shown her a real man. She now knows a strong and earnest love, and when a piercing shell lays Captain Haywood low, she grasps his sword and faces the enemy, only to suffer his fate, and to fall dead across his body. But their spirits pass into eternity to enjoy the love that knows no end.

A MIX-UP IN BLACK (May 10).—The cast: Bob Banderbilt (Raymond McKee); Anita Gould (Sally Crute); Dorothy Morgan, her chum (Gladys Gane); Anita's mother (Mabel Dwight); Jim Whitney (Guido Colucci). Directed by Will Louis.

Bob is late for the office. "Let her out," he yells to his chauffeur. Anita is going over to help Dorothy get out the invitations for her dinner party. Anita's car has a blow-out and just then Bob's machine passes. He stops to help her. Bob hurts his finger and Anita ties it up for him. They look into each other's eyes—they smile———they love; and each forgets to ask the other's name.

Bob's club is rehearsing its minstrel show. Only five minutes to catch the last train. Bob rushes off without a chance to remove his make-up. He enters the train and there—there is the one girl of his dreams. She knows him not, and Bob, in his grotesque make-up, dares not reveal himself.

Anita is bound for Dorothy's dinner party The train stops. Anita leaves the train. She also leaves her purse—and Bob sees it. Off he rushes after her car. He reaches Dorothy's house just a few minutes after Anita arrives, and finds both girls very much upset. The butler in Dorothy's home is intoxicated and so, unable to serve the dinner party that night. As Bob returns Anita's purse to her, Dorothy offers to employ him in the butler's stead. Bob, who, of course, has been mistaken for a real negro, accepts. Butling, of course, has never been Bob's strong point, and such small accidents as tipping the soup plates or dividing the gravy impartially among all the ladies' gowns, must be expected. But Bob is compelled to disclose his real identity. The police enter the house in search of the negro thief, and Bob has to take off the make-up to save himself. When Anita sees him, she recognizes her knight errant and then—oh, well, that's altogether different.

Universal Film Mfg. Co.

IMP.

WHEN A WIFE WORRIES (May 9).—The cast: Prof. Cecil Cimp (Victor Potel); Sallie Sloppus (Jane Bernoudy); Mrs. Cecil Cimp (Doris Fellows); Willie Wise (Eddie Boland); Harry Pepper (Harry Mann). Written and produced by Hal Clotworthy.

Prof. Cecil Cimp, a beauty doctor, is the father of an infant son, who is heir to all the Cimp wealth in cosmetics, face powders and hot towels. Sallie Sloppus, who is the maid-of-all-work in the Cimp household, discovers that Cimp, Jr., has cut a tooth. Prof. Cimp is notified of the epochal event and, ignoring the advice of wife, maid and mother-in-law, goes forth to find the proper article on which his son and heir should cut his teeth.

Meeting Willie Wise and Harry Pepper, he is convinced by them that the only safe thing for a baby to cut his teeth on is the wishbone of a cuckoo. Convoyed by Willie Wise and Harry Pepper, Prof. Cimp starts forth to find a cuckoo's wishbone. He meets with many wild adventures, and when he returns home early the following morning and meets the wife, who has waited his arrival throughout the night, he experiences even more exciting ones.

THE GO-BETWEEN (May 10).—The cast: Bill Harding (William Garwood); Rosemary Brandon (Violet Mersereau); May Wilson (Gene Dumar); William Harding, Sr. (Bert Busby). Written by Samuel Greiner. Produced by William Garwood.

Bill Harding, a young bacteriologist, is in love with May Wilson and confides this to Rosemary Brandon; not suspecting that Rosemary cherishes any other sentiment than friendship for him. Rosemary is naturally disappointed when he makes this confession, but promies, nevertheless, to do what she can to induce May to look favorably upon his suit.

On his arrival home his father hands him a letter announcing his appointment to a position in the bacteriological division of the Smithsonian Institute, with a request that he take up his duties at Washington as soon as possible. Accordingly he proposes to May, but is rejected.

Two months later we see Bill at the Smithsonian Institute engaged in a bacteriological experiment. The postman hands him a letter from May in which she tells him that Rosemary has prevailed on her to become his wife. Transported with delight over this welcome news, he allows the liquid contents of a tube to drop on his hand unnoticed. After a while he notices the dripping, and rushes over to the hydrant to bathe his hand in cold water.

Bill returns to his home town by the next train. After greeting his father, he confides to him that May is to become his wife. The old man congratulates him in a half-hearted way, and says: "I wish it had been Rosemary." On leaving his house shortly afterwards, Bill reels and nearly falls on the steps. He is helped back into the house, and is put to bed.

After a physician has diagnosed his case, Bill's father rings up Rosemary, who is helping May to prepare her trousseau. Rosemary is horrified at the message and at once informs May that Bill is down with typhus fever. Rosemary and May hasten to Bill's house, but are stopped at the entrance by the attending physician, who warns them that their lives are in danger if they go near the patient. May is undecided as to what she had better do, but Rosemary enters the house without a moment's hesitation.

Two days later May is still undecided. Meanwhile, Rosemary has been nursing Bill through his serious illness, imperiling her own life. In his delirium Bill thinks Rosemary is May. He draws her to him, and kisses her. After the crisis his illness takes a favorable turn, and Rosemary withdraws before he knows who has been his nurse. The danger over, May enters the sick room, and is overwhelmed with shame as Bill expresses his gratitude for her unselfish devotion. She calls on Rosemary and says to her: "I know your secret; you love him."

Later, when Bill calls on May after his recovery she draws back as he tries to embrace her, and, confessing that it was Rosemary instead of herself who nursed him back to health, she covers her face with her hands as she rushes out of the room. In the final scene Rosemary is trying on the bridal veil intended for May just as Bill enters, and endeavors to pull it off in great confusion. Bill, however, prevents her from doing this, as he looks tenderly into her eyes and enfolds her in his arms.

THE CAPITAL PRIZE (Two parts—May 12).—The cast: George Dumont (Harry Benham); Mrs. Dumont (Mrs. J. H. Brindage); Muriel Trent (Miss McGrae); Mary Lane (Tina Marshall); Baron Reze (Joseph Granby). Written by Edwin Stevens and Norbet Lusk. Produced by Edwin Stevens.

George Dumont is warned by the secret service bureau that he is in grave danger of losing the formula of an explosive he has invented. It is known to be coveted by foreign powers. To be sure the formula is safe, George opens his vibro-tone vault. This is done by striking certain notes on the piano, which causes the door to swing open. The formula is undisturbed.

George's mother and a number of society women are planning a war sufferers' bazaar. Muriel Trent, one of the girls, suggests they have a lottery, and for the capital prize daringly bits upon—George Dumont; that is, he will be the lucky girl's beau for a whole week. George consents.

The town boasts a fine laundress—Mary Lane. She is shy, dresses plainly and is hardly noticed. She makes an apparent mistake when she steps into the Dumont library carrying her basket of laundry—just in time to prevent the murder of George by the Baron—who has received instructions from his government to stop at nothing to obtain immediate possession of the formula. George, unaware of the Baron's attempt on his life, courteously ushers Mary out through the hall.

Muriel Trent schemes to win the lottery. George is on exhibition in the lottery booth. Every woman has a ticket, including Mary

Lane. Mistakes will happen, however, and the winner of "the perfect beau" is none other than Mary Lane. A sensation follows, increased when George's mother befriends the bashful girl, and invites her to put herself in Mrs. Dumont's hands. Mary goes home with George and his mother.

Baron Rezek, listening outside the library door when Gorge places his mother's jewels in the vault, hears the combination of notes which opens it. Late that night Mary, in her room upstairs, remembers the lottery ticket she has misplaced, and creeps down to the library for it. Finding the ticket, she curls up in the big chair before the glowing fire.

Baron Rezek comes downstairs, intent upon opening the vault. His fingers fairly ache to try the combination on the piano. But he sees Mary apparently asleep, and reluctantly goes out. Mary has seen it all. At the end of the week George's mother gives Mary her last party. While the drawing room is crowded Baron Rezek determines to open the vault.

The music and conversation will enable him to work undisturbed. But Mary, hearing him strike the combination, quietly steals out and while the Baron is inside the vault she closes the door. Then, summoning George and the excited guests, she cries, "Open the vault."

George strikes the combination, the door swings open and Baron Rezek totters out and falls. Mary snatches from his inside pocket the precious formula and then snaps handcuffs on his wrists. Amazed, George asks who she is. "I'm Mary Lane, of the Secret Service," she answers. Her mission completed, Mary is leaving for good when George intercepts her. He induces Mary to change her mind and become his capital prize—for life.

LAEMMLE.

HER HUSBAND'S HONOR (Two parts—May 11).—The cast: Richard Otto (Emory Johnson); Mabel, his wife (Dorothy Davenport); Tom Willis (T. D. Crittenden); Baby Otto (Frankie Lee). Scenario by Eugene De Rue. Produced by Lloyd Carleton.

Richard Otto and his wife, Mabel, have a little child of three. The Ottos are giving a reception and the child is made much of by the guests. Tom Willis, a drifter, reads of the announcement of the reception given by the Ottos. He recognizes Mrs. Otto as a woman he had picked up in the underworld and made his companion, and who later left him. He determines to seek out the woman and win her back.

The child, who has been put to bed, has been unable to sleep and rings the bell for his mother. She leaves her guests and coming to the room starts to put the little one to sleep. Otto is informed that a visitor is waiting to see him and leaves the guests. He meets Willis and recognizes in him a man who once had done him a favor. Otto questions him and the outcast tells him that he has been hiding in the underworld where he had found a mate, only to lose her. He tells Otto of their improper relations and of his willingness to go through fire and water to win her back again. Otto sympathizes with him and in turn tells him of his happy home life with his wife and child. He tells Willis that because of his underworld associates he thinks it best that he should never meet his wife.

Willis tells him that he is up against it for money and relying on the favor he had once done Otto, he begs for a loan. As a gift to his wife Otto had purchased an expensive lavalliere which lies on a table nearby. Willies notes this and covets the trinket for the money it would bring him. Otto advances Willis a sum of money and the latter leaves the house. He is determined to return later and secure the jewels. Willis awaits the opportunity and when the room is deserted slips back to steal them.

Otto has returned to the guests. Mabel, having put the child to sleep, remembers leaving the lavalliere in the living room and goes inside to get it. Willis has sneaked through the window and is on the point of taking the piece of jewelry when confronted by Mabel. The two recognize each other and have a dramatic scene in which their former relations are revealed. Otto wonders at his wife's absence and, hearing voices in the living room, steps in in time to hear his wife's confession of her former life. He determines to turn his wife out.

Willis becomes desirous of possessing the woman again and tries to embrace her. She struggles with him and calls for help. The husband interferes and starts denouncing her. She pleads for his forgiveness and tells him that while her early life had been bad she has been true to him since their marriage and begs him for the sake of their child to take her back. Willis sneaks out and escapes. Mrs. Otto assures her husband that Willis has never entered into her life since the two parted. The little child has awakened and comes downstairs. He pleads with his mother to sing him to sleep. The husband recognizes the tie between them and forgives his wife for the sake of the child.

HER GREAT PART (May 14).—The cast: Marguerite Clemens (Myrtle Gonzales); John, her husband (Fred Church); Rupert St. John (Jack Curtis). Written by Lynn Reynolds. Produced by Lynn Reynolds and Val Paul.

Marguerite Clemens, while happily married, is interested in acting. Her husband, who once was a well-known actor, does his best to discourage her. Marguerite's friends, however, compliment her acting; and she thinks that John is merely making fun of her. She has many hard experiences in getting started, but finally secures booking with an actor who desires a partner. The next day Marguerite goes to the booking agency and meets her partner, and is given a costume to try on. When Marguerite sees the scantiness of the attire she is expected to wear, she almost rebels; but decides to go on with the try-out. Marguerite and her partner set out for the town of Bloomingdale, and she is surprised that they do not rehearse the act. St. John tells her that everything has been arranged and that no rehearsal is necessary.

The night of the performance arrives. Marguerite is told to hurry and get into her costume. Her partner, who has a sleight-of-hand act, is arranging his apparatus for the stage. Marguerite is about to back out of appearing before the public in her costume, when the call boy hurriedly tells her they are holding the curtain and the act must go on. She finally comes out, and her partner tells her that she is expected to assist him in his act. She refuses to go on; and St. John is forced to go ahead with his act, assisted by one of the call boys.

John, meanwhile, has disguised himself and caught a train for Bloomingdale. He succeeds in getting by the door man and makes himself known to the management. The latter had heard of John, and he is invited to make himself at home behind the scenes. St. John, in a rage because Marguerite has fallen down on the act, follows her to her dressing room and tries to get in. Marguerite has changed to her street costume, and finally admits St. John to her room.

Frightened at his appearance, she shrinks against the wall, and he begins to fiercely berate her. She breaks into tears; and putting his arms about her, he attempts to comfort her. John has wandered close to the door. At the touch of St. John's arms about her, Marguerite screams with fright, but he continues to hold her in his arms. John opens the door, jerks St. John aside and the two fight furiously. St. John is bested, and leaves. John then takes Marguerite in charge and escorts her to her hotel. She does not recognize him in his disguise, and is very grateful for his assistance. John hurries home that night; and upon his arrival is greeted with a telegram from his wife, stating that the part is too strong for her and that she is returning home.

NESTOR.

POTTS BUNGLES AGAIN (May 8).—The cast: Betty (Betty Compson); Potts (Lee Moran); Eddy (Eddie Lyons); the Constable (Ed. Burns). Written and produced by Al E. Christie.

At an election of the Police Commissioners in Rockton, Betty is made the first policewoman in the history of the city. Potts, the great detective of the town, resents having a woman on the force.

Eddie is a reporter on the local newspaper. His managing editor, learning that a police woman has been appointed on the force, tells him to write a story. Eddie has been going with Betty for some time and is not aware that she is connected with the police department. Without getting any details, he accordingly writes a stiff article holding up the new policewoman to the ridicule of the public, and also roasting the police force.

Eddie meets Betty on the street that evening and tells her of his great writeup about the new policewoman, and tells her that when she reads it there will be quite a surprise. His prediction is fulfilled when Betty reads the newspaper and sees the roasting she has received from the hands of Eddie. She decides that Eddie will be given a much-needed lesson.

News comes that a famous criminal has held up a train in a nearby town, and the constable asks for assistance from the police department. Eddie's paper sends him to cover this story, and the great Detective Potts is given charge of the case. Betty is assigned to some other work, but decides to be on the lookout for the highwayman on the quiet. The constable tells Potts that the bandit has one hand bandaged, and also gives a description of him.

In getting over a fence, Eddie scratches his hand and bandages it with his handkerchief. He is seen by the detective Potts, who takes him in on suspicion. Eddie has lost his identification cards, with his pocketbook, and the policeman will not believe that he is a reporter.

Meanwhile Betty scouting about the railroad, finds a suspicious character and takes him in. She recognizes him as a notorious crook. At the police station Betty and her prisoner meet the constable, Detective Potts and poor Eddie. The constable identifies Betty's prisoner as the right man; but it is decided to hold Eddie on suspicion. He pleads with Betty to help him out of his scrape, but she tells him that until he apologizes for his article in the paper she will not help him.

Eddie agrees that he was in the wrong; and the next day there comes out a wonderful story of the bravery of the new policewoman capturing single-handed the notorious bandit. Eddie is forgiven and he and Betty find many opportunities to work together, much to the disgust of Detective Potts.

NEVER LIE TO YOUR WIFE (May 12).—The cast: Mr. Grey (Harry Rattenbery); Jimmie (Ray Gallagher); Mrs. Grey (Stella Adams); Her Daughter (Billie Rhodes); Detective Snitch (Neal Burns). Written by Al. E. Christie. Produced by Horace Davey.

Grey and his son-in-law, Jimmie, are quite sociable. Nearly every night they have an engagement for business, and their wives are frequently left at home. Mrs. Grey and her daughter become tired of being left alone so much, and remonstrate with their husbands. While the heads of the families are indulging in a poker game, their wives pass the evening the best they can in reading and wondering where their husbands are.

Mrs. Grey delivers an ultimatum to her husband and tells him that there will be no more going out at night unless the two women accompany them. The next morning the wives insist that four seats for the opera be secured that night.

Unfortunately, Grey and Jimmie have made an engagement to take a hand in a poker game that night, and the theater arrangement does not fit into their plans at all. During the day the two devise an excuse for staying at home. Grey has his foot bandaged, while Jimmie has his head done up in tape. Both claim they have been in a serious accident. The wives are given the theater tickets and told to go ahead and enjoy the show. The two husbands are left at home to look after each other.

Mrs. Grey is suspicious of her husband, having been fooled before, and has a detective watch the men. Grey and Jimmie, left alone, hastily remove their bandages and sneak over to the room where the poker game is in progress and take a hand. Detective Snitch arrives at the house and begins his investigations. He traces the two men to the gambling house.

A raid has been planned on the gamblers, and Grey and Jimmie are caught by the police. Jimmie knocks over their guardian, however, and the two escape and reach home safely. But Grey drops a card in the shuffle and this is picked up by the police. The wives arrive home, expecting to find their husbands out, and are very much surprised to find the two bandaged and groaning over their supposed injuries. Mrs. Grey declares that never again will they doubt their husbands' word.

While the two couples are making up they are interrupted by the entrance of the policeman. He presents the card, and announces that he wants the two for gambling. In spite of the wives' protests, the two men are taken to jail. The judge gives them thirty days; and when the two are released they declare that never again will they leave their wives to indulge in gambling. The two couples make up and vow that where one goes the other will always be taken.

POWERS.

STARS AND STRIPES IN MEXICO (Special—April 27).—The scenes in this release show, first of all, the American army making ready to go after the notorious bandit, Villa, following his raid on Columbus, N. Mex., in which many American civilians and soldiers lost their lives. Views of Columbus taken on the morning after the raid show the houses where Villa slaughtered sleeping Americans and where Uncle Sam's troops made their stand against Villa's banuits.

Then follow views of the ignorant young half-breeds, treacherous and vicious, who supported Villa in his murderous campaign and who were captured by the American troops on the night of the Columbs raid. These young bandits will be tried before Judge Rodgers of New Mexico, a close-up view of whom is shown.

Next are seen W. C. Miller, a veteran Texas "ranger," and Dorothy Shirley, a girl "ranger," who proved to be as good a soldier as any of Uncle Sam's men in the attack on Columbus. Troop trains carrying the soldiers to the border roll into the picture, column after column of cavalry is seen detraining at the border, water wagons for use on the Mexican desert pass by, automobile truck hospital corps, food and supply and amunition trains miles long plough through the desert sand while

American aeroplanes spy out the country and drop bombs on the fleeing Villistas beneath.

The work of the wireless corps is depicted; then follow scenes showing the famous Tenth negro cavalry on the trail, just spoiling for a fight, and the American supply base at El Paso, where thousands of tons of supplies and munitions for the expeditionary force are stored.

JOKER.

A WIFE FOR A RANSOM (May 13).—The cast: Zeke (William Franey); Lil (Lillian Peacock); the Squire (Milburn Moranti); his wife (Gale Henry); Chief of Police (Charles Conklin). Written and produced by Allen Curtis.

Zeke, while only a farmer, has aspirations, and has been courting the Squire's daughter for some time. She reciprocates his affections. The Squire has better arrangements planned for his daughter, and orders Zeke to stay away from the girl. In spite of parental objections, Zeke and the girl are together often. One day while they are out driving the Squire overtakes them. He jerks Lil from the buggy and takes her home, and threatens to fill Zeke full of holes if he should show up on the place.

Lil is taken home and placed in a locked room. The Squire's wife tells her that she must stay in the room until she forgets Zeke. The Squire and his wife, thinking that they have safely disposed of their daughter for the time being, take a joy ride in their automobile.

Zeke tells his troubles to a minister and he agrees to perform the ceremony. Zeke and the minister set out for the house and arrive during the absence of the Squire and his wife. By utilizing the minister as a step ladder Zeke rescues his lady love, and the preacher makes them man and wife. Hardly has he finished when the Squire and his wife return and the Squire determines that wife or no wife, Lil shall not join Zeke. In spite of protests, Lil is dragged off and again placed in a barred and locked room. Zeke is kicked off the place.

He calls at the police station and tells his troubles to the sympathetic sergeant and two detectives. They promise to assist him in recovering his legal wife. In order to prevent Zeke from hanging around the Squire patrols his grounds with a loaded shotgun, but he allows his wife to wander about the grounds at will. Zeke and two detectives slip up near the grounds and when the wife gets out of the Squire's sight they kidnap her and take her to an abandoned hut. They leave a note for the Squire telling him that when he releases Zeke's wife his own wife will be returned to him. The Squire swears that he will not give in, and his wife is imprisoned in the deserted old hut.

The strain proves very hard on the Squire and at the end of a week he comes to terms. He calls the police station and tries to get legal assistance but the sergeant tells him that he himself is liable to arrest for forcibly detaining Zeke's wife. This caps the climax and the Squire notifies Zeke that he is ready to give in. Zeke and his confederates leave a note telling the Squire where to find his wife.

Poor Mrs. Squire has had an awful time. The short rations and mental worry have caused her to become as thin as a rail, and she welcomes her husband with open arms. Zeke and his wife are happily united and leave for Zeke's home, where they are sure that the Squire will not bother them.

UNIVERSAL.

ANIMATED WEEKLY NO. 18 (May 3).

Reopen Panama Canal.—Sending vessels from ocean to ocean after earth slides are dredged away—Isthmus of Panama.

Pennsylvania Beats Yale.—Eli's eight defeated by narrow margin—Philadelphia, Pa.

Spring "House Cleaning."—What water, work and paint did in "Clean-Up Week"—Pittsburgh, Pa. Subtitle: The same place—after.

England's Fighters.—New Zealand Expeditionary Force, which captured "Samoa" for Great Britain, leaving for Wellington—Auckland, New Zealand.

Farewell Church Parade.—163d French Canadian battalion attend religious service on eve of starting for front Montreal, Canada.

In Villa's Home City.—Movie men dare Mexican mobs to get up-to-date- news—Chihuahua, Mexico. Subtitles: Engine break-down halts correspondents. Panorama of Chihuahua. Women wash tho' men war. Army wireless on towers of Chihuahua Cathedral. U. S. Consul Letcher at Consulate. General Luis Gutierrez, Military Governor of Chihuahua. American newspapermen interview Gutierrez. Villa's mansion, burned as he fled. Villa's tomb—will he occupy it?

The Most Vital Subject of the Day, Preparedness.—Women Prepare—Setting-up exercises in First Military Training School for Girls—Cleveland, Ohio. Subtitle: Col. Zimmerman presents proficiency medals.

Latest Type Airship.—One of the largest hydroplanes in naval service launched at Norfolk, Va.

Girl Flies for Preparedness.—Ruth Law shows ability to repel aerial attack—Chicago, Ill. Subtitles: Looping the loop 4,000 feet aloft. Volplaning a mile.

What You Should Know.—U. S. Navy Publicity Bureau's Exhibit of devices used in the Navy. Subtitles: Training sailors to load and fire guns quickly. Averages 12 to 15 shots per minute. Twelve-inch armor piercing shell. Travels 2,750 feet per second. Revolving cannon used by landing forces. Automatic machine gun fires 450 shots per minute. Naval defense mine, exploded by contact. The torpedo—most feared weapon in use—Weighs 2,600 pounds—Travels 45 miles per hour. Mechanism which controls speed and course—Propellers and rudder. Powder exhibit. Five-inch shrapnel shell. Six-inch all-steel shell.

Cartoons by Hy. Mayer.

L-KO.

THE GREAT SMASH (Three parts—May 10).—The cast: John D. Rock, Sr. (Dick Smith); John D. Rock, Jr. (Ray Griffith); Little Nell (Alice Howell); Oscar, the Power House Tender (Bill Bevin).

John D. Rock, Jr., was having a very easy time of it. He led a worthless life, but father got wise to some of his pranks and decided that he would have to take matters in his own hands for the sake of the family. He sends young Johnnie out on the road to work in the section gang. Father was wise enough to select John Blake as a disciplinarian for his unruly son.

It was a sad day for Johnnie when he landed in the railroad camp, for he immediately began to trespass. There lived in the camp one little Nell, the pride of the camp, and the sweetheart of John Blake, the terrible foreman. Johnnie began to make advances to little Nell, who to all appearances, reciprocated his regard. Right there John Blake stepped in and after a few harsh remarks and a little rough treatment he thought the matter was settled, but Johnnie was one of the kind who believe in perseverance, and he kept right on, regardless of the threats of John Blake. This was not only bad for himself, but for little Nell as well.

John Blake, in his desperation, after being turned down cold, decided to murder the little girl. With the aid of his assistants he kidnapped her after dark and tied her to the railroad track and got into an engine determined to end it all. The millionaire's son was apprised of the fact and secured a racing car. There followed a race between the engine and the racer to see which would reach her first. Blake had to cross a drawbridge, which was the vantage point, and Johnnie got there first. When Blake arrived the bridge was up, but Blake did not heed it in his mad dash and up and over he went, and down to his destruction.

BISON.

A FIGHT FOR LOVE (Two parts—May 13).—The cast: Marisico Napoli (G. Raymond Nye); Gracia (Roberta Wilson); Chief Basista (L. De Rosa); Pola (Hector V. Sarno). Scenario and production of J. Jaccard.

Two more Camorra outrages take place and the lieutenant of the Italian squad is notified to act at once, or his station will be the target of the newspapers. He gets two detectives and together they fix a frame-up on Marisco Napoli, a right-hand man of the Camorra Chief, Basista, who, being a shrewd man, has so far been able to elude the police. They "plant" him by slipping a gun in his pocket, which offense carries a five-year term in New York City. He resists; they beat him up, take him to the station and put him through an eighteen-hour third degree to try and make him "squeal" on the rest. He stands firm, and is helped to do so by the appearance of Gracia, the Lieutenant's daughter.

The Camorra hold a meeting and plan the best how to get Marisco free. They decide to grab Gracia, which they proceed to do, and send the Lieutenant a note reading: "We got the girl. If Marisco don't go free she will suffer the consequences." Therefore the father's hands are tied in fear that the Camorra will fulfill their threat. Marisco is in the hospital (from the beating he has received) and reads of Gracia being missing. As she came to his aid in the third degree and brought him flowers in the hospital, Marisco decides to rescue her. He plans carefully and makes his escape.

Marisco goes to the Camorra Lodge, presents himself and demands the release of Gracia, but in the meantime the Chief, Basista, has fallen in love with Gracia and refuses to turn her loose. The two fight with stilettos, in accordance with the lodge rules. Marisco wins, goes after Gracia, and as he brings her out, the meeting has divided and a battle royal is fought. Gracia and Marisco get into the upper hall, and the fight swings with them onto a two-story building. A very thrilling fight takes place, the Marisco faction winning. Marisco returns Gracia to the Lieutenant, and of course is placed under arrest, the Lieutenant telling him that he will do everything in his power to get a pardon for him. Marisco curses him and his pardon, and says he will settle with him when he gets out, if the Camorra spares his life.

GOLD SEAL.

THE MARK OF A GENTLEMAN—(Two parts—May 9).—The cast: Jack Grandin (Herbert Rawlinson); Sylvia Bryant ("Brownie" Vernon); Jack's Mother (Helen Wright); Her daughter, Lady Besford (Ruby Cox); Lord Besford (T. D. Crittenden); Seward, Jack's friend (Jack Conolly); Sylvia's father (William Canfield). Written by F. McGrew Willis. Produced by William Worthington.

Jack Grandin, son of a wealthy widow, is fond of manly sports. With his friend, Seward, he boxes and wrestles. His sister has just married an English Lord, and she and her husband are living in the house before starting for Europe. Jack's mother attempts to get her son to imitate Lord Besford in his dress, but Jack thinks differently, and the Englishman is rather astonished.

Jack tells his mother that he is going out to make his own way. She tries to persuade him not to, but is unsuccessful. He finally obtains a position as athletic instructor at a summer resort. He calls upon the manager and tells him that his name is Jimmy Snare, a former prize fighter. He is hired and begins duties at the resort. One of the guests comes to Jack and wants to enroll in his class. Jack begins with a cross-country run, and while resting they indulge in a boxing bout. A young lady passing in an auto hurries to them, believing they are fighting, and attempts to separate them. She learns her mistake and hurriedly withdraws. Jack returns to the hotel and is introduced to Henry Bryant, one of the guests. A moment later the girl of the road comes up and Jack learns she is Bryant's daughter, Sylvia. He receives a formal introduction to her and later they become friendly.

One day Sylvia invites Jack to a party to be given at the hotel. Fearing he will meet some of his acquaintances he tells her he knows nothing of society ways. The season closes and Jack is discharged. Bryant, having taken a liking to Jack, tells him he will give him the position of overseer on his estate. Jack accepts.

Some time passes. Jack's mother is greatly worried over him. Jack and Sylvia are in love. Jack proposes. She accepts and her father consents. A party is arranged at which the engagement will be announced. Jack tries to conceal the fact that he is familiar with ballroom etiquette. The ball passes off in a blaze of gaiety, but with Jack exhausted from his assumed manners.

The day of the wedding arrives. As a surprise Jack has planned to return home, secure his belongings and money enough for the wedding trip, and then break the news of his identity to Sylvia and her father. This is the day that his mother, not yet having heard from him, starts to New York to take the boat with her daughter and her husband for Europe. The servants are dismissed and a caretaker is hired.

Jack starts in an auto to the house, but a train crashes into the auto and it is wrecked. Jack is not seriously injured, however, but his clothes are torn, and what little money he has is lost. It is nearing time for the wedding, and he hurries on home. When he tries to enter the house he is warned away. He pleads that he is the son, but to no avail. He tries to force his way in. The caretaker calls a policeman and the latter orders him off the place.

Sylvia is now dressed for the wedding, but they are unable to locate Jack. Jack has gone to Seward's house, but the latter is out of town. It is now past time for the wedding, and Jack hurries back to the Bryant home. He tells them that he has been in a train wreck; and Bryant, the father, helps him to attire. The wedding takes place; and after the ceremony Bryant calls Jack to one side and asks him how he is fixed financially. Jack shows his embarrassment and Bryant supplies him with money and tells him not to worry.

He and Sylvia take the train. At the hotel in New York as they enter the lobby, Jack sees Lord Besford. Never has the Englishman looked so good to him. He introduces him to Sylvia as his brother-in-law, taking quite a lot of pride in the fact that there is nobility in the family. Then the sister and Jack's mother come on, and Sylvia finds to her astonishment that instead of marrying beneath her position in life she has won a husband from her own set.

UNIVERSAL SPECIAL FEATURE.

GRAFT (Episode No. 20, "The Final Conquest"—Two parts—April 24).—The cast: Robert Harding (Richard Stanton); Stanford Stone (Glen White); Dorothy Maxwell (Jane Novak); Henry Pitner (Hayward Mack); Captain Hicks (Mr. McDaniels).

Mayor Harding has set in motion the ma-

chinery of the Police Department to capture Stone and break up the criminal gangs with which the latter has surrounded himself. Stone has found a haven with the Gas House Gang and succeeds in eluding and defying the police, partly because Captain Hicks of the plainclothes department of police is in league with the crooks of the underworld.

Stone is rapidly nearing a breakdown. His fury at his inability to "get" Harding amounts almost to insanity. Drink exaggerates his mental condition, until he is in a frame of mind to take any chance if it will lead to a final accounting with the man he hates. Harding sends for the head of the Gas Trust, determined to correct the evils of this monopoly. When Bitner is before him he points out that the practice of pumping air into the pipes, the use of irregular meters and the use of mixed gas at high rates must cease.

Bitner tells Harding he has been misinformed regarding these things and invites him to come to the works that night and personally investigate. Harding agrees to do so. Hicks, the plainclothes man, is present and reports the fact of Harding's expected visit to the gas works to Stone and the "gang." Stone, in his drunken joy, shouts to the gang: "I've offered $10,000 to anyone who would 'get' this man, but I'm going to do the job myself." He leaves for the gas works.

The gang, however, have no intention of letting the chance of bagging that much money slip. They learn of Harding's visit from Hicks, after agreeing to give him a third of the reward. Stone, in a mad moment, has sent a note to Dorothy Maxwell stating that Harding was due to "pass on" that night.

Dorothy follows the man who delivers it and sees him enter the headquarters of the Gas House Gang. Thinking Harding is concealed there she informs the police and the place is raided. The gang have left, however, and nothing is found but Hicks and the old care taker. The latter tells the police that the gang have gone to the gas house. Dorothy sets out for the plant followed by the police.

In the meantime Stone has called on Bitner and convinced him that Harding is a menace to his business. He makes him agree to call his firemen from the boiler room and send Harding alone to inspect the place. Stone promises him that no trace of the body will ever be found. Harding arrives earlier than he expected and so just avoids the gang, who arrive a few minutes later. Harding is shown over the plant and finally descends into the boiler room, where Stone is waiting in concealment for him. As he reaches the bottom step Stone strikes him from behind, rendering him unconscious, then springs to the firebox, throwing open the huge door and exposing Harding to the terrific heat and glare of the furnace.

At the same time a number of things happen. Dorothy has seen Harding go down the stairs to the boiler room and rushes past the astonished Bitner and follows him. The policemen following catch sight of the gang who have rounded a corner on the hunt for Harding. Both contending factions thereupon open fire without a moment's delay. Bitner, between them, is pierced by a bullet and rolls down the stairs. Dorothy has dragged Harding a few feet from the stairs as Stone, blinded by the glare of the furnace, backs to the body of Bitner, picks it up and throws it into the fiery inferno, closing the door and laughing with insane glee at the thought that at last he is rid of Harding. As he turns he faces Harding, who has recovered. In his present mental state Stone fancies he is facing an accusing spirit from the other world and with a cry of horror he rushes up the stairs and falls a victim of the battle being waged between the police and the gang.

After much hard and persistent work the police are successful in running down the remaining members of the nefarious gang of hoodlums and all are rounded up and arrested. Hicks is given a long term in the state penitentiary for his treacherous connection with the gang of crooks. Dorothy, who has ably helped Harding through his struggle with the grafters, has grown very dear to him, and it is fair to suppose that she will be his "final conquest."

PEG O' THE RING (Episode 1—"The Leopard's Mark"—Two Parts—May 1).—The cast: Peg o' the Ring (Ruth Stonehouse); Flip (Peter Gerald); Pierre Durand (Chas. Munn); Big Bill Barnen (G. Raymond Nye); Polo (Eddie Polo); La Belle (Grace Cunard); Dr. Lund (Marc Fenton); Mrs. Dr. Lund (Jean Hathaway).

"Peg o' the Ring" opens with a prologue depicting the arrival of a circus in a small town, the detraining, selection of the location, erection of the tent and the preparation of all of the paraphernalia for the exhibition of the show. As the hour of the performance approaches, we are introduced to Peg, known as Peg o' the Ring, an aerial performer; Flip, her guardian and supposed father; Pierre Durand, an athlete, her lover; Big Bill Barnen, who runs the show; and Polo, an athlete and tumbler, preparing for their work in the ring.

As Peg and Durand go to their dressing rooms Big Bill Banen meets Flip and tells him that he would like to see him before the day is out. In his office in one of the circus wagons Barnen tells Polo, his henchman, that for certain reason he would like to have Flip out of the way. Polo is agreeable. When Flip comes in Barnen sends everyone else out of the office and brings the conversation around to Peg. He is the only one in the circus who suspects that she is not Flip's daughter. After telling Flip that he is getting too old for the circus stunts, he suggests that he might keep him if he will tell him who Peg really is. Flip refuses and comes very near being throttled by Barnen.

Flip leaves the wagon after telling the manager that he holds his whole future in the palm of his hand. Barnen resolves to get Flip out of the way, and tells Polo to pull a horse whip when Flip is in the ring that night doing his big jump. Polo obeys his orders implicitly and Flip is fatally injured in his jump. Realizing that his hours are numbered he calls Pierre to him and starts to tell him who Peg really is. All unknown to them Big Bill Barnen is listening to them.

"Years ago," says Flip, "we were in winter quarters. La Belle, the wild animal queen, had been feeling depressed for some time. I was nothing to her but a friend, but she was all the world to me. I was the only one in the circus who knew that she was secretly married to Dr. Lund, owner, but for reasons of his own the doctor had decided that the marriage must be kept a secret. It was this fact which made La Belle so downhearted. I tried in every way to cheer her up, but I knew in my heart that there was another woman in the doctor's life. I loved her too well to tell her, but I never had the courage to tell her of my love. I had watched over her like a child, and I cautioned her frequently against taking such chances in the cage with her wild animals. And that very night—it was the opening performance of the season—the big cats jumped on her, and before the trainers could get into the cage she had been dangerously hurt. How dangerously, none of us knew at the time. They took her into my tent, and she lay in my arms weeping. The first episode ends at this point with the question, "Who is Peg?"

RED FEATHER.

THE HUNTRESS OF MEN (Five parts—May 8).—The cast: The Huntress (Mary Fuller); Fleming Harcourt (Jos. W. Girard); Ned Ashley (Sydney Bracey). Written by Catherine Carr. Produced by Lucius Henderson.

Fleming Harcourt hears tales at his club of a wonderful woman who has created a sensation in New York by her beauty and the unique lavishness of her entertainments. She has been nicknamed "The Huntress" by the men who have become captive to her beauty. Harcourt meets "The Huntress," but conceals the wonderful impression the woman has made upon him. "The Huntress," realizing that a new type of man has entered her life, exerts all her wiles to waken his love, but, while really enchanted, Harcourt remains cold and critical.

"The Huntress" finds her interest in Harcourt growing, and when she finds that he does not return it she writes him to come to her. Harcourt takes his own time to answer her summons. When alone with him, "The Huntress" exerts all her physical attractiveness to win from him an expression of love. Harcourt fights the battle of self-control, but, for a second, kisses her. Then he proposes marriage. She rebels, but without success.

In an almost hypnotic state she finds herself married to Harcourt. An apartment is arranged in the same house for Harcourt. Despite her marriage, "The Huntress" resumes her gorgeous entertainments, men crowding into her presence with their proffered love. The Huntress" begins to perceive that the old life is all an empty play without the dominant character of Harcourt, who avoids appearing in her presence.

Harcourt has absolute faith in the purity of his wife, but considers his theory only in the first stages of development. It dawns upon "The Huntress" that Harcourt apparently is satisfied with the conditions she has imposed. She makes little advances of affection, which are ignored. Harcourt, desperately in love with "The Huntress," finds it almost impossible to stay upon his side of the house. She decides to impress Harcourt with her power over men, and arranges a wonderful dinner, inviting him to dine with her. Harcourt declines, pleading a previous dinner engagement with the Countess Petronia. For the first time jealousy begins to creep into "The Huntress'" heart. She tries to convince herself that she does not care, and invites a number of men to be her guests. In reality Harcourt has remained in realizing that the success of his theory is at its crisis.

The dinner is a huge success, but the devotion of the men bore her. The vision of Harcourt with the Countess pursues her, while in reality Harcourt is in his rooms, feverishly counting the hours until her guests will depart. He leaves the house by a side entrance to fight it out with himself in a long walk. "The Huntress," torn with jealousy, is dominated by her love for Harcourt. She goes to his rooms with the determination of telling him that she will not allow his attention to any other woman, only to find that he is out.

Overcome with jealousy, she searches his apartment to find some trace of the Countess, and discovers a long, white glove in the pocket of Harcourt's dressing gown. In reality she herself had dropped the glove upon one of her hurried secret trips to his rooms. She jumps to the conclusion that it belongs to the Countess. She is about to leave the apartment when Harcourt returns and finds her there. She furiously confronts him with the glove. Harcourt admits that it belongs to the woman he loves. Harcourt insists that she is not a real woman, being dependent upon her artificial surroundings. She asks to be put to the test. He tells her that he must live in the mining camp, and demands to know if she is willing to accompany him.

This means the casting aside of all that she has hitherto considered worth living for, the hunting and capture of the male, but under the influence of Harcourt's tenderness she consents to go with him—no matter where, convinced at last that, by the side of the one man, love is really worth while.

REX.

THEIR ANNIVERSARY (April 30).—The cast: Mr. Osborne (Ben Wilson); Mrs. Osborne (Dorothy Phillips); Insurance Agent (Charles Ogle). Written by Samuel Greiner. Produced by Ben Wilson.

Mr. and Mrs. Osborne, a young married couple, have reached the first anniversary of their wedding. Mrs. Osborne wonders if hubby will remember it. The scene shifts to Mr. Osborne's office. His mother calls him up and says, "Don't you know, son, that this is the day of the anniversary of your wedding?" Osborne is apparently surprised and picks up the calendar to verify his mother's statement. He then wonders if his wife recalls the memorable event.

Presently we see Osborne at a jeweler's store, where he picks out a beautiful lavaliere, and, paying the stipulated price, puts it in his pocket. On his arrival home, he comes to the conclusion that he will wait until his wife mentions the anniversary. Mrs. Osborne has the same idea and conceals the diamond-studded cufflinks she has purchased for hubby.

At dinner, the situation gets embarrassing as no mention is made of the anniversary by either of them. They both get out of sorts, and Osborne returns to the office in a very bad humor. Each is convinced that the other is growing indifferent. A persistent insurance agent calls on Osborne and is thrown out of the office. Osborne cools off after awhile, and telephones to wifey that he wishes her to come downtown and take dinner with him, but she reminds him that they have accepted an invitation to attend a party that evening. So he reluctantly consents to accompany her.

On his arrival home, they both proceed to dress for the party. Osborne loses his collar-button, and finds a button missing on the vest of his dress suit. He accuses his wife of neglecting him shamefully.

This leads to a quarrel and finally Osborne declines to accompany his wife to the party, telling her that he is going to the club, while she drives off all by herself in a great huff. After both have proceeded on their respective ways for a while, their better nature asserts itself. Osborne accuses himself of being too hard on the poor thing, as he had forgotten the anniversary himself, while wifey, in thinking it over, comes to the conclusion that hubby must have forgotten the event in the rush of business.

Both return home—he to put the lavaliere on her dresser and she to put her present on his chiffonier. In endeavoring to carry out this plan of campaign they bump against each other in the hall. Then Osborne's face brightens up with an understanding of the situation. He shows wifey the lavaliere; she exhibits the cuff-links and there is a tender reconciliation as the picture fades out.

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VIRGINIA—(May 9).—The cast: Virginia Clerson (Cleo Madison); Laura Clerson (Margaret Whistler); Frank Clerson (William Mong); Frederick Parker (Ed Hearn); John Clerson (Ray Hanford). Scenario by Harvey Gates. Produced by Cleo Madison.

Virginia Clerson, eighteen, hated what little she knew of the world, and thought that every man was against her. Her father was a drunkard and a dope fiend and her mother ill and overworked.

Virginia was the youngest of four children. Her two brothers were typical slum characters; one, while prepossessing in appearance, had no morals or principles. Her sister, Laura, being frequently beaten by her father, in turn would beat the younger sister. Laura one day leaves with a slum character.

Virginia determines to leave her home, stealing a small sum of money from her brother's pocket, she departs. She secures work in a department store, of which Frederick Parker is the manager. Knowing they are always in need of girls, Frederick tells the girl to see the forelady. Virginia makes a place of her own among the girls, and is soon respected.

Three years pass. She has learned to be neat in dress, and she improves in health and appearance. Parker admires her, and when the forelady quits, the latter pleads with Parker to give the position to Virginia. He agrees and she is placed in charge of the department. Virginia makes good.

One night as she is working late the scrubwomen come in to clean up. Among them is one who seems familiar. Fearing it is her sister, Virginia hastily leaves. The next night she recognizes the woman as her sister, Laura. Virginia speaks to her and is recognized. Laura, while only thirty years old, has the appearance of a broken woman of sixty. She has consumption and is slowly fading away. Virginia takes her in charge.

Frank, the brother, sees them and follows them to Virginia's room. He suggests that the three live together, but Virginia opposes the idea. He threatens her. Frank determines to punish Virginia, and calls upon Parker next day with a made up story about Virginia. Parker believes him and calls Virginia in to explain. She refuses to explain and is about to leave, when they are interrupted by the entrance of Laura, who denounces her brother and tells the true family history. Virginia tries to stop her, but Laura is determined.

Parker realizes the baseness of the brother, and getting the two women out of the office proceeds to give him a good thrashing. Frank escapes. Laura, exhausted with her efforts, is about at the end of her life. Parker confronts Virginia and tells her that in spite of her past he is willing to take her as his partner, and the two start their life anew.

Mutual Film Corp.

MUSTANG.

UNLUCKY LUKE (Two parts—April 28).—The cast: Luke Drummond (Frank Borzage); Seth Powers (Jack Richardson); Lucy Manners (Anna Little); Ezra Smead (John Gough). Directed by Frank Borzage.

Luke Drummond, popularly known as "Unlucky Luke," and Seth Powers, his friend and chum, have a mock quarrel over a new school teacher as to who saw her first. They roll in the dirt to the disguest of the lady herself, who witnesses the bout, though she does not know the cause.

Lucy, the new teacher, passes on, presents her papers to Ezra Smead, the School Supervisor, and in due time takes up her teaching. Luke and Seth, in common with many other citizens, are unsettled by the charm and grace of the new teacher. The two young men vie with each other as to which shall escort her home from school, leading to humorous situations.

Luke is the ranch blacksmith. He trains and "Gentles" a horse, and shoes him carefully with the intention of presenting him to Lucy as a gift. She refuses for reasons of delicacy. The social season at Gopher Flats is inaugurated with a dance. Seth plays a practical joke on Luke, turning the laugh on him. Ezra Smead, the School Supervisor, also is enamored of Lucy. He calls at the school and proposes. Luke interrupts the scene and declares that if Smead does not vamoose at once he will tell all about his wife and their children. Though this is all a bluff, Smead takes the first train out.

Seth is refused in due time by Lucy. Also Luke. They shake dice to see which will go away, and Unlucky Luke is forced to go. Lucy learns he is going, mounts Seth's horse, follows to the top of a hill near town. There is a pretty scene and Luke takes off his hat and scratches the "Un" out of his name.

WITH A LIFE AT STAKE (Two parts—May 5).—The cast: Blinky (Art Accord); Selby Maynard, a rancher (Alfred Ferguson); Margaret, his daughter (Nita Davis); Jim Pitman (Larry Peyton); Sheriff (Guy Lundy); Bess, telephone operator (Queenie Rosson).

When Blinky, with the rest of the boys of the Lazy L., burst into town after two months on the roundup, and only to learn that prohibition has swept that part of the country, their indignation knows no bounds. Lining up at a soda fountain, they endeavor to quench their thirst.

Margaret, daughter of Selby Maynard, a rancher, is the day operator at the telephone office. Jim Pittman, better known as "The Killer," has long been her suitor, but she has repeatedly rejected his offers of marriage. On this day Jim comes to the telephone office and threateningly proposes to her again. Alarmed, Margaret manages to put in a call to the confectionery store, where the proprietor overhears the conversation at the telephone office, and realizes Margaret's danger. He informs Blinky and the boys, who rush to the rescue. Jim is ousted, and Blinky remains at the office on guard.

As the months go by Blinky gets into the habit of telephoning to Margaret on every possible occasion, with the boys generally listening to his conversation from ambush. Jim en-

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deavors to persuade Maynard to force Margaret to marry him, and after giving him a severe beating, Maynard drags him from his ranch to the road.

A little later Jim's ungovernable temper gets him into serious difficulty. A shot that he sends after a fleeing Chinaman strikes a small girl in the arm. An indignation meeting is the result and it is resolved to hand Jim Pitman a lesson. Jim hears of this, and his yellow streak asserts itself. He is captured by a deputy sheriff and led off to jail. But fearing the vengeance of the mob, he pleads to be taken to the county jail for safe keeping. To this the deputy finally agrees, and handcuffing one of Jim's wrists to his, the deputy leads him toward the station. But en route, Jim manages to strike the deputy, knocking him unconscious. He is unable, however, to find the keys of the handcuffs, and is forced to drag the senseless deputy after him.

A few hours later, chatting with her father over the phone, Margaret becomes alarmed when she hears a shot, and is then unable to get into conversation with her father. The other operator happening in, Margaret persuades her to take her place at the switchboard while she rides out to see what has happened. Jim, who has started out on a wild career of revenge, and with the deputy still dragging after him, sees Margaret riding home, and a shot that he sends her way strikes home, and she falls from her horse at a railroad crossing.

Coming in from fence riding, Blinky calls up, and from the operator learns of the happenings. He fears that Jim may be waiting for Margaret, and with the rest of the boys, sets out for her home with a fast passenger train bearing down on her. Margaret is rescued in the nick of time by Blinky, he jumping from his horse and dragging her from the tracks as the train whizzes by. Her wounds are found to be not serious, and her father, who appears on the scene, has only a broken arm as the result of a mad man's vengeance. Jim, having finally freed himself from the deputy, stumbles into a forgotten wolf trap, and with horror, realizes what his fate will be unless he is found.

BEAUTY.

BUGS AND BUGLES (April 26).—The cast: Ogee Cobb, Bellhop, etc. (John Sheehan); General Hoakum Jazbo (John Steppling); Susan, the General's niece (Carol Halloway); Dustin Dulge (Alexander McClure); Mrs. Dulge (Meta Drinkwitz); the Grocer Boy (Dick Rosson). Directed by Archer McMackin.

Ogee Gobb is bellhop and general roustabout in a country hotel conducted by General Hoakum Jazbo, a retired soldier who has gone into the hotel business for excitement. Gobb is in love with Susan, the General's neice. In the course of time the hostelry is actually honored by two guests, Dustin Duldge and his wife. Duldge appreciates Susan's charms, which gets him in bad with his wife and stirs up Gobb.

Gobb is of a romantic nature and inclined. Susan is not particularly responsive to his affections and he drowns his disappointment in a highly-colored novel, which he steals into the room adjoining the Dudges to read. He is so inspired that he forgets his surroundings and begins to impersonate the arduous lover. Mrs. Duldge, who has smiled on Gobb, hears his impassioned outpourings, and climbing on a chair peers through a transom. Susan, passing, also hears her erstwhile lover apparently importuning another fair one. She arrives at Duldge's with a pitcher of ice water just as Duldge comes in, and they listen to the amorous appeal from the other room. Duldge goes for his wife and Susan retreats to weep.

Duldge decides to teach Gobb a lesson and leaves a note signed "D" to lure the unsuspecting Gobb to his fate. Susan has chosen suicide when she finds the note and jealousy gets the better of self-pity. By separate ways Susan and Duldge reach the trysting place. Gobb finds the note which he takes to be from Duldge to Susan, and getting Mrs. Duldge he goes to avenge himself. Duldge and Susan have discovered each other. Susan tells him her suspicions and he is trying to comfort her when Gobb and Mrs. Duldge arrive and think they are making love. Mrs. Duldge drags Duldge away and Susan and Gobb make up.

TWO BEDS AND NO SLEEP (April 30).—The cast: Hunkadory (Orral Humphrey); his friend (William Tedmarsh); the Major (Rea Berger); Landlord (Hugh Bennett); Lady Lonesome (Lucille Ward); Maid (Joe Taylor). Directed by Humphrey Berger.

Hunkadory, a snuff salesman, is on his way to do business in a neighboring town, when Major Plazzaz and Lady Lonesome board the train, eloping because their children object to their marriage. Hunkadory wins Lady Lonesome's favor, likewise the Major's animosity, by petting her kitten, which is traveling in the Major's pocket.

Hunkadory indulges in a sniff of snuff which the wind blows through the car, and the sneezing crowd project Hunkadory out onto the steps. The train is stalled by a washout. Hunkadory finds an inn where they all follow him. The only room available for the Major and Miss Lonesome has two beds, and for lack of a license the Major cannot share it with the lady, and sleeps on the billiard table.

Hunkadory, by mistake, has been delegated to the same room as Lady Lonesome, and when he arrives he finds her pets on one bed, dumps them and occupies it. She discovers Hunkadory and screams. Hunkadory tries to escape but the lady faints on him and the Major challenges him to a duel which never comes off because Hunkadory spills the Major as he is getting ready to shoot and runs for it.

BILLY VAN DEUSEN'S ANCESTRY (May 3).—The cast: Billy Van Deusen (John Steppling); Irma, the mysterious (Carol Halloway); Dom, the strong-arm guy (John Sheehan); Merlin, a sorcerer (Robert Klein).

Billy Van Deusen asleep, the goddess of dreams transports him back to the days of his ancestors. Billy is informed that he must retake the castle, but Dom, Irma's right-hand man, taking many brave knights, sallies forth. Van Deusen and his knights are ambushed by Dom. Billy is forced to flee. Dom gives chase and drives Billy to the doors of the castle. He is being prodded to death with lances, when Irma is apprised of his position. Irma releases him and gives him a royal welcome.

Dom is handed the cold shoulder; plans a seige and capture of the castle. Entrance is gained. Irma is in the midst of festivities given in honor of Billy, when the party enters. Billy is held as the star prisoner. Dom informs Irma that if Billy is immediately burned at the stake he will allow the castle to continue on its former plane. But, hero-like, Billy insists that he be the sacrifice. They lead him to the death chamber. Irma commits suicide on her knight's sword. The flames leap for their prey. Then he awakes in front of his own fireplace, his slipper afire and his brain in a turmoil.

CUB.

JERRY'S PERFECT DAY (May 12).—The cast: Jerry (George Ovey); Archibald (George George); Husband (Joseph von Meter); His Wife (Claire Alexander); Jerry's Dream Wife (Rosebud Hill); Nurse Girl (Janet Sully); Tough Girl (Louise Horner); Police Lieutenant (Jefferson Osborne). Directed by Milton Fahrney.

Jerry, who is taking life easy in the park, is attracted by a scene between a mother and her baby. Jerry watches the happy woman fondling her child, and as he reflects over his past follies he pictures the day when he, too, will have a wife and a little child to love. Weary at heart, he goes to another bench and sits beside a sleeping tramp, where he, too, is soon fast asleep.

He dreams that he is married and that he is the proud father of a family. As he caresses his baby and wife he awakens to find himself kissing the dusty tramp and a fight starts. The police hear the rumpus and as they start after Jerry, he runs away and takes refuge in a tool house near some construction work. The foreman of the work sees Jerry go into the house and quickly follows him. He ejects Jerry and warns him to keep away from the place.

The foreman puts dynamite in the little storehouse for safe keeping until the following day, and as he walks away he drops the key of the shack, an incident which Jerry observes from his hiding place. Jerry gains possession of the key and enters the house, ignorant of the fact that it contains explosives. Seeing the police coming, Jerry proceeds to walk away with the house.

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ing, loaded with picnickers, consisting of policemen and their families and sweethearts. Jerry tries to get out of the way with the shack he is carrying, but unable to do so there is a collision, the explosives are set off and Jerry is sent flying through space. When he lands he is captured and handcuffed to the wheel of the truck.

The merry picnickers go in swimming, but one of the women takes pity on Jerry and releases him. He meets four tramps—old friends—and they have a joyous reunion. Jerry and his friends spy the policemen's uniforms which were discarded for bathing suits when they went into the water, and no time is lost in appropriating them.

The tramps and Jerry leave their discarded clothing behind and when the cops discover what has happened they rush from the water only to see Jerry and his cronies speeding away in the auto truck. The cops don the tramps' clothing and give chase only to run into the hands of the local sheriff, who mistakes them for tramps he is looking for.

Jerry and party see the incident, understand the situation and hurry to the sheriff's aid and help him to take the enraged police to the lockup. The cops protest in vain and while they argue with the sheriff and his men, Jerry and his party motor off to a secluded spot, open the lunch baskets and enjoy their repast while the picture fades out.

AMERICAN.

PIERRE BRISSAC, THE BRAZEN (Two parts—May 1).—The cast: John Brand (Edward Coxen); Mrs. Brand (Lizette Thorne); Pierre Brissac (George Field); Le Petit Jean (John Gough); Mrs. Brand, Sr. (Marie Vantassell).

Pierre Brissac is a burglar by occupation and Le Petit Jean is his accomplished confrere. At the moment the story opens they are engaged in the "innocent" occupation of selecting a house to rob. They pit upon the residence of John Brand, who that morning had parted in anger with his wife, Helene, vowing to live at the club until she learned to control her temper.

Taking him at his word, Helene also determines to desert the family home and go to her mother. She packs up all her jewelry as it might remind her of an unpleasant past, and leaves it for hubby on the top of the bureau with a note telling him of her departure. In due time the burglars arrive at the front door, turn up the door mat, find the key, ramsack the house and, having packed up all the valuables, sit down to a nice cold dinner. When they are ready they depart with their loot.

In the meantime, Brand fails to enjoy the club as anticipated, returns to the house, misses his keys, sits on the front steps and is jailed as a burglar. In the morning Mrs. Brand repents, returns, telephone the police that the house has been robbed, is advised that the burglar is in jail, and promptly going there finds her unlucky husband. Sadder and wiser they are reunited and live happy forever after.

MUTUAL SPECIAL FEATURE.

THE SECRET OF THE SUBMARINE (American—Episode No. 1—May 8).—The cast: Cleo Burke (Juanita Hansen); Lieut. Jarvis Hope, U. S. N. (Thomas Chatterton); Olga Ivanoff (Hylda Hollis); Gerald Morton (Lamar Johnstone); Hook Barnacle (George Clancy); Satsuma (William Tedmarsh); Calvin Montgomery (Joseph Beaudry); Sextus (Harry Edmondson); Mahlin (George Webb); Dr. Burke (Hugh Bennett). Scenario by C. C. Hoadley and William Parker. Directed by George Sargent.

Dr. Ralph Burke, a scientist and inventor, perfects an apparatus enabling submarine craft to remain under water indefinitely without relying wholly upon compressed air stored in the boat. The discovery is perfected at the opening of the story and has been offered to the United States government.

Lieut. Jarvis Hope, U. S. N., is despatched to witness a practical demonstration of the invention. Arriving in the city where Dr. Burke lives, Lieut. Hope meets an old acquaintance, Hook Barnacle, whose life he once saved. Hook had his right hand bitten off by a shark, and an iron hook being substituted gained for him the odd sobriquet.

Hook escorts the lieutenant to the Burke home and relates to Cleo, the doctor's "daughter," how his life had been saved by the young naval officer. Cleo and Hope become mutually interested. Hook is much given to talking and it is not long before the entire village knows the reason for Lieut. Hope's visit. Among those who learn the news are Sextus, a Russian, and Satsuma, a Jap, working under the orders of one Mahlin.

The following day is set for the demonstration. Satsuma watching his chance has secreted himself aboard the submarine. Olga Ivanoff, head of the Russian bureau in this country, receives a visit from Sextus, who is commanded by her to obtain the secret of the submarine. Meantime Calvin Montgomery, a wealthy lobbyist, upon advices from influential friends at Washington, sends his nephew, Gerald Morton, an unprincipled rounder, to obtain the secret. Gerald is suspicious of his uncle's interest in Cleo Burke, but fails to learn anything definite before he leaves to see the inventor.

On board the submarine the apparatus is being manipulated satisfactorily and Lieut. Hope is much impressed. The party repairs to the salon for lunch, affording opportunity for Satsuma to crawl stealthily from his hiding place. The Jap is examining the mechanism of the invention when he is surprised by Dr. Burke, who gives the alarm. Sailors rush in to overpower the Jap but he is desperate. Shots are fired, one of which disables the Burke apparatus. Satsuma throws over the lever opening the conning tower trap, leaps up the ladder, gains the top and dives off into the sea as the boat quickly sinking is almost lost to view. The water pours down through the open trap. The air machine is broken and with the boat uncontrollable, the inventor and his party battle for life in the watery darkness.

THE SECRET OF THE SUBMARINE (Episode No. 2—Two parts—May 15).—The boat is filling with water. Cleo, remembering that Hope had shown her the lever controlling the trap door in the conning tower, rushes to it and throwing it over, closes the door and shuts off the rush of water. Burke turns his attention to his invention and just as the party is about to succumb to suffocation he manages to get the machine working and the supply of air is renewed.

The boat is rising and the party regains its spirits. In the meantime, Satsuma, the Jap, has reached the shore. Morton, the emissary of Montgomery, has arrived in the city to purchase the submarine secret. Burke tells him the test has been successful and that the United States government is negotiating to buy it. He also tells Morton he will not deal with him. Cleo passing the window gives Morton an idea. He asks Burke: "Is the submarine secret the only one you possess?"

Burke is visibly affecter by the question and promises to see Morton later. Satsuma, meantime, has reported to Mahlin, and Sextus receives orders from Olga Ivanhoff to obtain the secret at all cost. Thus that night Satsuma and Sextus each gain entrance to the Burke home in search of the secret. In the dim light the two men meet and grapple, each thinking his opponent is a member of the household. The fight is terrinc and both are hurt, but manage to escape. The midnight battle puzzles the Burkes, for no attempt had been made to rob the house. It is deemed best not to call in the police.

The next morning Hope is apprised of the fight, and Burke tells Cleo of the receipt of an anonymous letter containing a veiled threat on his life if he does not meet the writer and sell him the submarine secret.

In the meantime Hope reports favorably upon the discovery to the government and is informed a check will be sent him to make the first payment. Burke in the darkness of that night is known to visit his library, where at a late hour he is depositing small slips of paper in various volumes. He goes to his den and writes, engaged apparently upon a task of vital import.

The next morning Cleo calls her father to breakfast, but he does not respond. She goes to his room. His bed has not been slept in. She is alarmed and hurries to his workshop and then to his den, on the floor of which she discovers his dead body.

MUTUAL MASTERPICTURE DE LUXE.

LYING LIPS (American—Five parts—May 4).—The cast: Emily Alden (Winnifred Greenwood); Neal Frazer (Franklin Ritchie); Wanda Howard (Eugenie Forde); Arnold Howard (Clarence Burton); Douglass Stevens (Roy Stewart); Sanford (George Webb). Directed by Howard Sloman.

Neal Frazer, an artist with old-fashioned ideas regarding women attending a performance at a Broadway theater, saves the life of the

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star, Emily Alden. Friendship ripens into love. After marriage, Emily feels her loss of independence and the restraint Neal places upon her in the spending of money. While shopping she encounters her old manager, Sanford, who urges her to return to the stage in a revival of one of her old hits. She jumps at the chance to again earn money of her own, but is forced to give up the idea because of the anger of her husband at her contemplated return to the stage.

Arnold Howard, a stock broker, married to the artist's sister, Wanda, gratifies her every whim. Wanda, who has many idle hours, spends them in the company of Douglass Stevens, a society man, whose chief interest is in the opposite sex. Wall street has made a plaything of the fortune of Wanda's husband. His ruin near, Howard goes to Neal and asks him for a loan. Neal with misgivings gives him what money he has saved up and $5,000 belonging to an art association which he is holding in trust. The market continues to go against Howard. Finally, after an exciting day, he returns to his office and commits suicide. Wanda comes to live with Neal and Emily. She still keeps up her friendship with Douglass Stevens. Neal in an effort to replace the association fund, overworks, and a long illness results. With her husband hovering near death, Emily tries to sell his pictures, but they fail to sell. Berated by Emily for not striving to aid her brother to straighten out his financial worries, Wanda's hatred is aroused and she vows vengeance against her sister-in-law.

Without her husband's knowledge Emily returns to the stage, hoping to raise the needed $5,000. She nurses Neal by day and appears at the theater at night. Her husband, as he begins to recover, grows suspicious of his wife's absences at night. Leaving his sick bed, he finds a note from Douglass Stevens to Wanda making an assignation. The note is addressed "My Dearest" and the artist supposes it intended for his wife. Wanda helps the suspicion along. Unseen, the artist, when he creeps back into bed, secrets a revolver under the bedclothes. Then he awaits the return of Emily to kill her. When she appears he pulls the gun to fire but collapses from weakness as he tries to take aim. Emily, supposing her husband's act to be due to anger at her return to the stage, leaves him.

After weeks of illness, Neal recovers and resumes painting or tries to. He cannot paint, and decides to see Emily. Going to the apartments of Douglass Stevens, where he supposes he will find her, he surprises his sister with the society man. Wanda explains that she came to try and get Emily to return to Neal, but Douglass tired of his intrigue and anxious to get rid of her, tells the artist the truth. Neal hunts up his wife, asks her forgiveness and Emily kisses him as the scene fades out.

HER FATHER'S GOLD (Thanhouser—Five Parts—May 11).—The cast: Reporter (Harris Gordon); His Sweetheart (Barbara Gilroy); Crook (William Burt); Lady Crook (Louise Emerald Bates).

"Beware of the water devil." That was what the editor said to the star reporter as he sent him off to Florida to investigate the mysterious water denizen that was causing a panic among the residents on the shores of Crystal Lake. The reporter laughed; he was not a bit worried about the water devil; for his assignment was taking him to the spot where his sweetheart lived and where he suspected a great treasure in gold bullion that had been stolen from her father was buried.

Four crooks had stolen the gold from the mine of his sweetheart's father in Mexico and had carried it by boat to Florida, where one of them had double-crossed his pals, marooned them on an island in a lake, buried the gold and went North, expecting to join his wife and disappear with her, returning to Florida later for the gold; but the other crooks got away sooner than he expected, followed him North and besieged him in his own house. Cut off from all help, he wrote a note to his wife. He also drew a map telling where he had hidden the treasure, painted it over with blue watercolor and hung it on his wall just before the avengers broke in.

In the fight that followed he was blinded and mortally wounded and was taken to the hospital. The wife of one of the crooks followed him there, knowing that he was blind, and pretending to be his wife, tried to get the secret of the treasure, but failed. Later he died after saying to his wife, who came at last: "The blue picture—the blue picture."

Being out of money and unable to solve the mystery of the blue picture, the wife wrote to the mine owner, offering to divide the gold if he could help her locate it. The owner was away, and before his daughter could answer the letter the crooks managed to do away with the writer of it and carried off the blue picture, which they suspected contained the clue.

It is at the scene of the killing that the reporter meets the mine owner's daughter and falls in love with her. It is there, too, that the reporter finds a fragment of the blue picture and suspects its importance, chiefly from the efforts of the wife of the sole surviving crook to steal it from him.

He lets her steal it at last, and then follows her and finds the blue picture in the shack in Florida where she lives with her husband. This shack is on the banks of the lake where the water devil moves and has his being. Hesitating to carry off the picture, the reporter photographs it, only to find out later that blue (the picture is blue) is non-actinic and does not photograph. His sweetheart, who develops the film for him, comforts him for his failure. They throw aside the film as useless—they had hoped the pictured scene would give them the location of the gold. The film falls into the hands of the woman who now has the picture, and she finds out that the writing and the plan giving the secret has photographed through the blue and can be read by the aid of a magnifying glass. But before she can take the secret to her husband and with him find and get away with the gold, the daughter of the rightful owner of the gold comes upon her, takes the film from her, locks her up, and gets to the reporter with the glad tidings that at last she knows where the stolen gold is buried.

Unluckily, the imprisoned woman's husband is with the reporter when the girl brings the news, and he offers to take the pair to the island where the gold is buried, in his boat, and help them to dig it up. All this he does, and then he calmly tells them that the gold is his and they are going to die and be buried in the hole from which the gold was taken. Just at this moment, when the ruffian, standing in the gold-ladened boat, raises his rifle and is about to shoot, from the water behind the boat rises the water devil, of whom much had been told, but of whose real existence few people had been convinced. It carries off the would-be murderer, and the girl, happy in having restored to her father his lost gold, finds still greater happiness in the life-long love of the young reporter, whose bride she consents to be.

MUTUAL.

MUTUAL WEEKLY, NO. 70 (May 3).

Medford, Ore.—Fighting Jack Frost in the orchards of the great Northwest. Thermometers are placed 300 feet in the air to get temperature of air currents in Government frost survey.

Seattle, Wash.—Mayor Gill helps dump booze in bay. Contraband beer furnishes jag for fishes.

Washington, D. C.—Washington and New York open ball season. President and Mrs. Wilson see the Senators beat the Yankees, 12 to 4.

New York City.—Twenty-five thousand fans witness the opening of the National League ball season here. Philadelphia 7, New York 6. Subtitle: Mayor Mitchel throws the first ball.

San Francisco, Cal.—Auto service between here and Los Angeles will compete with railroads. Trip 500 miles. Fare $11.00. Time two days. Subtitles: Arriving at Fresno, about half way. The Finish. Arriving at Los Angeles.

St. Paul, Minn.—Spring thaw endangers Government dam here.

Boston, Mass.—Wealthy Bostonians build motor patrol boats to aid Government in time of war.

Norfolk, Va.—Car carried to jury in damage suit. Unusual exhibit used by defendant at trial of case.

Princeton, N. J.—President Wilson plants a tree beside the Lincoln highway.

New York City.—Easter on the avenue at noon. Bad weather keeps finery at home. Subtitle: At Atlantic City.

Hastings, N. Y.—New York National Guard called out on strike duty for first time in eighteen years. Manufacture of war munitions halted by demand for more pay.

San Antonio, Tex.—Bathing season opens here. Great crowds see sport at Lambert Beach.

Hoboken, N. J.—United States training ship "Adams," oldest vessel in navy, leaves here for annual cruise.

Denver, Col.—Buck aerial torpedo demonstration.

El Paso, Tex.—Twentieth Century Warfare. Border motor machine gun patrol gives demonstration exclusively for the Mutual Weekly.

Cleveland, Ohio.—Women's first preparedness squad is organized here.

Fort Bliss, Tex.—Wounded soldiers back from Mexico are cheered by pretty high school girls.

VOGUE.

OUT FOR THE COUNT (May 2).—The cast: Bleary (Arthur Tavares); Weary (Henry Kernan); The Heiress (Madge Kirby); Her Father (Harry Huckins); Matrimonial Agent (Alice Niece).

Madge's father, a retired millionaire, wants Madge to marry. She is willing to do so, but

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insists that her husband have a title, so her father brings her to the office of the matrimonial agent, and puts an order in for a Count.

Bleary and Weary, a couple of tramps, awake one morning and as they are hungry and broke, they hold up the first ones they see. This happens to be a Count Bonehead and his valet. They take their clothes when they find out that the Count is also broke. Later, they see the sign of the matrimonial agent. Entering, they are informed that a Count is in demand, so they are brought to the home of Madge. There they are almost discovered as impostors, through the odd things that they do. However, all arrangements are made for the wedding to take place the morning following. Being broke, they are forced to lodge in a stable that night. In the morning, as payment for the lodging, they are forced to clean a horse, and are doing this while the guests and minister await them at the home of Madge.

The real Count and valet awake from sleeping on the ground all night, and start up the street. They arrive at the stable at the moment of the leaving of the tramps. There is a battle from which the Count and valet come out second best. The tramps hurry to the home of Madge. The ceremony is almost over when the Count and valet arrive at the house. The tramps are exposed. Madge wants a title anyhow, and as the real Count wants her money they are married. The tramps on the outside are eating a long deferred meal.

BUNGLING BILL'S DREAM (May 7).—The cast: Bungling Bill (Paddy McQuire); King Neptune (Lauritano); his daughter (Rena Rogers); her lover (Arthur Moon). Directed by Jack Dillon. Scenario by R. A. Dillon.

Bungling Bill dreams that he is chased by the police for a recent burglary and making good his escape he falls to sleep on the beach, where he dreams and later wakes to find some nymphs of the sea dancing around him. King Neptune, Ruler of the Sea, has a beautiful daughter, and when Bill sees her he attempts to flirt with her, but meets retribution at the hands of her lover, who has been expelled from the tribe because of his attention to Neptune's Daughter.

Pirates later attack the island, and with plans they go to the hiding place of Neptune's gold, and are about to leave with it, when the Sweetheart of Neptune's Daughter asserts his right to marry her by driving the pirates off single-handed. This wins him the favor of Neptune and they go down in the sea for a wedding among the fish, but before going Neptune discovers the perfidy of Bill, when, while on a short visit, he placed Bill on his throne.

Bill used this position to purloin some gold, and when he is later found with it, he is forced to escape from the island in the Pirates' boat. Awaking in his dingy room he finds it all a dream and is very happy as his many trials and tribulations were entailed with the hardest knocks he has yet encountered in his bungling career.

THANHOUSER.

THE SPIRIT OF '61 (Three Parts—May 4).—The cast: Grocer (J. H. Gilmour); His Granddaughter (Grace De Carlton); Mail Carrier (George Marlo); Head of Gang (Samuel Niblack); Owner of Mine (Charles Turner).

The men of Rhyolite mine struck, not for more wages, but against the ill treatment accorded them by an arrogant superintendent. They learned that their places were to be filled by strikebreakers, and reluctantly but firmly they took up the gage of battle against the incoming strikebreakers. The old grocer tried pacific words; they were unheeded; then he sent a message to the owner of the mine—a man with whom he had fought side by side at Casper's Ferry—and begged him for the sake of the old days, to keep the strikebreakers away from the camp and come himself instead and save the situation.

At this juncture the lawless element of the camp seized a car of explosives belonging to the mine, and this car they designed to run down the grade onto the main line and wreck the train bearing the strikebreakers when it arrived at the station. Their plans were well laid, and, but for the accident of a riderless horse attracting the notice of the old grocer, would undoubtedly have succeeded. When nearly time for the train to arrive, the old grocer determined to go alone to the station and do his best on the side of law and order. He took from his old war chest an old-fashioned pistol. Then he donned the coat of his beloved uniform. Then he kissed his granddaughter and silenced her importunity, and started out for the scene of the coming battle.

Just outside the door of his store the old grocer saw the riderless horse of the carrier of the mail—the youthful wooer of his granddaughter. Imagining, and rightly, that some harm had come to the young man the grocer mounted the animal and did some rapid fire investigating. He discovered the youth had been injured by the plotters—and thus he learned for the first time of the plot. Horrified he dashed to the siding where the dynamite car was lying, and got there just in time to prevent its being sent rolling down into the train just coming in on the main line.

While the old grocer held the gang from their purpose, the train came unharmed into the station. To the surprise of the assembled miners no strikebreakers alighted from it. Only one man disembarked—the owner of the mine. The owner was greeted by his men, a few words of explanation were exchanged.

Then to the station came the grocer, panting from his strenuous occupation of the past few minutes. The big man of mining interests advanced and respectfully saluted the humble grocer. The miners stared open mouthed, but the astonishment was allayed when the mine owner explained that the despised grocer was the man responsible for the saving of the day. The men were also informed that the objectionable super was their superintendent no longer, and that his place was now offered to the man who had saved the town—the grocer of Rhyolite. Then romance had its inning. The youthful lover, battered, yet still in the lists, renewed his suit of the old man's granddaughter, and the grocer whimsically ordered the girl to accept, in the hope that they would establish a home where he could go and find a haven in the days to come when he had "grown old."

WHEN SHE PLAYED BROADWAY (Two Parts—May 9).—The cast: The girl (Gladys Hulette); ranch owner (Howard M. Mitchell); backer of the show (Daniel Leighton); stage manager (Ernest Howard); the Mexican (Hector Dion).

They met out in the West. The man was a ranch owner, and the girl, when he first saw her, was a waitress in the only hotel in a large nearby town. She had been with a theatrical company, but it failed, leaving her stranded and she was glad to accept a position at any menial occupation until affairs took a turn for the better.

They became acquainted in the hotel dining room. The ranchman was seated at her table, and next to him was an offensive young drummer. The latter believed the girl was overcome by his fascinations. He finally announced that he was going to take her to a show that evening. The girl showed that his attentions were offensive, but she was not in a position to defend herself. The ranchman, however, came to her assistance, and compelled the drummer to actually eat the theater tickets which he displayed to the girl.

Acquaintance soon ripened into love, and in due time the man proposed. The girl loved him—she admitted that—but she was still bound by the fascinations of the stage and wanted another chance. The man vainly pleaded with her, and whatever chances he might have had was overcome by the arrival of a telegram offering her an engagement with a company en tour, which had almost an absolute certainty of going into the New York City district within a short time. She accepted, and the man said that inside of a year he would go East and claim her.

The company finally reached Broadway, but the girl soon grew to hate the life of the stage. The backer of the organization fell madly in love with her and forced his attentions upon her. She eluded him for a time, but finally one evening when he made his way into her dressing room, she ordered him out, and he told her with a sneer: "If that's the way you are going to act, you can take your two weeks' notice now." So she knew that her career with that particular organization was almost at an end.

The girl went on that evening in the most unhappy frame of mind, but her troubles were not over. The man who had annoyed her made several visits to a nearby saloon and returned to the stage in an ugly frame of mind. When she came off the stage he was standing in the entrance, and refused to make way for her when she tried to pass him. He reached over and brutally slapped her in the face.

Although she did not know it at the time, the man from the West was in the house. He arrived in the city that very day, reached her boarding house too late to see her, and determined to witness the play. It was a very successful attraction, and he was forced to take a box seat, and from it he could see what was going on in the wings. He was a witness of the brutality to which the girl was subjected and leaped upon the stage, caught the man by the collar and announced to the surprised audience: "This cur has just struck a lady. He is now going to apologize to her on his knees."

The drunken bully was cowed, and did as he requested. By the time the officers of the law arrived the incident was over, the apology being completed, and the man who made it having been kicked off the stage. The ranchman was about to make his exit with the girl when a yell from the property man attracted his attention and he saw three big policemen rushing into the entrance right behind the property man. The latter was alert, however, and yelled to the girl to "get on the trap." She understood,

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dragged her preserver there, the property man pushed the lever and the young couple vanished under the stage just as the policemen hurried upon it. The trap was slammed shut in their faces. It was some time before the property man was able to open it for them, and he managed to arrange it so that they were on their knees upon the trap, when it suddenly plunged them into the cellar below. They got close behind the fugitives and saw them enter a limousine and drive away. The policemen, accompanied by the stage man, followed in another car. A number of blocks away the policemen overhauled the limousine and found it empty. As it happened the young couple had swung out of the car as it turned the corner and hidden in a doorway.

After they were off, the young man glanced at the door and discovered that the house was the home of a minister. He produced a marriage license from his pocket, told the girl he believed they got off at just the right place. She agreed with him and the two entered the house and were married.

GAUMONT.

SEE AMERICA FIRST, NO. 33, Charleston, S. C. (April 26).—Charleston, largest of cities in South Carolina, and next to Atlanta Ga., the most important city in the South, with its wonderful harbor, great docks, from which are exported large quantities of cotton, rice, phosphates and general merchandise, is shown in this picture. Interesting points visited in this interesting scenic are Fort Sumter, where the first gun of the Civil War was fired, the Naval Station. Military Academy, and a trip to St. Michael's Church, originally built in 1752-61. Harry Palmer's popular komic kartoons complete in the reel.

SEE AMERICA FIRST, NO. 34 (May 3).—Yosemite Valley, with its beautiful scenery, its wonderful waterfalls, its magnificent natural grandeur and its unequalled animal preserves, is the subject of this release of the "See America First" series. The National Park and the various landmarks are shown to the spectator, and the wild animals, that once held undisputed sway, are shown in their native haunts.

"Estelle and Her Movie Hero," an animated cartoon, from the pen of Harry Palmer, forms the latter half of the reel.

REEL LIFE (No. 1—May 7).—This release is comprised of entertaining features. Included in the reel are new and exclusive pictures of daring Belgian cavalrymen performing wonderful feats of horsemanship; butterfly life, showing the metamorphosis of the worm into a beautiful butterfly, and an alligator farm in operation, the picture showing the progress of the 'gator from birth to the time it becomes the covering of a suitcase.

FALSTAFF.

THE KIDDIE'S KAPTAIN KIDD (May 8).—The cast: Tired Business Man (Riltv Chamberlin); His son (Walter Hiers); Stenographer (Louise Emerald Bates).

The "tired business man" believed that the time had come for him to take a rest. His only near relative was his son, and he determined to turn over all his property to the young man, and, as he expressed it, "be a pensioner upon your bounty."

The father moved to a little fishing village, and much to his surprise he was soon destitute, for the son refused to send him any money. From this fate, however, he was saved by the resourcefulness of his bright young stenographer, who liked the father and loathed the son.

The young woman went to the old man's home and promised him she would establish his credit on a firm foundation. She did as she said, much to the surprise of the man, who could not understand why every one began to treat him nicely, and why he could buy anything he wanted on credit.

The fact was that the girl had spread the rumor that he had found the treasure of Captain Kidd, being innocently aided by two children, whom she found reading a story of the infamous pirate. These youngsters told every one in the village that they had seen the old man dig up "Oh, so much gold!" and no one suspected the truth—that the gold was clams, gathered by the poor, friendless, old man.

The news reached the son, and anxious to get the gold, he believed he would regain the confidence of his father by returning the business. He did so just as the old man left "the "treasure" in a vault of the local bank. Later, at the suggestion of the girl, he gave the key to the vault to his son, and the heartless youth went to claim the gold that was now his.

When he reached the bank he found the officials glad to see him, for they imagined that "something was dead" in his vault. They opened it, and discovered that their suspicions were justified—something was dead. In fact, several bushels of claims were dead, for they comprised the treasure planted by the girl to "kid" the youth who had selfishly planned to let his father starve.

FREDDIE'S FRIGID FINISH (May 13).—The cast: Freddie (Jay C. Yorke); His Sweetheart (Frances Keyes); Daisy (Elsie Jordan); The Snow Man (Charlie Emerson).

Freddie's love affair was most exciting; his sweetheart was jealous, and her father had a hasty temper, and a habit of "hinting" that Freddie was in the way, by kicking him out of the house whenever he found him there. In time Freddie got used to the old man, and even tried to excuse him by saying that he was "good hearted, although excitable." But fresh trouble arose when his sweetheart's cousin came to pay the family a visit. Freddie was politely attentive to the new arrival and his sweetheart misconstrued it. There was a quarrel, ending in the girl wishing she was dead, while Freddie went away half inclined to be a soldier.

That night the sweetheart had a wonderful dream. She thought she read the advertisement of a hpynotist of renown, who guaranteed to supply life partners for a fee. She made an appointment and while waiting for him to call, she and her cousin constructed a snow man in the back yard. Then the professor appeared and turned the snow man into a live man, but right under her eyes the wicked cousin stole him away. Later she met her Freddie, and they were happy until the professor unexpectedly appeared. He demanded the payment of his fee, and when refused he turned Freddie into a snow man, just as his sweetheart embraced him. And then—she awoke.

Fortunately she realized that dreams go by contraries, and as the dream Freddie had a frigid finish, the live one naturally met with a warm and cordial reception when he called to apologize to the girl he loved.

Triangle Film Corp.

THE OTHER MAN (Keystone—Two Parts—April 16).—The cast: Roscoe Arbuckle, Irene Wallace, Horace J. Haine, Lillian Shaffner, Al St. John, Minta Durfee, William Jefferson and Joe Bordeau.

Roscoe writes of his love and announces that he will call on Irene with the ring and ask her parents' consent to their marriage. Father and mother are willing, but decide to give Roscoe a scare before accepting him for a son-in-law. Father assumes a gruff attitude but melts at the right time and Roscoe departs in high glee to prepare for a masked ball at which the engagement is to be announced. Irene jokes him about his size but he warns her that he will fool her by the mystery of his disguise.

(*Continued on page* 1226.)

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William Collier *in* The No-Good Guy

FOR the week of May 7th the TRIANGLE-Ince Picture will be William Collier in "The No-Good Guy." This play, a five-reel comedy-drama, is the first of its kind in which this famous Broadway star has ever appeared, and the result is a full hour and a half of comedy so clever that your patrons will find themselves slapping each other on the shoulder in mutual admiration of the amusing situations.

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All who have seen Collier know how comical he really can be and need not be told that he will produce more laughter than has been heard for many a day.

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TRIANGLE PLAYS

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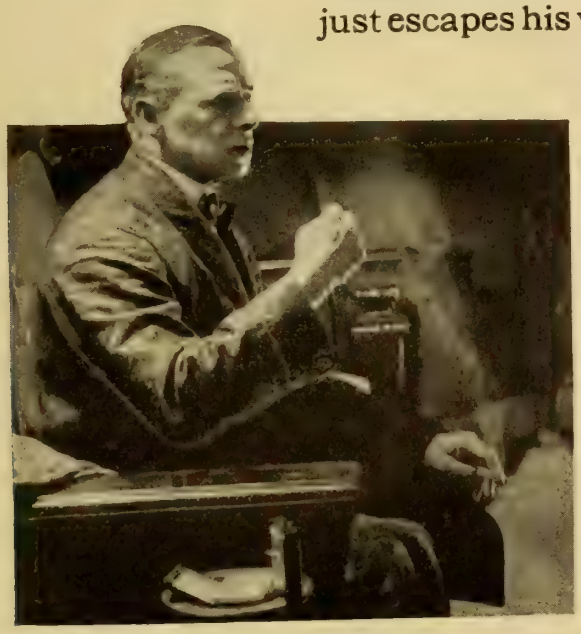

Seldom indeed has there been a piece of comedy-drama so truly amusing, so highly diverting and so intensely interesting.

Douglas Fairbanks in "The Good-Bad Man"

Then the TRIANGLE-Fine Arts Picture for the same week will be Douglas Fairbanks in "The Good-Bad Man," which presents a combination of talent which is seldom equalled. Douglas Fairbanks with his enthusiasm, his personality and individuality, his swift-moving action plays the lead, while dainty, demure Bessie Love plays the principal feminine part. It's a combination rarely seen—a combination sure to be appreciated by exhibitors and the public alike.

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(*Continued from page* 1223.)

On the way home in his automobile Roscoe drives over a cliff and is taken to a hospital. There he is, out of his mind, as the guests begin to assemble at the ball. At about this time, however, a well-fed tramp is put to work in the kitchen by the cook, who is short of help and has a large party to feed. Irene wanders into the kitchen and immediately singles out the tramp as her Roscoe. The stranger permits himself to be led to the buffet and later does a dance for the guests. One of the professional dancers is a crook, whose companion robs as she entertains. But he bungles a job and is caught. Before he bounds away from his pursuers after slipping the necklace to his confederate.

At this point the real Roscoe arrives, clad in a hospital night shirt. He has awakened to find himself surrounded by beautiful nurses but has fled at the suggestion of an operation. He leads the chasé after the woman while the tramp is buffeted about during the pursuit of the man through the grounds. Weary from his exertions, the tramp sits down near a gutter spout just as Roscoe breaks into the room above. To avoid being caught with the goods, the woman crook drops the necklace down the spout. The tramp picks it up and gets the reward. As the returned Roscoe is being warmly welcomed by Irene, his double and Joe, the tramp's pal, split fifty-fifty on the reward and hunt for the nearest restaurant.

CIVILIZATION'S CHILD (Kay Bee—Five Parts—April 23).—The cast: William H. Thompson, Anna Lehr, Jack Standing, Dorothy Dalton, Clyde Benson, J. P. Lockney and J. Barney Sherry.

From her life of freedom in the mountains little Berna is summoned by her uncle, Peter Saramoff, to live with him in Kiev, Russia, and absorb some of the civilization which he thinks her age requires her to have. Her first taste of civilization is a Cossack massacre, in which her uncle and aunt are killed. Berna flees with other refugees to America and a distant relative, who runs a prosperous sweat shop under political protection of Boss McManus. She is at her machine when the boss visits the shop, notices her beauty and orders that she be sent to him.

This is the beginning of a new phase of civilization. Berna is soon earning her living on the streets. One evening she is in a resort to which a young Russian violinist has come to play. She is entranced by his music and goes to him. She helps him to study and improve his art, they are married and a baby is born. The violinist now plays in fashionable restaurants and in one of them the daughter of Boss McManus hears him. She invites him to her home and confesses her love for him before she knows he is married. Even then she persists and asks her father's help. The boss is now a judge, and, as he never denied his daughter anything, he agrees to fix it. Berna is "framed up" and sued for divorce.

The case comes up before Judge McManus, and when Berna faces the man who caused her downfall she makes such a scene that she is sent to prison. When she comes out her husband has obtained a divorce and custody of their child. Blind with rage, Berna seeks revenge. She seeks out McManus in his home, at the point of a revolver forces him to listen to her denunciation and then kills him.

SUNSHINE DAD (Fine Arts—Five Parts—April 23).—The cast: De Wolf Hopper, Fay Tincher, Chester Withey, Max Davidson, Raymond Wells, Eugene Pallette and Jewel Carmen.

The theft of a sacred diamond band from a Hindoo shrine starts the action. Count Kotschkoff, who has stolen the band, soon finds that the Mystic Seer and the Mystic Doer are hot on his trail. To thwart them he asks the Widow Marrimore to keep the jewels for him. She wears the band as a garter and at a dance it drops off, to be picked up by Alonz Evergreen, a middle-aged actor, who still aspires to be the juvenile. He does no work and lives on the daily touches he is able to obtain from his hard-working son.

Evergreen, who believes himself in love with the widow, reads an advertisement for the return of the jewels. He aims to increase his favor with the widow by sending back the band. He has wrapped it up in an affectionate note when his son's fiancee enters the office on her way home from a shopping tour. When she departs she takes all the bundles in sight. Alonzo discovers his loss and goes in mad pursuit. In her home the young woman has decided that her beloved is untrue, and has sent back the diamond band and her engagement ring. A distracted lover soon reaches the house to find his father engaged in a frantic attempt to verify his suspicion that the young woman is wearing a costly garter.

The gems regained, Evergreen races to the hotel where the widow lives. The Mystic Seer and the Mystic Doer are on his track, but he eludes them and delivers the band. When the Seer and Doer break in and explain their errand the widow goes to the hiding place, but the jewels are gone. The Count has recovered them. The widow is taken to the shrine and tied to a stake and threatened with death. The stake is near a cage in which a lion is confined. Slowly the gate is lifted and the lion is about to dart out when Alonzo arrives and releases his adored one. There is a thrilling chase and Leo, the lion, finally stalks the widow to a bath room. There Alonzo rescues her under the nose of the beast, the count is captured and the band recovered.

THE SNOW CURE (Keystone—Two Parts—April 23).—The cast: Ford Sterling, Fritz Schade, Marie Manley, Alice Davenport and James Donnelly.

Fritz is a henpecked husband, whose apartment is across the hall from that occupied by Ford, who has flirtatious tendencies. In fact, Ford has seen Marie in the hall and is so enamored that one day when Fritz has gone to work he throws a bouquet over the transom to Marie. But when he tries to crawl through a window he slips and hangs on the edge of the coping until Fritz returns, gets a net and catches him as he falls.

The innocent husband, not suspecting the true state of affairs, invites Ford to his apartment to have a drink. When the new acquaintance tries to pass a note under the table to Marie the eyes of Fritz are opened as he reads. Such an uproar follows that all hands are thrown out. To escape publicity Fritz and Marie seek an isolated mountain resort. Unfortunately Ford occupies a cabin in the same resort. He goes rabbit hunting, sees what he thinks is real game and shoots. His target is a rabbit skin cap worn by Fritz, who feigns death.

Ford now places himself under the care of a quack who has a marvelous cure for cripples. He turns loose a hungry bear to pursue his patients through the mountains. The bruin chases Ford, who is clad in a bathing suit, and forces him to take refuge in the cabin where Fritz and Marie are staying. When husband returns the shooting begins. Bloodshed is prevented by the timely arrival of the quack, whose explanation settles everything.

Pathe Exchange, Inc.

PATHE NEWS NO. 34 (April 26).

Washington, D. C.—The President and Mrs. Wilson attend the opening of the baseball season. Subtitle: 1—The President receives the ball from Clark Griffith and starts the game.

New York City.—Fire Commissioner Adamson gives a demonstration of the working of the fire alarm box in a campaign to teach citizens how to turn in an alarm properly. Subtitles: 1—"Turn handle to right and open box. Pull the hook way down, then wait for the engine to arrive." 2—New York's Rescue Squad, finest in the world, gives a demonstration in life saving. 3—Iron bars are completely severed by oxy-acetylene torches. 4—Applying the pulmotor to restore breathing. 5—When the smoke is too dense for the ordinary fireman, the Rescue Squad men go down with smoke helmets supplied with oxygen.

Oakland, Cal.—Fancy diving from a height of 150 feet marks the opening of the water sports season.

Philadelphia, Pa.—The Yale varsity crew matches its speed against the Schuylkill crack squad of the University of Pennsylvania on the historic Schuylkill course. Subtitle: 1—The Quaker oarsmen win by a length and a half.

Sydney, Australia.—Australian troops wounded at Gallipoli are greeted by thousands of enthusiastic citizens on their return home. Subtitles: 1—Recruiting meetings are as fervent as any in the other British dominions. 2—The boys from "Down Under" get ready for the Teutons.

Cumberland Mountains, Ky.—Notwithstanding the vigilance of Uncle Sam's revenue agents, moonshiners continue to earn a precarious livelihood with the brew of their secret stills. Subtitle: 1—The liquor is placed on the roadside, from which the purchaser collects it.

New York City.—Miss Anne Morgan (left) and other prominent society women direct the rehearsal of the Business Girls for their Shakespearian pageant in commemoration of the tercentenary anniversary of the death of the great poet. Subtitle: 1—The Grand Woodland Dance, symbolizing "Midsummer Night's Dream."

PATHE NEWS NO. 35 (April 29).

Somewhere in Mexico.—Thousands of mules are used for the transport of supplies in the roadless deserts where Villa is trying to escape from American troops. Subtitles: Dinner time at one of the camps. Blankets are carefully fumigated to prevent any outbreak of the all-too-prevalent Mexican fevers. The thirsty troopers buy milk from the inhabitants whenever possible. All passers-by are examined to prevent spying. Making friends.

Sunnyvale, Cal.—The largest aerial battle cruiser in the country, seventy-two feet wide with two propellers, makes a successful demonstration for the U. S. Aviation Corps.

Pathe's American Fashions (courtesy of Mood, New York).—Subtitles: Taffeta walking costume with openings in coat over the pouch pockets of the gown. French serge and shantung walking costume of Bulgarian embroidery and design. Evening gown of silver and white brocaded taffeta draped in butterfly fashion. Gold brocaded wrap with frills.

New York City.—The Health Department begins an early campaign to rid the city of mosquito-breeding swamps. Subtitle: Ditching to drain the swamps of their stagnant water. School children are taught to empty old cans of water, which contain mosquito larvae.

Washington, D. C.—Hundreds of little tots take advantage of Annual Open House Day to make merry on the White House lawns. Subtitle: Egg rolling is one of the prominent sports on this joyous occasion.

Princeton, N. J.—President Wilson visits his home town to vote in the local primaries. Subtitle: The President with Governor Fielder plants the first tree on the Lincoln Highway in this town.

Pont-a-Mousson, France.—Red Cross ladies in this city, which is frequently shelled by the Germans, have supplied masks to school children to protect them from asphyxiating gas. Subtitle: As soon as the shelling starts, the children seek refuge in cellars.

THE IRON CLAW, NO. 10 "THE LIVING DEAD" (Pathe—Two Parts—May 1).—David Manley, Enoch Golden's secretary, pretends that he has been killed by the minute poisoned arrows with which, in the previous episode, he was wounded by a lieutenant of Jules Legar, the Iron Claw. Legar, foe of Golden and all that is his, goes to the Golden mausoleum to solve the mystery. Manley and the police trap him, but he blows up the mausoleum. He and Manley, badly bruised, make their separate escape. Legar encounters Margery, Golden's daughter, in her stalled auto, but the Laughing Mask, terror of evil-doers, saves her life. The Mask pursues Legar and they meet on the upper girders of a nearby steel plant. The Laughing Mask falls and Legar escapes. The next episode is entitled "The Saving of Dan O'Mara."

TROUBLE ENOUGH! (Mittenthal—May 1).—Heinie and Louie awake in their improvised scups, and Louie, acting on the principle "first up best fed," makes a raid on the morning's milk. Needless to say he meets with considerable opposition from Heinie, and the resultant "spilled milk" is something that less-hardened scoundrels might cry over. But Heinie and Louie have a little account to settle with the world which, according to them, is in their debt for a "lifing," and go out to make an adjustment.

Flossie Coughdrop, also out, is attacked by some roughs whom our heroes disperse. The boys are taken to Flossie's home where they are introduced to Floss' friend, and the four pair off in the usual sentimental way. Their sentiment is interrupted, however, by the college boy friends of the girls who are worsted by Heinie and Louie with the aid of a stuffed porcupine. That night, aided and abetted by other college boys, the two rah! rah! Johnnies kidnap the luckless swains, wrap them in the Ostermoor and drag them from the end of an automobile

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LEE A. OCHS
President

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over many rough miles of road. After this things happen so quickly that the only way to enjoy it is to see it.

SIBERIA, THE VAST UNKNOWN, NO. 6 (Pathe—May 1).—The Tunguses, a rugged Mongolian people, natives of Siberia's interior, are first shown. They are an intelligent, cleanly people in their habits and in many respects the best of the Siberian native tribes. One of their social customs is of smoking a "family pipe," which, as in the case of the American Indians, is passed from one to another. Many of the Siberian tribes have been converted to Christianity. Here is shown a scene of a religious service performed by a Russian priest. Another scene shows great herds of reindeers, upon which animals the Tunguses are almost entirely dependent for food, clothing and household implements.

HOW SMALL SEA CREATURES BREED (Pathe—On the same reel as the foregoing).—One of the subjects of the other half of this film is the crab, about a million of whose eggs are found under the stomach of the mother. Then comes the sea worm, known as the phyllodoce, which swims by means of its vibratory cilia or "hairs." The adult phyllodoce, here shown, lives on the sands, and moves by means of the "feet" on each ring of its body, like a caterpillar. Then comes our friend, the oyster, shown in embryo form, but, nevertheless, encased in its shell.

Miscellaneous Subjects

V-L-S-E Inc.

THE LAW DECIDES (Vitagraph).—A synopsis of this picture was published on page 871 of the April 29 issue. It was originally scheduled for release on April 24, but has been postponed until May 1. "God's Country and the Woman," a Vitagraph eight-part subject, was released on April 24. A description of this offering will be published in an early issue.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 29 (April 10).

Durham, N. H.—Students of the State Agricultural College are the first to learn military trench digging under the superintendency of an army expert.

San Diego, Cal.—Private owners compel the United States Army Aviation corps to seek new flying field and deprive aero department of its only aviation ground.

New York.—Colonel Roosevelt and General Leonard Wood are enthusiastically received at the flower show in Grand Central Palace.

Los Angeles.—The first pole of the new municipal electric distributing system is raised with impressive ceremonies. Beautiful Miss Lucretia Del Valle christens the pole with a bottle of pure water.

New York.—Elephants of a Broadway show are treated to a stroll through the exclusive shopping district of Fifth avenue.

Oakland, Cal.—Finished soldiers are made of students at a local technical school.

Harrisburg, Pa.—Roadway difficulties are easily overcome by a giant tractor that goes through mud and over hills without effort.

Hammonton, Cal.—The largest gold dredger in the world is launched and begins its job of earning two thousand dollars a day delving for precious metal beneath the river beds of the Northwest.

Uncle Sam's Border Patrol is strengthened by the addition of more troops, which are moved to advantageous positions on the southern boundary of the United States.

Davis, Cal.—Chickens are vaccinated at the State Farm here to prevent the spread of diphtheria and chicken pox among the feathered inhabitants of the farm.

Harrisburg, Pa.—The Buffalo International League baseball team completes its spring training and is ready for the start of the 1916 season.

New York.—The season's newest fashions include afternoon gowns, sport suits, riding habits and evening dress, the latest creations and importations.

Croton, N. Y.—Five billion gallons of water are wasted in one day in the overflow of a monster torrent at the Cornell dam when the melted snow of Croton watershed sweep into the pent-up lakes.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 30 (April 14).

Baseball Season Opens.—Most interesting and thrilling incidents of the initial championship games in the East and West are pictured, featuring the victory of the world's champion Boston Red Sox over the Philadelphia Athletics in Boston.

New York.—Dr. Arthur Warren Waite, central figure in New York's sensational poison case, is removed from Bellevue Hospital to the Tombs prison. Other persons who figure in the case.

Omaha, Neb.—The motorcycle squad of the Nebraska National Guard wins a realistic sham battle, which is part of the preparedness movement in the Middle West.

Redondo, Cal.—Storm sweeps valuable machinery off pier into the Pacific Ocean and divers recover only a small part of it 90 feet below the surface.

New York.—Russian Red Cross ambulances destined for duty in Europe are blessed with holy water.

Chicago.—The First Cavalry of the Illinois National Guard engage in mimic warfare against an imaginary foe.

New York.—Babies competing for valuable prizes offered by the New York American pose —some unwillingly—before the movie camera.

Mt. Diablo, Cal.—Girl makes a daring drive to the summit of the "Mountain of Laughter" in a small automobile, taking dangerous turns and climbing steep inclines with unusual expertness.

Krazy Kat and Ignatz Mouse appear in a laugh-provoking animated cartoon, "A Tail That Is Knot," by George Herriman.

SHERLOCK HOLMES (Seven Parts—May 15).—The cast: Sherlock Holmes (William Gillette); Alice Faulkner (Marjorie Kay); Professor Moriarty, Emperor of Crooks (Ernest Maupain); Dr. Watson (Edward Fielding); Benjamin Forman (Stewart Robbins); Sir Edward Leighton (Hugh Thompson); Baron von Stalburg (Ludwig Kriess); James Larrabee (Mario Majeroni); Sidney Prince (William Postance); Craigin (Chester Beery); Tim leary (Frank Hamilton); "Lightfoot" McTague (Fred Malatesta); Parsons (Norrie); Madge Larrabee (Grace Reals); Therese, a maid (Miss Ball); "Billy" (Burford Hampden); A "Suffraget" (Marion Skinner). Directed by Arthur Bertelet.

Sherlock Holmes, while out for a stroll with Dr. Watson, meets a beautiful woman. They are mutually attracted, but pass without recognition. Later Holmes is engaged by a noble family to recover papers involving the family in a scandal, and which are in the hands of a woman, whose sister was ruined by one of the members of the noble family. She is holding them in order to get revenge.

Holmes discovers that the woman who holds these papers is the one that he had passed in the street, and to whom he was so singularly attracted. He tricks her out of the papers, but returns them to her, telling her that he believes that she will eventually give them to him of her own accord. He points out to her how much better it is to let the matter rest than to connect her own name with scandal in order to get revenge, not only on the man who caused her sister's unhappiness, but on the innocent members of his family.

Holmes then goes to Watson's house, where he sends a note for the woman who holds the papers to meet him there. His cab driver, who is waiting outside, is the leader of the band of crooks. Holmes has penetrated his disguise, although the crook does not know this. Holmes brings him into the house under a pretext, and there slips handcuffs on him.

He has also sent for the nobleman to come to Watson's house. He has Dr. Watson place the woman in a rear room so that she can overhear his conversation. He then turns over a package of blank papers to the nobleman, pretending he thinks they are the right ones. The nobleman berates him for having been duped Sherlock admits it, and cries that he is ruined. The woman then rushes into the room and through her love for Sherlock gives up the real papers. The nobleman leaves satisfied and as Watson shows him to the door, Holmes slips his arms about the woman, and tells her of his love.

BLUEBIRD PHOTOPLAYS, INC.

THE GILDED SPIDER (Five Parts—May 8).—The cast: Leonita and Elisa (Louise Lovely); Giovanni (Lon Chaney); Rosa (Lule Warrenton); Cyrus Kirkham (Gilmore Hammond); Mrs. Kirkham (Marjorie Ellison); Burton Armitage (Hayward Mack); Paul Winston (Jay Belosca). Scenario by Ida May Park. Produced by Joseph De Grasse.

While cruising on his yacht on the Mediterranean Cyrus Kirkham, a dissolute American millionaire, sees a dancing girl whom he covets, kidnaps, and takes on board his yacht. To escape his unwelcome attentions, the girl jumps overboard and is drowned.

Her husband determines to be avenged and with his baby daughter and his mother comes to America. Giovanni is a molder of miniature, cheap statuettes, and as he passes through the streets selling his wares, he keeps constant lookout for Kirkham. He finally locates him at his home.

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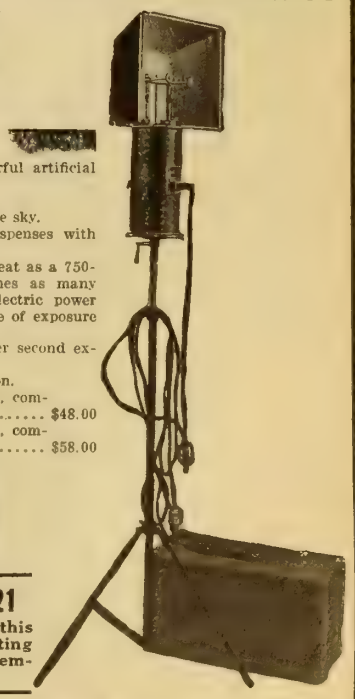

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frequently comes Giovanni's mother and daughter, Elisa. There is among Kirkham's dissolute companions Burton Armitage, who has befriended Paul Winston, a struggling young artist. Winston has found upon the streets an Italian girl who has posed for him. When the picture was finished he lost all trace of her. While calling upon Mrs. Kirkham at the mission house he finds his lost model in Giovanni's daughter and prevails upon her to resume sittings for him. Mrs. Kirkham gives to Elisa's grandmother her own card as assuritage that she will be responsible for the care of Elisa. This card Rosa, Elisa's grandmother, takes home to Giovanni, who, upon seeing it, determines the form upon which his vengeance shall take. He hired a gang of thugs to kidnap Mrs. Kirkham while he goes to Kirkham to demand ransom. The plan is foiled by the arrival of Winston at the mission house just at the time Mrs. Kirkham is being kidnapped. He follows and calls the police. They capture the gang and liberate Mrs. Kirkham.

Meanwhile Elisa has been enticed by trickery to Kirkham's house, where a party given by Kirkham to his dissolute companions is going on. Giovanni arrives at the Kirkham home during the progress of this party. When Kirkham beholds Giovanni, the shock of fright so effects his heart that he drops dead.

Giovanni now wildly aroused for further vengeance, dashes upstairs to where the party is being held on the gaily lighted roof. Here Giovanni beholds his daughter dancing, and the vivid recollections of her mother's tragic death quite unbalances his mind, and before he can be prevented, Giovanni jumps from the roof and is killed. These two sudden deaths clear the way for a happy ending to the story.

WORLD-EQUITABLE.

THE FEAST OF LIFE (Five parts—Paragon —May 1).—The cast: Aurora Fernandez (Clara Kimball Young); Senora Fernandez (Mrs. E. M. Kimball); Father Venture (E. M. Kimball); Don Armada (Paul Capellani); Celida (Doris Kenyon); Pedro (Robert Frazer). Scenario by Farnces Marion. Directed by Albert Capellani.

Aurora Fernandez, a poor Cuban girl, is persuaded against her will to become betrothed to Don Armada, a wealthy Cuban. She loves Pedro, a young fisherman, who lives with his uncle, Father Venture, and his sister, Celida, who has been secretly stealing to Don Armada's villa, but is cast off by him on his engagement to Aurora.

Longing for a sight of Pedro, disguised as a dancing girl, Aurora goes to an inn where Pedro comes with other fishermen for a night's revelry. He does not recognize her as his "Lady of the Lily" as he calls her, but falls a victim to the charms of the dancing girl. Celida, dying of a broken heart, confesses to Pedro and Father Venture, and Pedro, to avenge Celida, summons all the fishermen in the village and leads them against Armada in whose villa the wedding feast is being held. The guests fly in terror and Armada is wounded. Aurora alone remains undaunted, and Pedro, finding her, recognizes not only his love of the tavern, but Aurora, and that she is the wife of Armada.

Notwithstanding her pleadings not to kill her husband, he is about to strike when he sees that Don Armada is blind. This awakens his pity and he leaves the house. Don Armada has an operation performed on his eyes which proves successful, but the physicians warn him that any shock may result in blindness for life. Aurora, in the meantime, has been carrying on clandestine meetings with Pedro and Armada, hoping to find out who Aurora's lover is, tells her that the operation has been a failure. He intercepts a note from Pedro and, locking Aurora in her room, stabs Pedro. He then returns to Aurora and she discovers that he has tricked her. He tells her what he has done, but the shock kills him. Aurora escapes and finds Pedro still alive. She takes him home where she watches over him, and the crisis over, the lovers are reunited.

METRO PICTURES CORP

THE COME BACK (Five Parts—April 24).—The cast: Burt Ridgeway (Harold Lockwood); Patta Heberton (May Allison); Randall Ridgway, Burt's father (George Henry); Biggs, secretary to board of directors (Howard Truesdell); Mac Heberton, Patta's uncle (Lester Cuneo); Owl Woltert, a shyster lawyer (Bert Starkey); "Bully Bill," the camp foreman (Mitchell Lewis); Donna Estelle (Clara Selwynne. Written and irected by Fred J. Balshofer.

Randall Ridgeway, a lumber king, learns that one of his contracting companies in northern Maine is carrying on crooked transactions. His son, Burt, overhears his father discussing the matter and asks if he might go and investigate. His father refuses, thinking his son too young and not strong enough physically to deal with the woodsmen. Mac Heberton, who controls the camp in Maine, hears of Ridgeway's suspicions. He compels his bookkeeper to arrange a double set of books, under penalty of exposing him for a murder he saw him commit.

Burt Ridgeway falls in with a fast crowd and meets a professional dancer named Lotus de Valois. Under the spell of the girl, and the direction of her unscrpulous chaperon, Burt becomes involved financially. He goes to his father for more money. His father, fearful that his son is not improving his time, puts him to a test. He gives him $25,000 with the understanding that every time he adds another thousand to the amount he will present him with an additional $5,000.

With more funds at his disposal Burt strikes a faster pace. Lotus sees a lavaliere, valued at $14,500, which she induces Burt to buy for her. The elder Ridgeway becomes discouraged when he does not see any business activity on the part of his son. Hoping to interest and assist him he takes a three days' option of some real estate where there is a chance to make a big coup. The boy confesses that he cannot cover the option, as he has but $5,000 left in the bank.

That night Burt returns home intoxicated. He has words with his father, who has lost faith in him for the first time. In a rage his father orders him from home, telling him he is not "worth his salt." Burt leaves and makes straight for the lumber camp in Maine, where he hopes to rejuvenate himself. Arrived there, after many severe trials, he meets Patta Heberton, a pretty girl of the woods, and the ward of Mac Heberton. They become interested in each other, at their first meeting, and are engaged in pleasant conversation, when "Bully Bill," a camp foreman, observes them. "Bully Bill" is all his sobriquet implies, and he is madly in love with Patta. He challenges the stranger's right to talk to the girl, which results in a fight.

The dissipated young man from the city is like a child in the woodman's hands, and he is knocked cold with two sharp blows. Burt takes his beating with chagrin, but decides to remain, and obtains a position as checker. He plans to regain his strength and prowess if proper training will do it. He leaves off cigarettes and whiskey, and exercises in the open at every opportunity. On a holiday, soon afterward, when the woodsmen are gathered for a day of sports, Burt has another encounter with 'Bully Bill." He dispatches the bully with ease. For this Burt wins the admiration of the crowd and the lasting friendship of "Bully Bill,"

The following day Burt is passing the office of Mac Heberton, when a draft of wind carries a check out of the window, and at his feet. Picking it up he finds it is from a rival concern. Burt hurries inside, and backing the spineless bookkeeper up in a corner, he threatens to kill him if he does not tell him the whole truth. For the first time in the camp he discloses his identiy. The bookkeeper weakens and confesses that Heberton has been cheating his father out of thousands of dollars. Heberton comes in the door unseen, as the bookkeeper makes this statement, and with uplifted axe is about to strike Burt, when "Bully Bill" rushes in and stays his hand.

In a subseqent investigation Burt finds a will left by Patta's grandfather, in which she is named sole beneficiary of his estate on her eighteenth birthday. Heberton has kept her in ignorance of this situation, and has taken over the estate himself. Burt's father is overjoyed beyond expression when his son comes back, a new man, with the story of the arrest of Heberton and a vivid description of the girl in the woods, who is to join him soon in New York, as his life's partner.

SUN PHOTOPLAY.

A WOMAN WILLS (Five Parts—April State Rights).—The cast: Marion Duval (Elsie LeClaire); Lieutenant Menard (John Maguard); a foreign spy (Joseph Morris); the adventuress (Suzanne Armelle).

At the outbreak of the great war in Europe, Marion Duval, a mischievious schoolgirl, is infected with the patriotic fervor that swept over the European State in which she lives. She runs away from school, disguises herself in boy's clothing, and joins the Boy Scouts. In this disguise she shares with a dashing cavalry lieutenant several thrilling adventures.

In later years she makes a determined effort to renew her acquaintance with this hero of her dreams, who is still unaware of her sex. When she finally meets him once more, she finds him, now a member of his government's secret service, enmeshed in the toils of an adventuress. Taking a hand in the game, she is able to save the lieutenant from disgrace, but only after a series of stirring episodes culminating in a scene when she and the adventuress, locked together in a room, engage in a struggle for the possession of plans of importance. Naturally, her heroism is rewarded with the heart of the handsome lieutenant.

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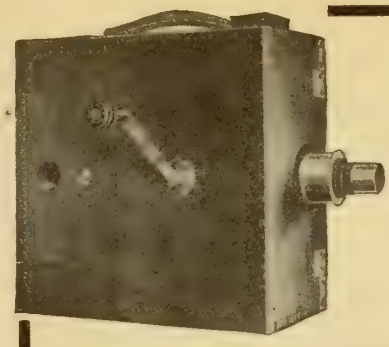

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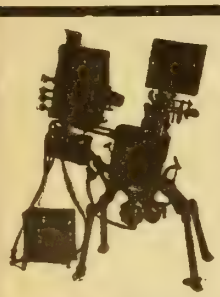

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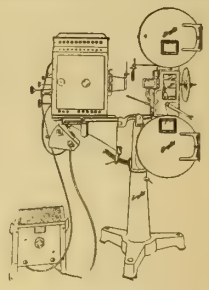

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ELECTRIC LIGHT PLANT—Fairbanks Morse plant. Six horse power upright kerosene engine, 3½ K. W. dynamo, 5½" x 29' endless belt, 50-gal. oil tank; generates at 2½c & 3c per K. W. hour; used 8 months, good condition. Complete, except switch board. Price, $250.00. Write to Lyric Theatre Co., Morrison, Ill.

SELL REASONABLY—Power's 6A model, used 4 weeks. Like new. Can be seen 8 W. 87th St., N. Y. City.

FOR SALE—Power's No. 5, $35.00; Power's No. 6, $65.00. Both machines good condition. Address George A. Fuller, 128 W. 96th St., N. Y. City.

"Amberlux."

360 VENEER OPERA CHAIRS, Richmond, Va. Southern Pennsylvania, Ohio. 250-400 lots. Empire Exchange, Corning, N. Y.

GUARANTEED REBUILT MACHINES—1908 Motiograph, $60.00; 1911 Motiograph, $75.00; 1913 Motiograph, $90.00; Simplex motor drive, $250.00; Power's 6A, $150.00; Edison Exhibition, $65.00; Edison, Type B, $75.00; Power,s No. 5, $65.00. Going quick, rush your order. Amusement Supply Company, 300-2 Maller's Bldg., Chicago, Ill.

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WANTED—Motion picture camera for cash. Professional, any condition, any price. Address H. R. H., care M. P. World, N. Y. City.

WANTED—Pathe professional camera, inside magazines, must be in good condition. Cheap for cash. A. S. Moffat, 16 Arlington St. Boston, Mass.

CAMERAS FOR SALE.

NEW MODEL NO. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

SAVE MONEY—Vistas, 60; Kinograph, $65; Ernemann, 400 ft., $250; Peters, $150; Pittman, $96 to $125; all with F.3.5 lenses. Tripods with tilt and panoramas, 18 upward. Prestwich, $175. Ray, 326 Fifth Ave., N. Y. City.

CAMERA — Williamson special, Teakwood, Zeiss Tessar, 400 feet, 2-inch lens. Printer, Williamson Model No. 1. Motor drive, negative and positive take-up spools. Both machines in A1 condition. Heart of America Film Corporation, 701 Manhattan Building, Kansas City, Mo.

FOR SALE—New Parvo Debrie motion picture camera. Perfect condition. E. L., Box 452, Fort Lee, N. J.

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Richardson endorses "Amberlux Filters."

ONE SECOND-HAND Urban 350-ft. camera, 6 magazines, 2" Voigtlander lens, regularly $250.00, our price $125.00. Model A Ernemann, like new, complete, with 6 magazines, 2" lens, sells regularly for $160.00, our price $100.00. Several second-hand Bell & Howell perforators and printers for sale. Motion Pictures Apparatus Co., Inc., 810 Broadway, N. Y. City.

THE OPPORTUNITY OF THE LIFE TIME.—Do you want a slice of the juicy profits in the motion picture producing business? Take pictures yourself. Big money in taking them for advertising, news, etc. We deal in high-grade new and used tested motion picture cameras Send for list or write us, as we are specialists in equipping beginners. We will be pleased to inform you if your locality can be made to pay. Highest grade printing and developing. Write for price list. Real motion picture cameras at a great saving price. Each machine guaranteed to take a rock steady picture. 1st: Thomas motion picture camera 100-ft. capacity, rosewood case, Ernemann F.3.5 Anastigmat lens in focusing mount. Our price, $52.50; 2nd: Ernemann, 100-ft. capacity, hardwood case, Ernemann F.3.5 Anastigmat lens in focusing mount, standard size film. Our price, $72.00. 3rd: Williamson M. P. camera, 100-ft. capacity, teakwood case, equipped with F.6 lens in focusing mount. Our price, including sole leather carrying case, $55.00. 4th: Kinograph M. P. camera, 200-ft. capacity, equipped with Zeiss Tessar F.3.5 lens in focusing mount, brand new, $75.00. 5th: Pittman, 200-ft. capacity, leather-covered case, Zeiss Tessar F.3.5 lens in focusing mount. Our price, $75.00. 6th: Phantoscope M. P. camera, 200-ft. capacity, magazine side by side. Very compact, fine mechanism. Equipped with Carl Zeiss Tessar F. 3.5 lens in focusing mount. Our price, with carrying case, $87.50. 7th: Eberhard Schneider, 200-ft. capacity, teakwood case, Carl Zeiss Tessar F.3.5 lens in focusing mount. Our price, $100.00. 8th: Ensign Daylight loading motion picture camera, 100-ft. capacity, with Ensign panoramic and tilting top tripod, in carrying case. Our price, complete, $75.00. 9th: Pathe professional, 200 and 400-ft. capacity inside magazines, automatic dissolve, teakwood case. Heliar F.4.5 lens. Our price, $225.00. 10th: $90.00. American panorama and tilting top tripod, $45.00. 11th: Williamson panoramic and tilting top tripod, in carrying case. Our price, $26.50. Every machine guaranteed. Write today. David Stern Co., 1047 R. W. Madison St., Chicago, Ill. In business since 1885.

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LET ME KNOW what you want or what you have for sale. State fully amount of paper of each size and condition of film. Wm. Orr, 172 W. Washington St., Chicago, Ill.

CHAPLIN COMEDIES—Commercials with paper in quantities. Full particulars. M. H. Whitelaw, 145 W. 45th St., N. Y. City.

FILMS FOR SALE OR RENT.

OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

"THE POISONED POOL"—A dandy three-reel Westerner. State Rights, ten cents per foot. Lone Star Co., Twenty-four-ten North Flores St., San Antonio, Tex.

WE BUY AND SELL features, educationals, scenics and industrials. Let us know what you want or what you have for sale. Also handle film on commission basis. New York Film Laboratories, Films Sales Dep't, 145 West 45th St., N. Y. City.

FOR SALE—Four Chaplin comedies, $15 each. S. Baldwin, 314 Mallers Bldg., Chicago, Ill.

FIVE KEYSTONES—$5 each, money with order. Miller, 3d Fl. Mallers Bldg., Chicago, Ill.

TWO AND THREE-REEL features with posters, $3 to $5 per reel. Single reels, $1 and $2. Send for list. Penna. Co., 1325 Vine St., Phila., Pa.

"PATH FORBIDDEN," "The Mysteries of New York," five reelers. "Ten Nights in a Bar Room," "Life of Christ," "Sacrifice of Pauline," "The Gold Maker's Sacrifice," four reelers. "The Opera Singer's Triumph," "An Aerial Revenge," three reelers. Also a print of "Billy Sunday," the Evangelist. Twenty-five single reels, all in high-class shape, with plenty of paper. Maynard Film Broker, 607 Schiller Bldg., Chicago, Ill.

50 SINGLE reels, comedies and westerns, $5.00 each. 25 2-reel features, $15.00 each. All full reels and in first-class condition. Check with order. Edwards, 119 West 23d St., N. Y. City.

"DANTE'S INFERNO," "Purgatory and Paradise," "Life of Our Savior" and other religious subjects. John L. Wojcicki, 1404 Miller St., Utica, N. Y.

ORIGINAL print Edison's "Great Train Robbery." Fine condition, original title and ending. Make offer. Commercial, care M. P. World, New York City.

U. S.-MEXICO WAR, 3 reels, $150.00. Barney Film Brokers, 5 S. Wabash Ave., Chicago, Ill.

FOR SALE—200 reels, including Keystones, Chaplins and others, at bargain prices. Wichita Film & Supply Co., 117 N. Topeka Ave., Wichita, Kansas.

MUSICAL INSTRUMENTS FOR SALE

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FOR SALE—A fine 45-note electric piano, having mandolin and pipe organ attachments. Lyon and Healy make. Write for my price if interested. C. O. Hesselberth, Seward, Nebr.

MISCELLANEOUS.

"Amberlux."

BIG PACKAGE printed cards, signs, posters, etc., all practical. "Today," "Tomorrow," "Coming," days of week etc. 500 pieces. Would cost $5 to order. All postpaid, $1.50. Evening Call Printing Co., Monessen, Penn.

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S. L. Rothapfel—genius of exhibitors—chose a Minusa Gold Fibre Screen for America's Finest Photoplay Theatre—the Rialto, New York City.

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Minusa Cine Products Co.

St. Louis	San Francisco	New York City
Houser Bldg.	117-119 Golden Gate Ave.	1604 Broadway

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1208, 1210.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem.

Wednesday—Biograph, Edison, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Apr. 17—A Cry for Help (Drama) (Biograph—Reissue No. 46).
Apr. 19—The Larrimore Case (Three parts—Drama).
Apr. 24—The Blind Princess and the Poet (Drama) (Biograph Reissue No. 47).
Apr. 25—Celeste (Two parts—Drama).
Apr. 26—The Spring Chicken (Three parts—Comedy).
May 1—Swords and Hearts (Drama) (Biograph—Reissue No. 48).
May 3—Fit for Burning (Three parts—Dr.).
May 6—During the Round-Up (Drama) (Biograph—Reissue No. 49).
May 9—Merry Mary (Two parts—Com.-Dr.).
May 15—The Perfidy of Mary (Drama) (Biograph Reissue No. 50).
May 17—Beverly of Graustark (Three parts—Drama).

EDISON.

May 2—The Matchmakers (Three parts—Dr.).
May 3—The Real Dr. Kay (Comedy).
May 9—Celeste of the Ambulance Corps (Three parts—drama).
May 10—A Mix-Up in Black (Comedy).
May 16—The Littlest Magdalene (Three parts—Drama).
May 17—Robbing the Fishes (Comedy).

ESSANAY.

Apr. 15—The Last Adventure (Three parts—Drama).
Apr. 17—The Strange Case of Mary Page, No. 13, "Dawning Hope" (Two parts—Drama.
Apr. 18—The Elder Brother (Two parts—Drama) (Reissue).
Apr. 19—Canimated Nooz Pictorial No. 9 (Cartoon).
—A Scenic Subject on the same reel.
Apr. 22—Her Naked Soul (Three parts—Dr.).
Apr. 24—The Strange Case of Mary Page, No. 14, "Recrimination" (Two parts—Drama).
Apr. 25—The Little Samaritan (Two parts—Drama).
Apr. 26—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—Scenic Subject on the same reel.
Apr. 29—The Danger Line (Three parts—Dr.).
May 1—The Strange Case of Mary Page, No. 15 (Two parts—Dr.).
May 2—In the Moon's Ray (Two parts—Dr.).
May 3—The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So" (Comedy).
May 6—Once a Thief—? (Three parts—Dr.).
May 9—A Return to Youth—and Trouble (Two parts—Comedy-Drama).
May 10—The Fable of the Good Fairy and the Lorgnette and Why She Got It Good (Comedy).
May 13—The Jester (Three parts—Drama).
May 16—The Double Cross (Two parts—Dr.).
May 17—Vernon Howe Bailey's Sketch Book of San Francisco (Cartoon).
A Scenic subject on the same reel.
May 20—A Rose of Italy (Three parts—Dr.).

KALEM.

Apr. 18—Ham and Preparedness (Comedy).
Apr. 19—Their Taking Ways (Comedy).
Apr. 21—A Double-Barreled Courtship (Com.).
Apr. 22—The Governor's Special (No. 76 of the "Hazard's of Helen" Railroad Series—Drama).
Apr. 24—The Millionaire Plunger (No. 5 of the "Social Pirates"—Two parts—Dr.).
Apr. 25—Ham's Waterloo (Comedy).
Apr. 26—Counting Out the Count (Comedy).
Apr. 28—A Lucky Mistake (Comedy).
Apr. 29—The Trail of Danger (No. 77 of the "Hazards of Helen" Series—Dr.).
May 1—The Master Swindlers (No. 6 of the "Social Pirates"—Two parts—Dr.).
May 2—Ham and the Masked Marvel (Com.).
May 3—Romeo of the Coal Wagon (Com.).
May 5—The Dumb Heiress (Comedy).
May 6—The Human Telegram (No. 78 of the "Hazards of Helen" Railroad Series) (Drama).
May 8—The Rogue's Nemesis (No. 7 of the "Social Pirates"—Two parts—Dr.).
May 9—The Tank Town Troupe (Comedy).
May 10—Not What the Doctor Ordered (Com.).
May 12—A Lunch-Room Legacy (Comedy).
May 13—Hazards of Helen Railroad Series No. 79, "The Bridge of Danger" (Dr.).
May 15—Sauce for the Gander (No. 8 of the "Social Pirates"—Two parts—Dr.).
May 16—Title not yet decided.
May 17—Title not yet decided.
May 19—An Innocent Vampire (Comedy).
May 20—One Chance in a Hundred (No. 80 of the "Hazards of Helen Railroad Series—Drama).

LUBIN.

Apr. 15—Mr. Housekeeper (Comedy).
Apr. 17—Frocks and Frills (Comedy).
Apr. 18—One of the Pack (Two jarts—Drama).
Apr. 20—The Heart's Tribute (Three parts—Drama).
Apr. 22—Millionaire Billie (Comedy).
Apr. 24—Germs and Microbes (Comedy).
Apr. 27—Playthings of the Gods (Three parts—Drama).
Apr. 29—Love and Bullets (Comedy).
May 1—The Buckshot Feud (Comedy).
May 2—The Candle (Two parts—Drama).
May 4—None So Blind (Three parts—Dr.).
May 6—Father's Night Off (Comedy).
May 8—Skirts and Cinders (Comedy).
May 11—The Wheat and the Chaff (Three parts—Drama).
May 13—Jenkins' Jinx (Comedy).
May 15—Otto the Artist (Comedy).
May 16—The Beggar King (Two parts—Dr.).
May 18—Jackstraws (Three parts—Drama).
May 20—The Winning Number (Comedy).

SELIG.

Apr. 15—The Beauty Hunters (Comedy).
Apr. 17—The Three Wise Men (Three parts—Drama).
Apr. 17—Selig-Tribune No. 31, 1916 (Topical).
Apr. 20—Selig-Tribune No. 32, 1916 (Topical).
Apr. 22—Too Many Chefs (Comedy).
Apr. 24—The Woman Who Did Not Care (Three parts—Drama).
Apr. 24—Selig-Tribune No. 33, 1916 (Topical).
Apr. 27—Selig-Tribune No. 34, 1916 (Topical).
Apr. 24—Badgered (Drama).
May 1—The Man Within (Three parts—Dr.).
May 1—Selig-Tribune No. 35, 1916 (Topical).
May 4—Selig-Tribune No. 36, 1916 (Topical).
May 6—The Elephant's Gratitude (Animal—Drama).
May 8—A Stranger in New York (Three parts—Drama).
May 8—The Selig-Tribune No. 37, 1916 (Topical).
May 11—The Selig-Tribune No. 38, 1916 (Topical).
May 13—The Sheriff's Duty (Western—Drama).
May 15—The Hard Way (Three parts—Drama).
May 15—The Selig-Tribune No. 39, 1916 (Topical.)
May 18—The Selig-Tribune No. 40, 1916 (Topical.)
May 20—A Boarding House Ham (Comedy).

VIM.

Apr. 14—The Sleuths (Comedy).
Apr. 20—All for a Girl (Comedy).
Apr. 21—Hired and Fired (Comedy).
Apr. 27—What's Sauce for the Goose (Comedy).
Apr. 28—The Rivals (Comedy).
May 4—The Brave Ones (Comedy).
May 5—Home-Made Pies (Comedy).
May 11—The Water Cure (Comedy).
May 12—The Pretenders (Comedy).
May 18—Thirty Days (Comedy).
May 19—A Fair Exchange (Comedy).

VITAGRAPH.

Apr. 15—Sin's Penalty (Three parts—Drama) (Broadway Star Feature).
Apr. 17—Life and Training in the U. S. N. (Educational).
Apr. 21—His Lucky Day (Comedy).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama (Broadway Star Feature).
Apr. 24—The Rookie (Drama).
Apr. 28—Terry's Tea Party (Comedy).
Apr. 29—The Man Hunt (Three parts—Drama) (Broadway Star Feature).
May 1—Jane's Husband (Comedy).
May 5—Some Chicken (Comedy).
May 6—The Resurrection of Herror (Three parts—Drama) (Broadway Star Feature).
May 8—The Double-Double Cross (Comedy).
May 12—Out Ag'in In Ag'in (Comedy).
May 13—O'Hagan's Scoop (Three Parts—Dr.). (Broadway Star Feature).
May 15—A Lucky Tumble (Comedy).
—Scenes in Iceland (Scenic).
May 19—More Money than Manners (Comedy).
May 20—Miss Adventure (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES

Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 8—Myrtle, the Manicurist (Three parts—Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama).
Apr. 29—The Man Hunt (Three parts—Dr.).
May 6—The Resurrection of Horror (Three parts—Drama).
May 13—O'Hagan's Scoop (Three parts—Dr.).
May 20—Miss Adventure (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

Apr. 14—Haunted and Hounded (Three parts—Drama).
Apr. 21—When Might is Right (Three parts—Drama).
Apr. 28—The Broken Promise (Three parts—Drama).
May 5—The Oath of Hate (Three parts—Dr.).
May 12—Broken Fetters (Three parts—Drama).
May 19—The Chorus Girl and the Kid (Three parts—Drama).

UNIT PROGRAM RELEASES.

Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy).

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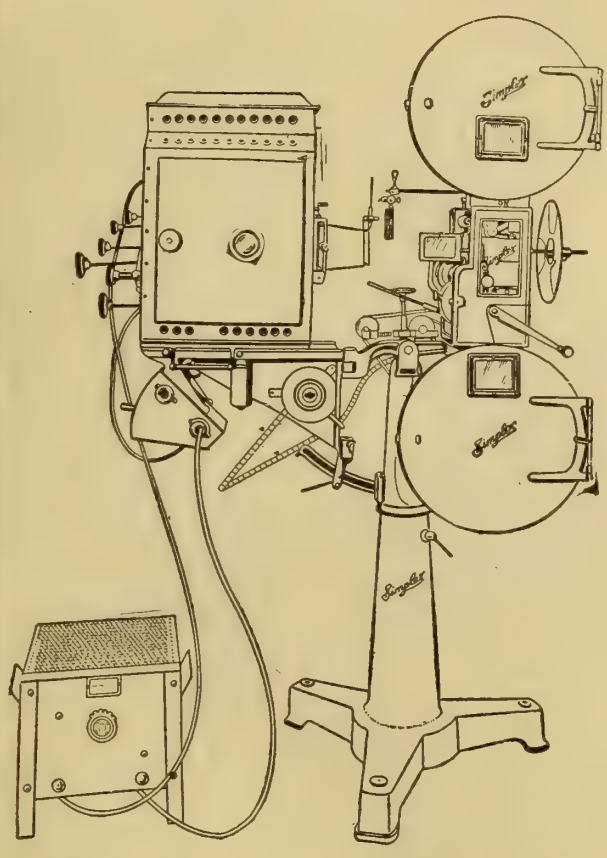

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1208, 1210.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Apr. 12—Number 15 (Topical).
Apr. 19—Number 16 (Topical).
Apr. 26—Number 17 (Topical).
May 3—Number 18 (Topical).
May 10—Number 19 (Topical).
May 17—Number 20 (Topical).

BIG U.

Apr. 13.—No release this day.
Apr. 20—Oh, What a Whopper (Two parts—Baseball—Comedy).
Apr. 26—Lonesome House (Drama).
May 4—The Beloved Liar (Three parts—Dr.).
May 11—No release this day.
May 19—Nadine of Nowhere (Drama).

BISON.

Apr. 15—The Rival Pilots (Two parts—Railroad—Drama).
Apr. 22—The Passing of Hell's Crown (Two parts—Western—Drama).
Apr. 29—The Torrent of Vengeance (Two parts—Drama).
May 6—The Leap (Two parts—Drama).
May 13—A Fight for Love (Two parts—Drama).
May 20—Hulda, the Silent (Two parts—Dr.).

GOLD SEAL.

Apr. 11—The Voice of the Tempter (Three parts—Domestic—Drama).
Apr. 18—The Best Man's Bride (Two parts—Drama).
Apr. 25—The Other Half (Two parts—Society—Drama).
May 2—The Purple Maze (Two parts—Dr.).
May 9—The Mark of a Gentleman (Two parts—Drama).
May 16—Darcy of the Northwest Mounted (Three parts—Drama).

IMP.

Apr. 11—Held for Damages (Comedy).
Apr. 14—The Doctor of the Afternoon Arm (Two parts—Northwest—Drama).
Apr. 18—Love Laughs at Dyspepsia (Com.).
Apr. 21—The Haunted Bell (Two parts—Mystery—Drama).
Apr. 25—Billie's War Brides (Comedy).
Apr. 28—Why Mrs. Kentworth Lied (Three parts—Drama).
Apr. 30—Through Flames to Love (Two parts—Drama).
May 2—When Slim Was Home Cured (Com.).
May 4—Won With a Makeup (Comedy).
May 5—Just Kitty (Drama).
May 9—When a Wife Worries (Comedy).
May 10—The Go-Between (Drama).
May 12—The Capital Prize (Two parts—Dr.).
May 16—When Slim Picked a Peach (Comedy).
May 21—Claudia (Comedy).

JOKER.

Apr. 8—His Highness the Janitor (Comedy).
Apr. 15—Hubby Puts One Over (Comedy).
Apr. 22—Just Yet But Not Quite (Comedy).
Apr. 29—The Jitney Driver's Romance (Com.).
May 6—A Perfect Match (Comedy).
May 13—A Wife for a Ransom (Comedy).
May 20—A Raffle for a Husband (Comedy).

LAEMMLE.

Apr. 16—No release this day.
Apr. 20—The Gambler (Drama).
Apr. 23—No release this day.
Apr. 27—Miss Blossom (Two parts—Drama).
May 4—No release this day.
May 5—The Thief of the Desert (Drama).
May 7—The Marriage of Arthur (Two parts—Comedy—Drama).
May 11—Her Husband's Faith (Two parts—Drama).
May 14—Her Great Part (Comedy—Drama).
May 18—Grouches & Smiles (Comedy—Drama).
May 19—Heartaches (Two parts—Drama).

L-KO.

Apr. 23—Little Billy's School Days (Comedy).
Apr. 26—Bill's Narrow Escape (Two parts—Comedy).
Apr. 30—No release this day.
May 3—The Bankruptcy of Boggs & Schultz (Comedy).
May 7—Mr. Buddy Briggs Burglar (Comedy).
May 10—The Great Smash (Three parts—Comedy).
May 14—No release this day.
May 17—Gaby's Gasoline Glide (Two parts—Comedy).
May 22—No release this day.

NESTOR.

Apr. 17—His Neighbor's Wife (Comedy).
Apr. 21—Eddie's Night Out (Comedy).
Apr. 24—His Wooden Leg (Comedy).
Apr. 28—The Newlyweds Mixup (Comedy).
May 1—Her Hero Maid (Comedy).
May 5—Lem's College Career (Two parts—Comedy).
May 8—Potts Bungles Again (Comedy).
May 12—Never Lie to Your Wife (Comedy).
May 15—He's a Devil (Comedy).
May 19—The Wooing of Aunt Jemima (Comedy).

POWERS.

Apr. 20—The Toyland Villain (Novelty).
—An Educational subject on the same reel.
Apr. 22—No release this day.
Apr. 27—Such Is Life in China (Comedy).
Apr. 29—A Family Affair (Comedy).
May 6—No release this day.
May 11—Mr Fuller Pep—He Tries Mesmerism (Comedy—Cartoon).
—Some Monkey Stars (Ditmars Educational).
May 13—No release this day.
May 18—A Toyland Robbery.
—Little Journeys in the Frozen North, Nome, Alaska (Educational).

RED FEATHER PHOTOPLAYS.

Apr. 17—Her Bitter Cup (Five parts—Dr.).
Apr. 24—Thrown to the Lions (Five parts—Drama).
May 1—Dr. Neighbor (Five parts—Drama).
May 8—A Huntress of Men (Five parts—Dr.).
May 15—A Youth of Fortune (Five parts—Dr.).

REX.

Apr. 18—No release this day.
Apr. 23—His World of Darkness (Three parts—Drama).
Apr. 25—The Unexpected (Comedy).
Apr. 27—Chicken Hearted Jim (Drama).
Apr. 30—Their Anniversary (Comedy).
May 2—Eleanor's Catch (Drama).
May 7—Scaling the Jungfrau (Educational—Scenic).
May 9—Virginia (Drama).
May 14—A Soul for Sale (Three parts—Dr.).
May 16—No release this day.
May 18—A Wife at Bay (Two parts—Drama).
May 21—Love Triumphant (Two parts—Dr.).

VICTOR.

Apr. 12—The Lathered Truth (Two parts—Comedy).
Apr. 19—Royal Love (Three parts—Drama).
Apr. 21—Globe Trotting.
Apr. 28—No release this day.
May 3—The Girl Who Feared Daylight (Two parts—Drama).
May 12—A Strange Confession (Drama).
May 17—The Three Wishes (Drama).

UNIVERSAL SPECIAL FEATURES.

Apr. 24—Graft No. 20 (Two parts—Drama).
May 1—The Adventures of Peg o' the Ring No. 1, "The Leopard's Mark" (Two parts—Drama).
May 8—The Adventures of Peg o' the Ring, No. 2, "A Strange Inheritance" (Two parts—Drama).
May 15—Peg o' the Ring, No. 3 (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts Drama).

Mutual Film Corp.

AMERICAN.

Apr. 15—The Wayfarers (Three parts—Dr.).
Apr. 17—His Masterpiece (Two parts—Drama).
Apr. 22—Realization (Three parts—Drama).
Apr 24—The Counterfeit Earl (Two parts—Drama).
Apr 27—A Broken Genius (Three parts—Dr.).
May 1—Pierre Brissac the Brazen (Two parts—Drama).
May 8—The Touch on the Key (Two parts—Drama).
May 11—The Profligate (Three parts—Drama).

BEAUTY.

Apr. 16—The Improbable Yarn of McQuirk (Comedy).
Apr. 19—Number Please? (Comedy).
Apr. 23—The Bookworm's Blessed Blunders (Comedy).
Apr 26—Bugs and Bugles (Comedy).
Apr 30—Two beds and No Sleep (Comedy).
May 3—Billy Van Deusen's Ancestrie (Com.).
May 7—All for Nuttin' (Comedy).
May 10—Skelly's Skeleton (Comedy).
May 14—No title (Comedy).

CENTAUR.

May 13—The Ordeal (Two parts—Drama).

CUB.

Apr. 14—Almost Right (Comedy).
Apr. 21—The Conquering Hero (Comedy).
Apr 28—The Traitor (Comedy).
May 5—M. T. Dome's Awful Night (Comedy).
May 12—Jerry's Perfect Day (Comedy).

FALSTAFF.

April. 15—The Overworked Oversea Overseer (Comedy).
Apr. 17—The Sailor's Smiling Spirit (Comedy).
Apr. 22—Simple Simon's Schooling (Comedy).
Apr 24—Dad's Darling Daughters (Comedy).
Apr 29—Willing Wendy to Willie (Comedy).
May 1—The Dashing Druggist's Dilemma (Comedy).
May 6—The Skilful Sleigher's Strategy (Com.).
May 8—The Kiddie's Kaptain Kid (Comedy).
May 13—Freddie's Frigid Finish (Comedy).

GAUMONT.

Apr. 19—See America First, No. 32 (Scenic).
—Kartoon Komics (Cartoon).
Apr 26—See America First No. 33, "Charleston, S. C." (Scenic).
—Kartoon Komics (Cartoon).
May 3—See America First, No. 34, "Yosemite National Park" (Topical).
—Kartoon Komics (Cartoon).
May 7—"Reel Life" (The Mutual Film Corp.).
May 10—See America First, No. 35, "Atlanta, Ga." (Scenic).
—Kartoon Komics (Cartoon).
May 14—"Reel Life" (The Mutual Film Corp Magazine).

MUSTANG.

Apr. 8—Under Azure Skies (Three parts—Western—Drama).
Apr. 13—Silent Selby (Three parts—Western—Drama).
Apr. 14—A Flickering Light (Two parts—Dr.).
Apr. 21—The Return (Two parts—Drama).
Apr 28—Unlucky Luke (Two parts—Western—Drama).
May 5—With a Life at Stake (Two parts—Drama).
May 12—The Blindness (Two parts—Drama).

MUTUAL WEEKLY.

Apr. 5—Number 66 (Topical).
Apr. 12—Number 67 (Topical).
Apr. 19—Number 68 (Topical).
Apr 26—Number 69 (Topical).
May 3—Number 70 (Topical).
May 10—Number 71 (Topical).

THANHOUSER.

Apr. 11—The Romance of the Hollow Tree (Two parts—Drama).
Apr. 18—The Girl from Chicago (Two parts—Drama).
Apr. 20—A Man's Sins (Three parts—Drama).
Apr 25—A Man of Honor (Two parts—Dr.).
Apr 29—The Carriage of Death (Three parts—Drama).
May 2—The Weakling (Two parts—Drama).
May 4—The Spirit of '61 (Three parts—Dr.).
May 9—When She Played Broadway (Two parts—Drama).

(*Mutual Releases continued on page* 1240.)

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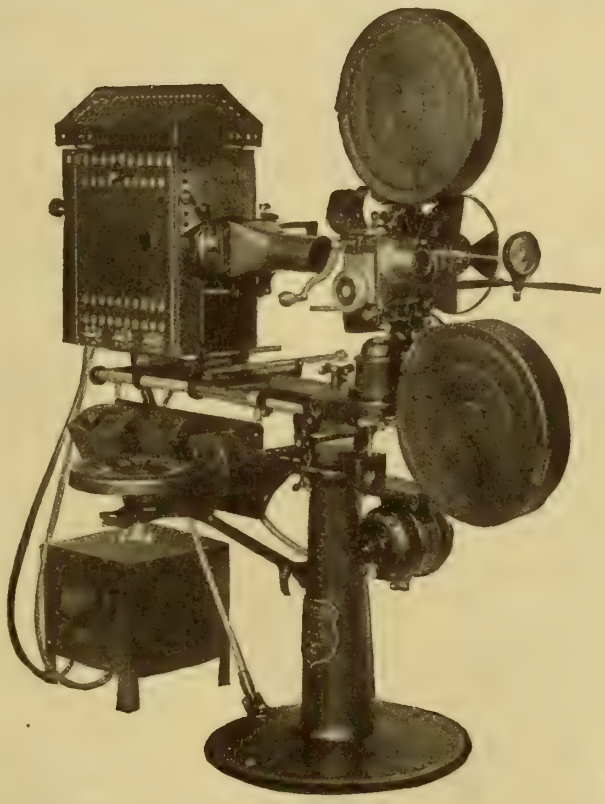

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1208, 1210.)

(*Mutual Releases continued on page* 1238.)

MUTUAL MASTERPICTURE DE LUXE.

Apr. 20—Master Shakespeare, Strolling Player (Thanhouser—Five parts—Dr.).
Apr 24—The Conscience of John David (Centaur—Five parts—Psych.—Dr.—No. 95).
Apr 27—The Stain in the Blood (Signal—Five parts—Drama. (No. 96).
May 1—The Quality of Faith (Gaumont—Five parts—Drama) (No. 97).
May 4—Lying Lips (American—Five parts—Drama) (No. 98).
May 8—Soul Mates (American—Five parts—(Drama) (No. 99).
May 11—Her Father's Gold (Thanhouser—Five parts—Drama) (No. 100).

MUTUAL SPECIAL FEATURE.

May 8—The Secret of the Submarine, No. 1 (Two parts—Drama).
May 15—The Secret of the Submarine No. 2 (Two parts—Drama).

SIGNAL FILM CORPORATION.

Mar. 27—The Girl and the Game, No. 14, "Helen's Race with Death" (Two parts—Drama).
Apr. 3—The Girl and the Game, No. 15, "Driving the Last Spike" (Last No.) (Two parts—Drama).

VOGUE.

Apr. 18—Counterfeit Love (Comedy).
Apr. 23—Slipping It Over on Father (Com.).
Apr 25—The Island That Never Was (Com.).
Apr 30—Bungling Bill, Doctor (Comedy).
May 2—Out for the Count (Comedy).
May 7—Bungling Bill's Dream (Comedy).
May 9—Germatic Love (Comedy).
May 14—A Mix-Up at Rudolph's (Comedy).

Pathe Exchange, Inc.

BALBOA.

Apr. 8—The Girl Who Won (Three parts—Drama).
Apr. 15—The Girl that Didn't Matter (Two parts—Drama).

GOLD ROOSTER PLAYS.

Mar. 21—The Woman's Law (Five parts—Dr.).
Apr. 18—Big Jim Garrity (Five parts—Dr.).

MITTENTHAL FILM CO.

May 1—Trouble Enough (Comedy).

PATHE.

Apr 22—Siberia, the Vast Unknown, No. 5 (Scenic).
—Glimpses of San Francisco (Picturesque America) (Scenic).
Apr. 24—The Iron Claw, No. 9, "Arrows of Hate" (Two parts—Drama).
Apr. 29—How Birds Feed their Young (Educational).
—The Towns of Tunis (Northern Africa—Scenic).
May 1—The Iron Claw, No. 10, "The Living Dead" (Two parts—Drama).
May 1—Siberia, the Vast Unknown, No. 6 (Scenic).
—How Small Sea Creatures Breed (Educational).

PATHE NEWS.

Apr. 22—Number 33, 1916 (Topical).
Apr 26—Number 34, 1916 (Topical).
Apr 29—Number 35, 1916 (Topical).
May 3—Number 36, 1916 (Topical).
May 6—Number 37, 1916 (Topical).
May 10—Number 38, 1916 (Topical).
May 13—Number 39, 1916 (Topical).

PHUNPHILMS.

Mar. 22—In Soft in a Studio (Comedy).
Mar. 29—Lonesome Luke, Circus King (Com.).
Apr. 3—Skylight Sleep (Comedy).
Apr. 12—Luke's Double (Comedy).
Apr 19—Lady Killers (Comedy).
Apr. 26—Them Was the Happy Days (Comedy).

STARLIGHT.

Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Releases.

AUTHORS FILM CO., INC.

Mar.—Her Redemption (Drama).
Mar.—Love's Sacrifice (Drama).
Mar.—Sins of the Father (Drama).
April—Alsace (Five parts—Drama).

BLUEBIRD PHOTOPLAYS.

Apr. 17—The Great Problem (Five parts—Dr.).
Apr. 24—The Gay Lord Waring (Five parts—Drama).
May 1—The Crippled Hand (Five parts—Dr.).
May 8—The Gilded Spider (Five parts—Dr.).
May 15—Elusive Isabel (Five parts—Drama).
May 22—A Son of the Immortals (Five parts—Drama).

FOX FILM CORPORATION.

Apr. 17—A Modern Thelma (Five parts—Dr.).
Apr. 24—A Man of Sorrow (Five parts—Dr.).
May 1—Blazing Love (Five parts—Drama).
May 8—The Eternal Sapho (Five parts—Dr.).

INTERNATIONAL FILM SERVICE INC.

Apr. 24—The Mysteries of Myra, No. 1 (Two parts—Drama).
Apr. 24—Has It Ever Happened to You? (Cartoon).
—With the Allies at Salonica (Topical).
May 1—The Mysteries of Myra, No. 2 (Two parts—Drama).

IVAN FILM PRODUCTIONS, INC.

Apr.—City of Illusion (Five parts—Drama).

JUVENILE FILM CORPORATION.

Mar.—A Chip Off the Old Block (Comedy).
Mar.—Chip's Elopement (Comedy).
Mar.—Chip's Backyard Barnstormers (Two parts—Comedy).
Mar.—Chip's Rivals (Comedy).

METRO PICTURES CORPORATION.

Apr. 17—Playing With Fire (Popular Plays and Players—Five parts—Drama).
Apr 24—The Comeback (Five parts—Drama)
May 1—Dorian's Divorce (Rolfe—Five parts—Drama).
May 8—The Snowbird (Rolfe—Five parts—Drama).
May 15—A Million a Minute (Quality—Five parts—Drama).
May 22—The Scarlet Woman (Popular Plays and Players—Five parts—Drama).

METRO-DREW COMEDIES

Have been released in the following order:
The Count of Ten (Comedy).
Number One (Comedy).
Childhood's Happy Days (Comedy).
Their Quiet Little Honeymoon (Comedy).
The Swooners (Comedy).
System Is Everything (Comedy).
Their First (Comedy).
The Model Cook (Comedy).
Sweet Charity (Comedy).

PARAMOUNT PICTURES CORPORATION.

Apr. 13—The Love Mask (Lasky—Five parts—Drama).
Apr. 17—The Eternal Grind (Famous Players—Five parts—Drama).
Apr. 20—The Innocent Lie (Famous Players—Five parts—Drama).
Apr. 24—Heart of Nora Flynn (Lasky—Five parts—Drama).
Apr 27—The Moment Before (Famous Players Five parts—Drama).
May 1—David Garrick (Pallas—Five parts—Drama).
May 4—The Red Widow (Famous Players—Five parts—Drama).
May 8—Maria Rosa (Lasky—Five parts—Dr.).
May 11—Alien Souls (Lasky—Five parts—Dr.).
May 15—The Trust (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Apr. 20—Inbad, the Sailor, Takes Gas (Silhouette Fantasie).
Apr. 27—Col. Heeza Liar Wins the Pennant (Comedy).
May 3—Al Falfa's Scientific Diary (Comedy).
May 10—A Toyland Paper Chase.
May 17—Bobby Bumps and His Goatmobile (Cartoon—Comedy).
May 24—Kid Casey the Champion (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

Apr. 17—The Pasig River (The Filipino Thames).
Apr. 24—The Lowlands of Luzon.
May 1—The Dog Eaters of Benguet.
May 8—"Hiking" With the Igorots.
May 15—Among the Head Hunters.
May 22—Cruising Through the Philippines.
May 29—The Murderous Moros of Mindanao.

THE SUN PHOTOPLAY CO.

May—A Woman Wills (Five parts—Drama).

TRIANGLE FILM CORPORATION.

Releases for week of April 16:
Sold for Marriage (Fine Arts—Five parts Drama).
The Stepping Stone (Ince—Five parts—Drama).
The Other Man (Keystone—Two parts—Comedy).
Bucking Society (Keystone—Two parts—Comedy).
Releases for week of April 23:
Sunshine Dad (Fine Arts—Five parts—Dr.).
Civilization's Child (Ince—Five parts—Drama).
The Snow Cure (Keystone—Two parts—Comedy).

UNICORN FILM SERVICE CORPORATION.

May 1—The Option (Supreme—Two parts—Drama).
May 1—Percy's Transformation (Comedy).
—With Bulgaria's Fighting Forces.
May 2—The Chief's Ward (Hiawatha—Two parts—Drama).
May 2—Neighborly Neighbors (Comedy).
—A Valet Romance (Comedy).
May 3—The Viper (Buffalo—Drama).
May 3—Chaps and Chaperons (Comedy).
May 3—In the Fangs of Jealousy (Puritan—Drama).
May 4—The Spirit of Revenge (Lilly—Two parts—Drama).
May 4—Reel Redskins (Comedy).
—Boy Scouts (Comedy).
May 5—The Smiling Bandit (Rancho—Dr.).
May 5—Pete's Peculiar Pal (Gayety—Com.).
May 5—The Sacrifice (Supreme—Drama).
May 6—Our Boys in Pursuit of Mexican Bandits (Two parts—Drama).
May 6—A Dog Gone Romance (Comedy).
—A Bare Escape (Comedy).
May 7—The Rivals (Utah—Drama).
May 7—Count Meout (Comedy).
May 7—Gold and Dross (Puritan—Drama).

WORLD-EQUITABLE.

Apr. 24—The Closed Road (World—Five parts—Drama).
Apr. 24—The Chain Invisible (Equitable—Five parts—Drama).
May 1—The Feast of Life (World—Five parts—Drama).
May 1—Twin Triangles (Equitable—Five parts—Drama).
May 8—Her Maternal Right (World—Five parts—Drama).
May 15—Sudden Riches (World—Five parts—Drama).
May 23—Tangled Fates (World—Five parts—Drama).

V-L-S-E, INC.

Apr. 17—Hearst-Vitagraph News No. 31, 1916 (Topical).
Apr. 17—Artie, the Millionaire Kid (Vitagraph—Five parts—Comedy).
Apr. 17—Mr. Jack's Artistic Sense (Comedy).
Apr. 21—Hearst Vitagraph News No. 32 (Topical).
Apr. 24—The Little Shepherd of Bargain Row (Essanay—Five parts—Drama).
Apr. 24—God's Country and the Woman (Vitagraph—Eight parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1208, 1210.)

Apr. 24—Hearst-Vitagraph News No. 33, 1916 (Topical).
Apr 24—Mr. Jack Goes Into Business (Vitagraph—Comedy).
Apr. 28—Hearst-Vitagraph News No. 34 (Topical).
May 1—At Piney Ridge (Selig—Five parts—Drama).
May 1—Hearst-Vitagraph News No. 35 (Topical).
May 1—The Law Decides (Vitagraph—Seven parts—Drama).
May 1—Mr. Jack Hires a Stenographer (Com.).
May 5—Hearst-Vitagraph News No. 36 (Topical).
May 8—Love's Toll (Lubin—Five parts—Dr.).
May 8—Mr. Jack His Dukeship (Comedy) (Last No.).
May 8—Hearst-Vitagraph News No. 37 (Top.).
May 12—Hearst-Vitagraph News No. 38 (Top.).
May 15—Sherlock Holmes (Essanay—Seven parts—Drama).
May 15—Hearst-Vitagrah News No. 39 (Top.).
May 15—Kernel Nutt Wins a Wife (Comedy).

GEORGE KLEINE.

Apr. 5—The Mishaps of Musty Suffer "The Lightning Bell Hop" (Comedy).
Apr. 12—The Mishaps of Musty Suffer, "Belle and Belles" (Comedy).
Apr. 19—The Mishaps of Musty Suffer "Just Imagination" (Comedy).
Apr. 26—The Mishaps of Musty Suffer "Out of Order" (Comedy).
May 3—The Mishaps of Musty Suffer "Coming Down" (Comedy).
May 22—Gloria's Romance, No. 1 (Drama).
May 29—Gloria's Romance, No. 2 (Drama).

States Right Features

ALL FEATURE BOOKING AGENCY.

Apr.—The Fire King (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.

Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.

Mar.—The Birth of Character (Five parts—Dr.).

DOMINION EXCLUSIVES, LTD.

Apr.—Nurse and Martyr (Drama).

EL DORADO FEATURE FILM CO.

Mar.—The Impersonation (Five parts—Drama)

E. & R. JUNGLE FILM CO.

Apr.—"Napoleon" and "Sally" (Comedy).

ESKAY HARRIS FEATURE FILM CO

Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical)

GREAT NORTHERN FILM CO.

Mar.—The Mother Who Paid (Five parts—Dr.)

HIPPODROME FILM COMPANY.

Mar.—At the Front with the Allies (Topical).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

OLYMPIC MOTION PICTURE CO.

Mar.—The Little Orphan (Five parts—Drama).

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

RAVER FILM CO.

Mar.—Driftwood (Five parts—Drama).
Mar.—The Fortunate Youth (Drama).
Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

THE GEO. A. MAGIE DISTRIBUTING CO.

Mar.—Villa—Dead or Alive (Topical).

VARIETY FILMS, INC.

April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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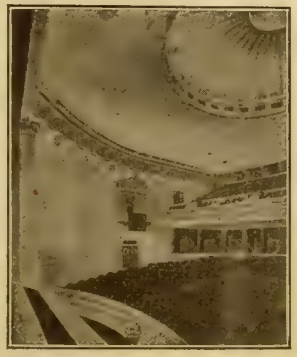

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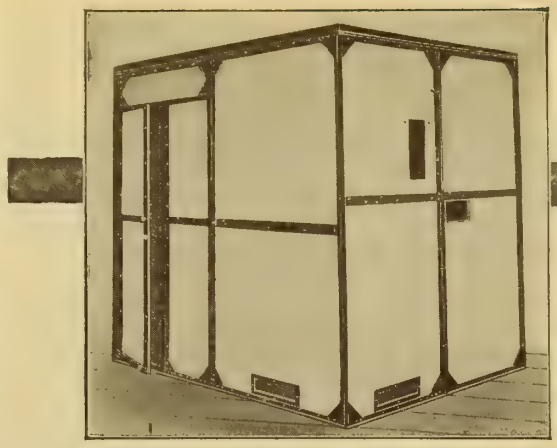

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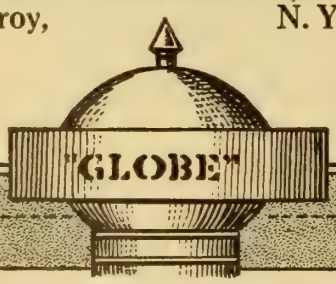

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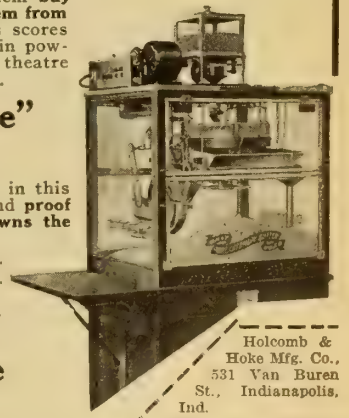

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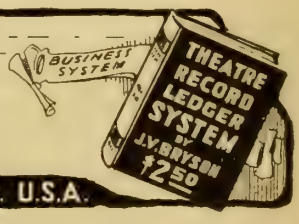

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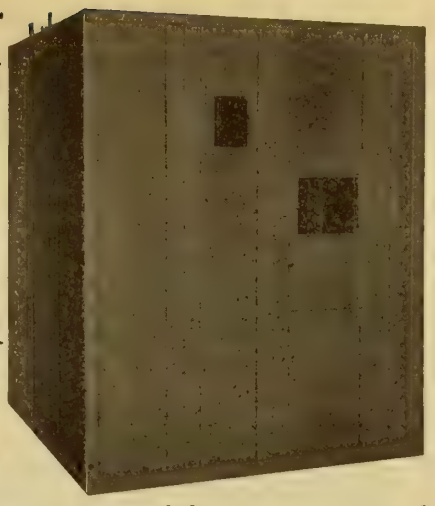

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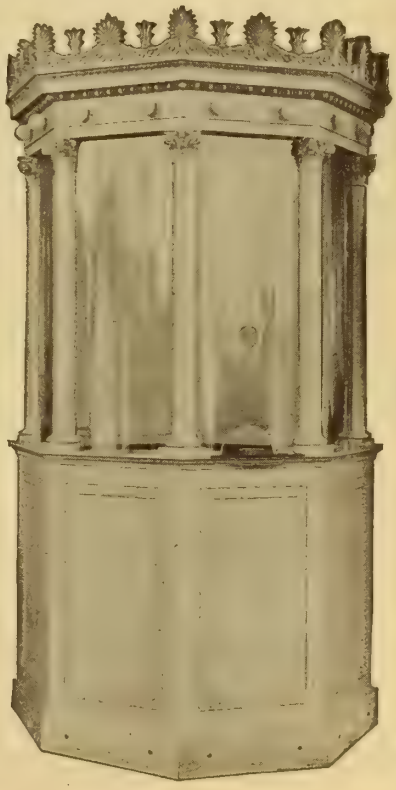

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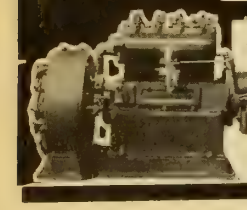

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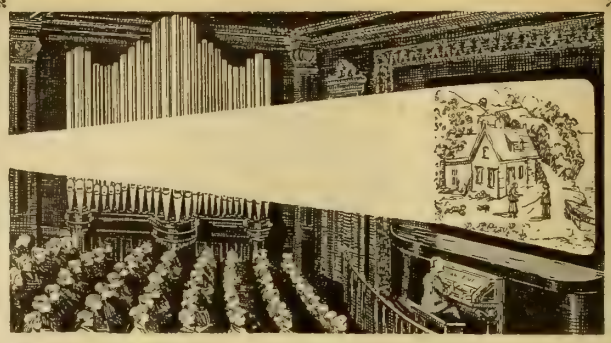

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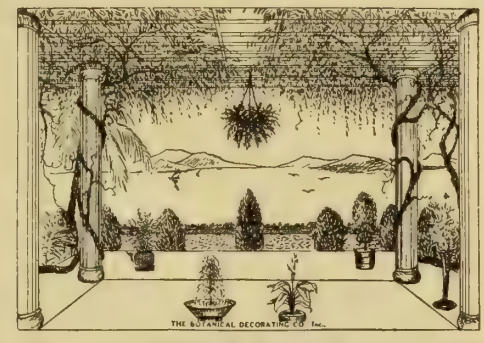

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ADJUSTABLE OPERA CHAIR
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For brilliantly illuminating the outside of your theatre
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Trade of the United States with South America

Compiled by the National City Bank

	Imports into United States from			Exports from United States to		
	1915	1914	1913	1915	1914	1913.
Argentina	$94.677.644	$56.274 246	$25 575 667	$52 883.035	$27.127.958	$54 980 415
Bolivia*	35.000	172	398	980.000	805.876	962.459
Brazil	120.099.305	95 000.622	100 947,735	84.883,540	23.275.894	89.901.203
Chili	37.284.043	24.238.713	29.553,823	17.800.611	13.627 618	16.616.912
Colombia*	19.615.000	17.547.987	15.714.447	17.213.000	5.784.275	7.647.165
Ecuador*	5.290.000	3.355.916	3.462.567	3 277.000	2.504.014	2.821.846
Guiana, British*	260,000	222.989	98 045	1.971.000	1.812,684	1.630.244
Guiana, Dutch*	620.000	1.034.508	813.325	594.000	655,244	731.806
Guiana, French*	49,000	.....	31 821	553.000	282,430	318.793
Paraguay*	63,000	61.198	67.220	61.000	83,595	215,058
Peru*	15.455.000	11 269,941	10.824.587	7,520.000	5,876,487	7.608,916
Uruguay*	13.644.000	9.597.168	1.860.609	8.099.000	4.153,438	7.617.110
Venezuela*	14.475.000	10 916.934	9.308.761	7.398.000	5,023,532	5.462.441
Total	$322.282.189	$229.520.375	$198,259.005	$145.338.862	$91.013 339	$146.514 633

*December, 1915, estimated.

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to these various countries, advertise in OUR SPANISH MONTHLY

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MAY 15th

NATIONAL MOTION PICTURE TRIBUTE DAY

Film Men and Women!

Take a Personal Interest in Your Own Campaign!

NOW!

The date approaches!—the result is uncertain unless every one in the film industry helps! The executive committee asks you to exert yourself to make the great Tribute Day a rousing success!! The American Public is sure to respond if EXHIBITORS ALL OVER THE COUNTRY—each in his own theatre—makes a personal appeal by announcing his intention of giving 10% of the gross receipts of May 15 to the Actors' Fund of America. Come on!! Let's make this first Campaign of the Motion Picture industry for a truly noble object a success—you yourself **Be Interested**—you will help—it is a sort of duty—**be interested**—inspire others to help—do a good act now and you will always be glad you did. Endow the Actors' Home and the Actors' Fund of America! There are 400,000 of us in the film business—we can do it—we can give our share, $500,000, and we will do it—IF YOU WILL HELP!!

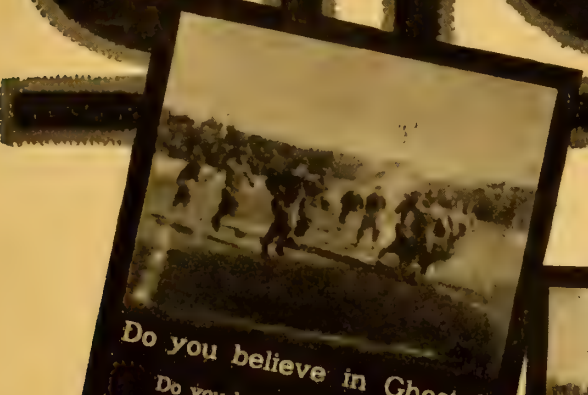
EXECUTIVE COMMITTEE

SAMUEL GOLDFISH, Chairman
30 East 42d Street, New York

J. A. Berst	**Daniel Frohman**
J. Stuart Blackton	**W. W. Hodkinson**
John Wylie	**Mitchel Mark**
Wm. A. Johnston	**Adolph Zukor**
Marcus Loew	**J. E. Brulatour**
J. W. Binder	**George Kleine**

Only a Short Time Left

GHOSTS



Do you believe in Ghosts?

Do you know what a moving picture ghost is? Here is an example of a real ghost. Do your pictures look like this?

O yes, it can be focused better than that, but it won't stay focused. The arc is never still, from one moment to another. There isn't any set focal point.

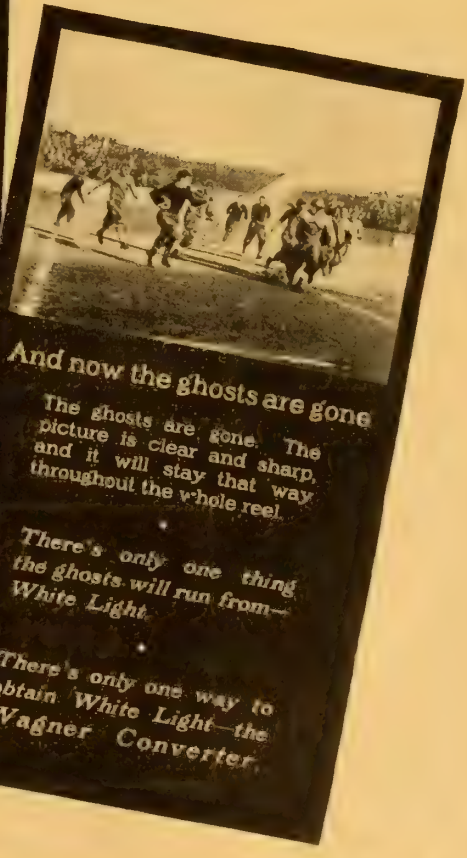
That's what alternating current does with a moving picture arc. Let's try to focus it, anyway.

Picture looks a little better

Now the picture looks a little better, but there's still something radically wrong.

Some nice, clear spots and some hazy ones, and all the focusing in the world won't correct this.

Besides, the hazy spots won't stay still. They travel around, blur the picture, injure the eyes, and distract the audience. Look at the next page and see what a picture should look like.



And now the ghosts are gone

The ghosts are gone. The picture is clear and sharp, and it will stay that way throughout the whole reel.

There's only one thing the ghosts will run from—White Light.

There's only one way to obtain White Light—the Wagner Converter.

Do You Believe In Ghosts?

Do you know what moving picture ghosts are, and how we can get rid of them?

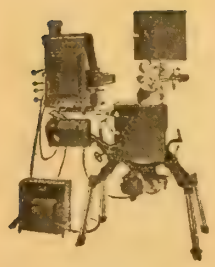
Let us send you a booklet just off the press entitled "Ghosts."

If you are a theater owner, manager, or operator, and you have not investigated the

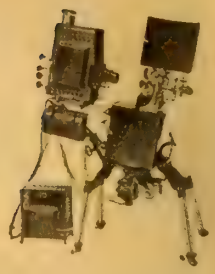
Wagner WHITE LIGHT Converter

you are doing yourself and your patrons an injustice. Don't fail to ask for Bulletin 10923 also. It's of interest to every moving picture man.

765



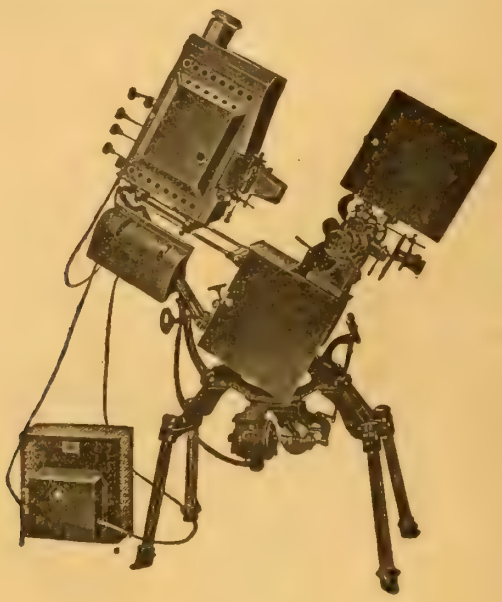
EXHIBITORS!!!



$500,000 in 15 Weeks

NATIONAL TRIBUTE DAY, MONDAY, MAY 15th

Motion Picture Campaign for the Actors' Fund of America



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WILL BE EXHIBITED AT THE **AND AT**

Grand Central Palace **Madison Square Garden**

MAY 1st to 6th **MAY 6th to 14th**

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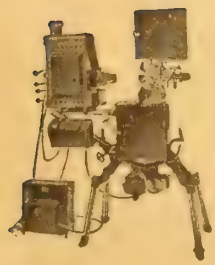

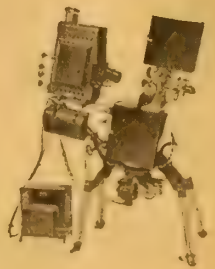

NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK CITY

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Billy Van Deusen's Ancestrie" (Beauty).

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MUTUAL PICTURES

EDWIN THANHOUSER PRESENTS

The Answer

ONE REEL

RELEASED MAY 16TH

A LITTLE MASTERWORK REMARKABLE FOR STORY AND THE SPLENDID WORK OF THE DELIGHTFUL —

FAIRBANKS TWINS

AND THIS NOTE-WORTHY CAST —

CAREY HASTINGS, GEORGE MARLO & ROB'T. WHITTIER

HERE THEY ARE!

OSCAR AND CONRAD

IN THEIR FIRST RELEASE —

"DETECKTERS"

CLAUDE COOPER & FRANK E. McNISH START OUT TO BE — COME DETECTIVES, BUT IT PROVES UNBECOMING — IN FACT, IT BECOMES WORSE AS THEY BECOME EXPERIENCED! OSCAR & CONRAD ARE LEGITIMATE COMEDIANS — FUNNY SNAPPY AND CLEAN..... GET THIS ONE! WATCH FOR MORE!

RELEASED IN ONE REEL MAY 15TH

STEVEN'S SWEET SISTERS

FRANCES KEYES & JAY C. YORKE, SURROUNDED BY A BEVY OF BEWITCHING BEAUTIES.

1 REEL MAY 20TH

THANHOUSER FILM CORP.

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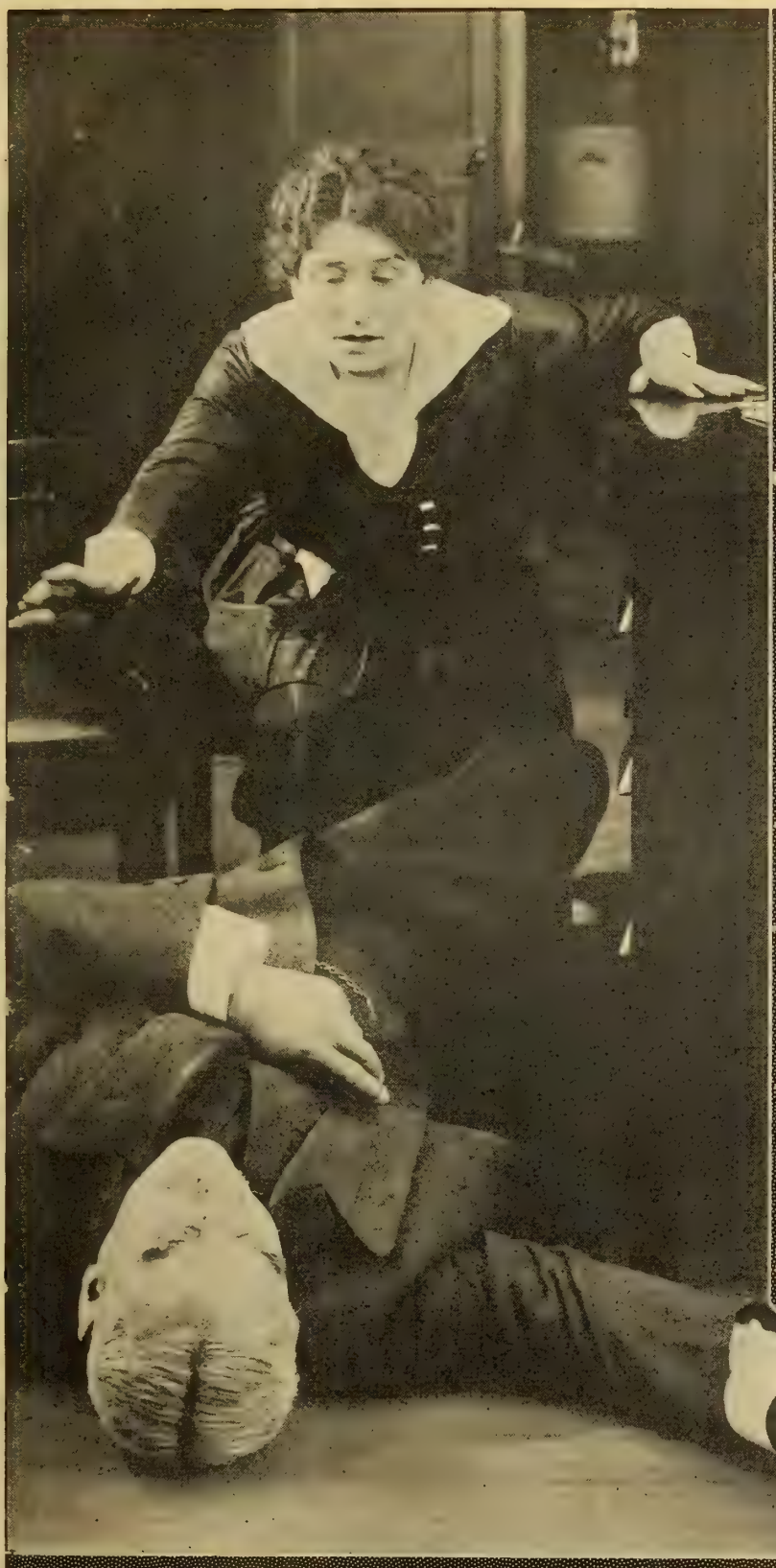

Sallie Fisher

Famous Dillingham Star

Richard C. Travers and John Junior

are presented in

The Little Shepherd of Bargain Row

in 5 acts

By Howard McKent Barnes
Directed by Fred E. Wright

The lily springs up from the murky tarn, pure as chastened silver.

The Little Shepherd rose from the muck of the foul tenements as untainted as the lily of the mire.

As the lily radiated beauty and sweetness on the tainted swamp air, She spread love and sunshine amid the dank drafts reeking from the dens of vice.

It is the story of a girl's brave fight from the depths of poverty and vice to the heights of purity and success.

Trademark Reg. U.S. Pat. Office

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GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY

PEG O' THE

AGAIN

—the Universal comes to the front with another Serial smash that has awakened thousands of Exhibitors in every State in the Union.

AND WHY NOT? With a longer record for Successful Serial production, it follows as night follows day that the Universal with its colossal resources, its unlimited facilities, its Stars, producing brains and talent can and DOES produce WHAT THE PEOPLE WANT in Serial Photo-Play entertainment.

Indisputable proof of this fact evidenced by the huge number of—

Bookings Pouring In!

With such tremendous Serial successes as the "TREY O' HEARTS"—"MASTER KEY"—"LUCILLE LOVE"—"BLACK BOX"—"BROKEN COIN"—and "GRAFT," which have been and which are now being shown in all parts of the World, Exhibitors know by experience that when the Universal does it—"It's Huge, and when the Universal says it—It's true." In the "Adventures of Peg o' the Ring"—we offer a Serial new in conception, new in idea—new in swift action—new in thrills—and supreme as a straight 15 weeks' Box Office Attraction.

15 Weeks
30 Reels
Of Fascinating
Photo-Play
Entertainment

The RING

Get a Copy of the Great Advertising Campaign Book that Shows You How to Get the Big Money for 15 Straight Weeks With this Huge Serial

Every wide-awake Exhibitor KNOWS that "bunk" never gets the money on Serials. You MUST have the story—Stars—Thrills—Props. You must inject that character of photo-play entertainment that entertains, that grips and that makes your audiences come back for more. That's the character of "The Adventures of Peg o' the Ring." It is crammed full of exciting action, picturing the fascination, glamour, glitter and lure of the big white tops and the magic sawdust arena. With the famous Serial Stars

GRACE CUNARD & FRANCIS FORD

—playing the leading roles, supported by a huge ensemble of talent you may be assured, in fact, YOU KNOW, without our telling you that this new Universal Serial is "there." No Stars in ANY Serial picture now being shown or ever shown surpassed, or even equaled the drawing power of Grace Cunard and Francis Ford. They are known to millions of people in every part of the world for their matchless work in serial pictures.

Wonderful Box Office ATTRACTION

"The Adventures Of Peg O' The Ring" is a monster Box Office attraction. It will insure 15 weeks of capacity business for you. It will keep your patrons keyed up to the highest pitch for 30 reels of wonderful photo-play, new, novel and different from anything you've ever shown in your House in the way of serial Pictures. Bookings are pouring in to 72 Universal Exchanges. Get busy today. Write or wire your nearest Universal Exchange for booking or reservations, and BE SURE to get a copy of the complete Advertising Campaign Book. It shows you HOW TO GET THE MONEY FOR 15 STRAIGHT WEEKS. ACT NOW.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

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Fill it in and mail it to your nearest Universal Exchange for a copy of the Big Advertising Campaign Book.

It's FREE

.....1916

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Theatre .....
City .....
State .....

RED FEATHER PHOTOPLAYS
PRESENT
HOBART BOSWORTH
SUPPORTED BY JANE NOVAK
MAUDE GEORGE & A BRILLIANT CAST
IN "THE IRON HAND"
A POWERFUL HUMAN INTEREST
DRAMA DEPICTING THE RISE &
FALL OF A GRASPING POLITICIAN
STORY BY GEO. E. HALL
BOOK THROUGH ANY UNIVERSAL EXCHANGE

F. J. REMBUSH

President of the Indiana Motion Picture Exhibitors' League and Exhibitors' Vice President of the Motion Picture Board of Trade of America DISCARDS FEATURES in all of his houses and books the UNIVERSAL Program.

Mr. F. J. Rembush, President Indiana Motion Picture Exhibitors' League and Vice President of the Motion Picture Exhibitors' Board of Trade of America.

THE accompanying half tone cut is that of Mr. F. J. Rembush of Indianapolis, President of the Indiana Motion Picture Exhibitors' League, Exhibitors' Vice-President of the Motion Picture Board of Trade of America, and one of the largest and best known exhibitors in the United States.

It is safe to say that Mr. Rembush has had as much experience in the picture business as any man in the trade today. Hundreds of exhibitors in the Central Western States have been guided by Mr. Rembush's policies. They know how thorough is his knowledge of every angle of exhibiting.

In a letter written to the Universal Film Manufacturing Company from Mr. Schnitzer, manager of the Central Film Service of Indianapolis, and reproduced herewith, is revealed the handwriting on the wall. Read the letter.

"Mr. F. J. Rembush, known all over the United States as the maker and manufacturer of the mirror screen and one of the oldest exhibitors in the United States, called at our office today and admitted that Features were not getting him any money, and made arrangements to **go back to the regular Universal Program.**

"Mr. Rembush has been away from the service for over a year, but has found to his sorrow that, while the receipts were increased somewhat by putting on Features, they were not increased in proportion to the amount he had to pay for the Features, **and the result has been that he has not made any money.**

"Mr. Rembush controls several houses, and we are glad to say we have completed arrangements with him to **place the Universal program in all houses now using Features."**

We could write you a thousand advertisements and give you sales talks from now until doomsday and not begin to equal in weight the fact that Mr. Rembush has discarded all features and has booked the entire Universal Program in all of his houses.

Mr. Rembush is in the picture business for money, not glory, or health. He has tried everything worth while in moving pictures and his latest is "THE UNIVERSAL PROGRAM FOR MINE." Heed the handwriting on the wall, Mr. Exhibitor. Book the Universal Program now if you can get it; if not, watch your opportunity as soon as you can. Write or wire your nearest Universal Exchange for more facts and figures that mean money to you. Universal Film Manufacturing Company, Carl Laemmle, President, Largest Film Manufacturing Concern in the Universe, Sixteen Hundred Broadway, New York.

The UNIVERSAL GREATEST PROGRAM ON EARTH

READ THE HAND WRITING ON THE WALL. Prepare yourself for the future. If you can read between the lines—if you are in the picture business to stay—if you want to assure and insure the profits to which you are entitled—BOOK THE UNIVERSAL PROGRAM NOW. Next week in this Trade Paper we are going to publish in a full page advertisement the expressions (taken from a letter) from one of the oldest, shrewdest and one of the largest Exhibitors in America, on "The Program vs. the Feature." Look for this coming ad. Study every word of it. Be guided by one of the smartest, most successful Exhibitors in the trade. Our advice to you now, as always, is: If you can book the Universal Program DO IT NOW. If you can't get it now, watch your opportunity and get it at your first chance. To wide-awake Exhibitors who expect to stay in this game, this is valuable advice. Shrewd men will profit by what we say here. On this week's Universal Program are another succession of Box Office Attractions that will pack your house.

Hobart Bosworth in "The Iron Hand." With Jane Novak. Eighteenth Red Feather Production. Directed by Hobart Bosworth. Released May 29. A tremendous story—red-blooded and vigorous, with Hobart Bosworth in some remarkable characterizations. In the opening he is a ward boss who refuses to bow to the will of a big politician. The politician frames him and sends him up the river. Later he gets in line and becomes a powerful and wealthy political leader. He has raised as his own the son of a former crook associate and is broken-hearted when the boy refuses his assistance—with the remark that his money is "tainted." The boy's love for the daughter of his foster father's enemy, a so-called reformer furnishes a complication and a striking climax. The whole production is filled with human interest, and is one of the strongest releases of the season.

Robert Leonard and Ella Hall in "The Silent Man of Timber Gulch." Two Reel Gold Seal Heart Interest Drama. Directed by Robert Leonard. Released May 30. One of popular Bob Leonard's strongest characterizations is this silent man, who under the mistaken belief that he has killed a man, lives a lonely life of self exile. Ella plays the part of his wife, who waits his return, only to pass on from sheer loneliness. Later she appears as the daughter, who unexpectedly finds the father and brings him the glad news that he is innocent of crime. A particularly strong play of most absorbing interest.

"Tough Luck on a Rough Sea." Two Reel L-KO with funny Dan Russell. Released May 31. A side-splitting farce comedy that is unusual in location, situations, characters and plot. The action takes place for the most part on board an ocean liner. It is so crammed, jammed full of pep and action that it will set your audiences wild with laughter. No funnier comedy was ever filmed. It's a wonder. If you are not showing the Universal Program, book this special.

"Two Mothers." With Dorothy Davenport and Emory Johnson. Two Reel Laemmle Emotional Drama. Directed by Lloyd Carleton. Released June 1. From the strong Saturday Evening Post story by I. A. R. Wylie. Millions have read this unusual tale of maternal love, and every one of them will want to see this great screen adaptation. Two rival opera singers are striving for the same place with a big theatrical production. One is the step-mother of the other's young son, and the action develops a story of sacrifice prompted by mother love that will hold any audience spell-bound. A splendid release.

King Baggot in "Jim Slocum, No. 46393." With Edna Hunter and a strong cast. Two Reel Imp Drama. Directed by Robert Cummings. Released June 2. An unusual characterization even for King Baggot, one of the most versatile actors in the world. As the unfortunate chauffeur who loses his job while his wife and baby lie at home sick unto death, there is a human appeal in this clean drama that will make it go big wherever shown. A fine, human story with the true heart punch and some remarkably fine acting.

"Tammany's Tiger." With Marie Walcamp and Leo Hill. Two Reel 101-Bison Wild Animal Drama. Directed by Henry MacRae. Released June 3. This unusual play starts mildly enough with a doped tiger displayed at a political meeting; but soon the dope loses its effect and things begin to happen. When the extreme limit of excitement seems to have been reached, an entire menagerie is let loose, and the thrills follow in quick succession. A wonderful picture, and one that you cannot afford to overlook.

"As In a Dream." With Sydney Ayres and Doris Pawn. Three Reel Rex Labor Drama. Released June 4. A strong story of the eternal battle between capital and labor. Sydney is a social settlement worker and Doris the daughter of a capitalist who pays starvation wages. She falls from her horse and is taken to the settlement house suffering from loss of memory. Her presence is used to advantage in getting fairer treatment of his employees from her father and wedding bells are promised at the end of a thrilling third reel.

UNIVERSAL FILM MANUFACTURING COMPANY

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY **NEW YORK**

GREAT NORTHERN FILM COMPANY

PRESENTS

EMMA THOMSEN

THE CHARMING SCREEN FAVORITE

Supported by an All-Star Cast

IN

"THE END OF THE WORLD"

A Six Part Motion Picture Triumph Combining Every Element of a Genuine Feature:

Artistry, Action, Interest and Punch.

Full Line of Attractive Advertising Matter.

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A Startling and Fanciful Conception of the Probable Havoc Resulting From the Presence of a Fiery Comet Within the Atmosphere of the Earth.

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This is one of the most remarkable and awe inspiring productions ever produced, and offers exceptional money making opportunities.

IT IS A REAL BOX OFFICE ATTRACTION

For Territory Communicate At Once With

GREAT NORTHERN FILM CO.

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126 West 46th St., N. Y. C.

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS

"THE INNOCENT LIE"

BY
LOIS ZELLNER

THE FAREWELL

— A —
STIRRING,
ROMANTIC
PHOTOPLAY
— OF —
ADVENTURE

WITH

VALENTINE
GRANT

IN FIVE PARTS

$500,000 IN 15 WEEKS MOTION PICTURE CAMPAIGN
ACTORS FUND
MAY 15TH NATIONAL TRIBUTE DAY

National Motion Picture
Tribute Day—May 15th

RELEASED MAY 4TH ON THE

Paramount Program

FAMOUS PLAYERS FILM CO

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

METRO PICTURES

METRO
PRESENTS
Robert W. Service's

THE SPELL OF THE YUKON

WITH

EDMUND BREESE

supported by CHRISTINE MAYO

A Metro wonderplay of tremendous power, directed by Burton King / Produced by POPULAR PLAYS & PLAYERS INC.

Released on the
Metro Program
May 15th

The Comedies of Every Man's House are shown in

Metro-Drew Comedies

on the screen.

Here are the newest ones:

May 1—THE MODEL COOK
May 8—SWEET CHARITY
May 15—A SYMPHONY IN COAL
May 22—ONE ON HENRY
May 29—THE JONES' AUTO
June 5—BORROWING TROUBLE

Book the Pictures That Make Your Patrons Want More

GERALDINE FARRAR

in

Another LASKY Triumph

"MARIA ROSA"

Produced by Cecil B. De Mille

This week's attraction in America's leading theatres

American Distributors
Paramount Pictures Corporation

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE *(Ltd)*

JESSE L. LASKY FEATURE PLAY CO (Inc)

FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky Pres.
Samuel Goldfish Vice-Pres and Treas.
Cecil B. DeMille Director Gen.

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

To interest in his theatre a constantly increasing proportion of the available population is a necessity for the exhibitor who not only wants to make money now but wants to keep on making money. The theatre having the right to display the Paramount Trademark is constantly and consistently increasing its profits and, incidentally, widening the circle from which it draws patronage.

Are you satisfied?

Write Our Exchange To-Day.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

Paramount Pictures

WEEK'S RELEASES

Jesse L. Lasky Presents
GERALDINE FARRAR in MARIA ROSA
produced by
Jesse L. Lasky Feature Play Co.

Jesse L. Lasky Presents
SESSUE HAYAKAWA in ALIEN SOULS
produced by
Jesse L. Lasky Feature Play Co.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES No. 14
"Hiking with the Igorots."

PARAMOUNT PICTOGRAPHS No. 14
Preparedness.
Better Babies.
Marie Doro at Home.
What Makes a Submarine Sink.
Trickids.

PARAMOUNT-BRAY ANIMATED CARTOON No. 18
"Police Dog in the Park."

May 15

The Exhibitor who gives 10% of his gross receipts on the day to the Actors' Fund will be no poorer at the end of the year. If he advertises properly he will be richer.

Write Our Exchange To-Day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Short Subjects

"Footage" is not a consideration in the production of Paramount Short Subjects.

"Interest" is the consideration in the production of Paramount Short Subjects.

Paramount Pictographs

Paramount-Burton Holmes Travel Pictures

Paramount-Bray Animated Cartoons and Bray-Gilbert Silhouettes

These single reel releases are not for the exhibitor who is interested only in filling out his program. They are made for and are of interest to an entirely different sort of exhibitor.

Are you satisfied?

Write Our Exchange To-Day

5418

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

May

Dustin Farnum	*David Garrick*	Pallas
Valentine Grant	*The Innocent Lie*	Famous Players
Geraldine Farrar	*Maria Rosa*	Lasky
Sessue Hayakawa	*Alien Souls*	Lasky
Hazel Dawn	*The Feud Girl*	Famous Players
George Beban	*Pasquale*	Morosco
Mae Murray	*Sweet Kitty Bellairs*	Lasky-Belasco
Peggy Hyland	*Saints and Sinners*	Famous Players
Blanche Sweet	*The Thousand Dollar Husband*	Lasky

June

Fannie Ward	*Un-named*	Lasky
All Star Cast	*The Evil Thereof*	Famous Players
Edna Goodrich	*The Making of Maddalena*	Morosco
Marguerite Clark	*Her Romance*	Famous Players
Louise Huff	*Destiny's Toy*	Famous Players
Victor Moore	*The Clown*	Lasky
Ann Pennington and William Courtleigh, Jr.	*Susie Snowflake*	Famous Players
Pauline Frederick	*The World's Great Snare*	Famous Players
Myrtle Stedman	*The American Beauty*	Pallas

Are YOU Satisfied?

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Better as a means of building up a patronage than all the advertising an exhibitor may do is one genuinely big picture like

BEATRIZ MICHELENA

CELEBRATED PRIMA DONNA

IN

"THE WOMAN WHO DARED"

A gripping story of European intrique by

C.N. & A.M. WILLIAMSON

ARRANGEMENT WITH ALICE KAUSER

SIERRA S.F.

¶ "THE WOMAN WHO DARED" is a story of a beautiful woman's Soul, torn between Love of Country, a Defense of Her Honor and the Love of a Man, and showing how fearless a woman can be when a big issue is at stake, and demonstrating fully that a pretty woman is perfectly capable of Changing Her Mind. ¶ No story thus far adapted for the screen is as full of Heart-Interest Thrilling Adventure and spine-curdling Fights, with a tremendous Element of Suspense throughout, as is *"The Woman Who Dared"*; and the story in every way bears out its thrilling title. ¶ It will appeal to, and hold spell-bound alike, men, women and the younger members of the family. It is a clean and uplifting story, and the stirring action is depicted in rich and beautiful settings; with marvelous costuming and lighting effects.

¶ All Star Cast Including
¶ ANDREW ROBSON and WILLIAM PIKE

¶ Scenario by CAPTAIN LESLIE PEACOCKE

Trade Showing in New York will be announced in next week's issue

California Motion Picture Corporation

Alexander Beyfuss, General Manager
San Rafael, California

BETTER THAN PROGRAM PICTURES

UNICORN FILM SERVICE CORPORATION

Have You Investigated Our Proposition?

GOOD single and double reel subjects were scarce until UNICORN entered the field. We offer the best short subjects ever produced—one and two reels in length—with stars of national reputation—at prices that are particularly reasonable—each subject accompanied by strong compelling posters.

Use Unicorn Service and Make Money

21 reels weekly—Comedy, Drama and Westerns—every subject a striking example of splendid story, excellent acting and our film is printed in the most completely equipped laboratory in the world.

EXCHANGES:

New York City	130 West 46th St.	W. L. Merrill
Boston	207 Pleasant St.	S. M. Moscow
Springfield	167 Dwight St.	Wm. F. O'Brien
Bangor	Eastern Trust Bldg.	W. J. Brennan
Buffalo	23 W. Swan St.	H. E. Hughes
Syracuse	566 S. Salina St.	Geo. A. Hickey
Albany	680 Broadway	William Lawrence
Philadelphia	1309 Vine St.	A. G. Steen
St. Louis	3628 Olive St.	Sam Werner
Kansas City	Gloyd Bldg.	J. W. Morgan
Minneapolis	Produce Exchange	J. C. Woolf
Indianapolis	129W. Washington St.	L. J. Meyberg
Chicago	Mallers Bldg.	L. J. Schlaifer
Cleveland	750 Prospect Ave.	L. C. Gross
Pittsburg	125 Fourth Ave.	Jack Kraemer
Detroit	183 Jefferson St.	W. D. Ward
Cincinnati	531 Walnut St.	Harry E. Coffey
Denver	1436 Welton St.	L. Goldstine
Western Division Manager		**J. A. Eslow**
Eastern Division Manager		**Fred B. Murphy**

To be Opened May 15th

Atlanta San Francisco Dallas Washington
Salt Lake City Seattle Portland
New Orleans Los Angeles

The men in charge are experienced film men who will co-operate with you in every way. Write the exchange in your territory or direct to the New York home office.

UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th St. New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

BLUEBIRD
PHOTOPLAYS
PRESENT
J. WARREN
KERRIGAN
IN
"A SON OF THE
IMMORTALS"
PRODUCED BY OTIS TURNER
FROM THE BOOK BY LOUIS
D. TRACY. A ROMANTIC
DRAMA OF LOVE & A THRONE
BOOK THROUGH YOUR LOCAL
BLUEBIRD EXCHANGE
EXECUTIVE OFFICES
BLUEBIRD
(INCORPORATED)
1600 BROADWAY
NEW YORK CITY.
BURTON RICE

BLUEBIRD PHOTOPLAYS (INC)

THEATRES almost everywhere are crowded with multiple part features of monotonous similarity. The sum total of many an Exhibitor's daily grind is "trying to make ends meet."

¶ At intervals in cheerful, yet sharp, contrast the dull monotony is relieved by the timely appearance of a BLUEBIRD production.

¶ And those Theatres that are gradually and surely turning to BLUEBIRD productions are not alone lifting themselves out of the run of the mediocre and commonplace, but are insuring the financial growth and expansion that comes as a sure reward from a constantly growing appreciative clientele, which demands the finer things in life.

Previous BLUEBIRD Releases include:

Louise Lovely, in "TANGLED HEARTS"

J. Warren Kerrigan, in "THE GAY LORD WARING"

Robert Leonard and Ella Hall, in
"THE CRIPPLED HAND"

Florence Lawrence, in "ELUSIVE ISABEL"

EQUITABLE

MOTION PICTURE CORPORATION

Presents

The Celebrated Star

KATHARINE KAELRED

In

"IDOLS"

Adapted from one of the Greatest Stories ever written by the renowned author

WILLIAM J. LOCKE,

Supported by a Cast of Screen Favorites

EQUITABLE WEEK

Change your policy to one full week of "Equitable Features" and note the satisfactory increase in receipts

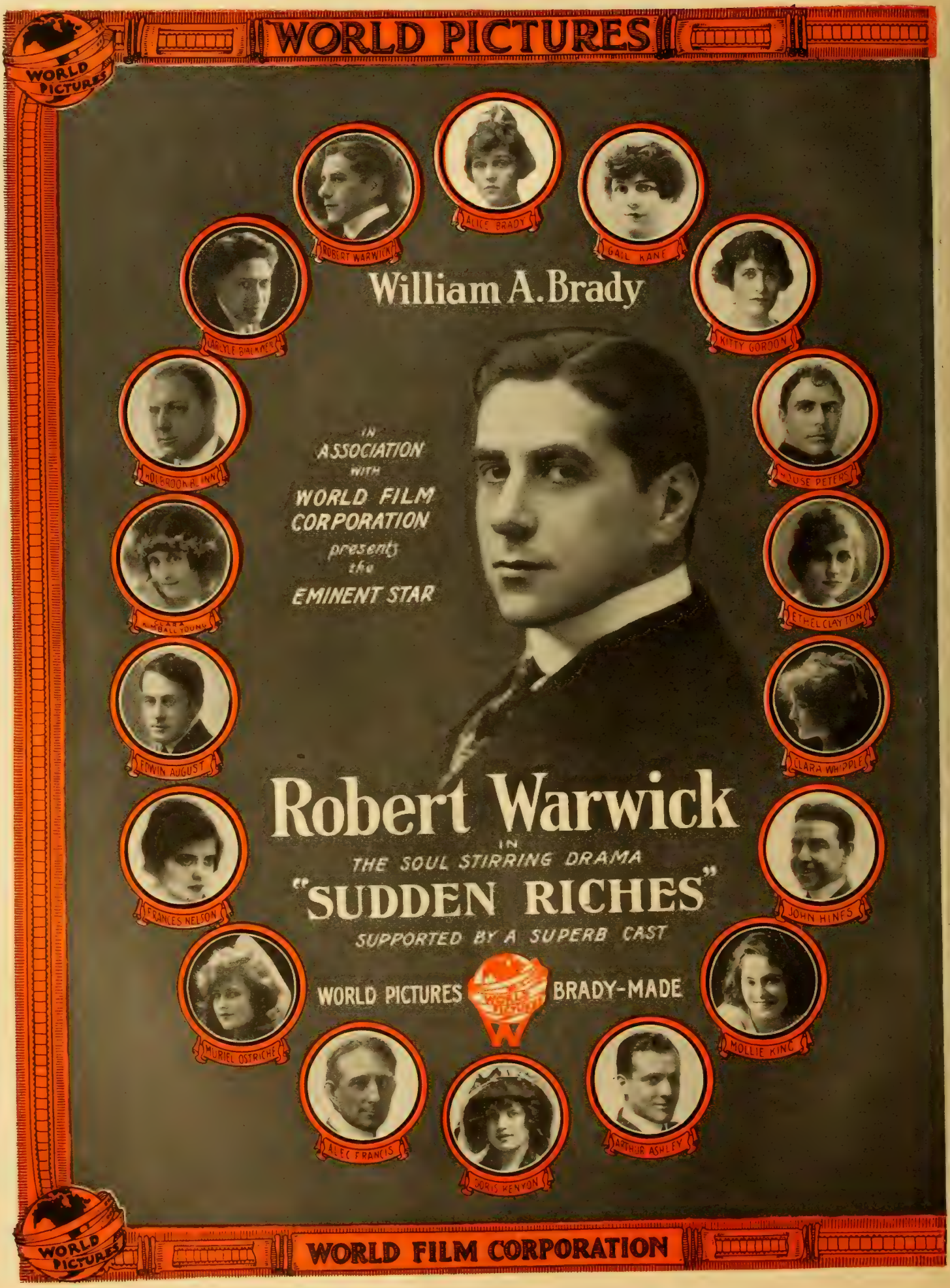
NEXT WEEK BOOK

JOHN MASON and CLARA WHIPPLE	in	"THE REAPERS"
HELEN WARE	in	"THE PRICE"
WILLIAM COURTENAY	in	"SEALED LIPS"
BRUCE McRAE and GERDA HOLMES	in	"THE CHAIN INVISIBLE"
MARY BOLAND	in	"THE PRICE OF HAPPINESS"
LENORE ULRICH	in	"THE BETTER WOMAN"
MOLLY McINTYRE	in	"HER GREAT HOUR"

EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH

WORLD FILM CORPORATION


WORLD PICTURES
WORLD PICTURES
ROBERT WARWICK
ALICE BRADY
GAIL KANE
William A. Brady
CARLYLE BLACKWELL
KITTY GORDON
HOLBROOK BLINN
HOUSE PETERS
IN ASSOCIATION WITH WORLD FILM CORPORATION presents the EMINENT STAR
ETHEL CLAYTON
EDWIN AUGUST
CLARA WHIPPLE
Robert Warwick
IN THE SOUL STIRRING DRAMA
"SUDDEN RICHES"
FRANCES NELSON
JOHN HINES
SUPPORTED BY A SUPERB CAST
MURIEL OSTRICHE
WORLD PICTURES BRADY-MADE
MOLLIE KING
ALEC FRANCIS
DORIS KENYON
ARTHUR ASHLEY
WORLD PICTURES
WORLD FILM CORPORATION

WORLD PICTURES

DEPENDABLE PICTURES

WORLD PICTURES BRADY-MADE AND READY

ROBERT WARWICK IN "SUDDEN RICHES"

ALICE BRADY IN "TANGLED FATES"

MOLLIE KING IN "FATE'S BOOMERANG"

CARLYLE BLACKWELL IN "HIS BROTHER'S WIFE"

KITTY GORDON IN "THE CRUCIAL TEST"

HOLBROOK BLINN IN "THE WAY OF THE WORLD"

ALICE BRADY IN "LA BOHEME"

ROBERT WARWICK IN "FRIDAY THE 13TH" BY THOS. W LAWSON

OFFER YOUR PATRONS OUR DEPENDABLE PICTURES AND YOU WILL HAVE DEPENDABLE PATRONS

WORLD FILM CORPORATION

MUTUAL MASTERPICTURES
DE LUXE EDITION

Gaumont

THE DRAMATIC LIFE STORY OF A LIGHT OPERA QUEEN FROM HER BROADWAY TRIUMPH TO HER MARRIAGE BY FORCE AND FINAL HAPPINESS ON —

"The Isle of Love"

Starring Gertrude McCoy

Five Acts of Thrills and Unexpected Episodes!

Directed by EDWIN MIDDLETON

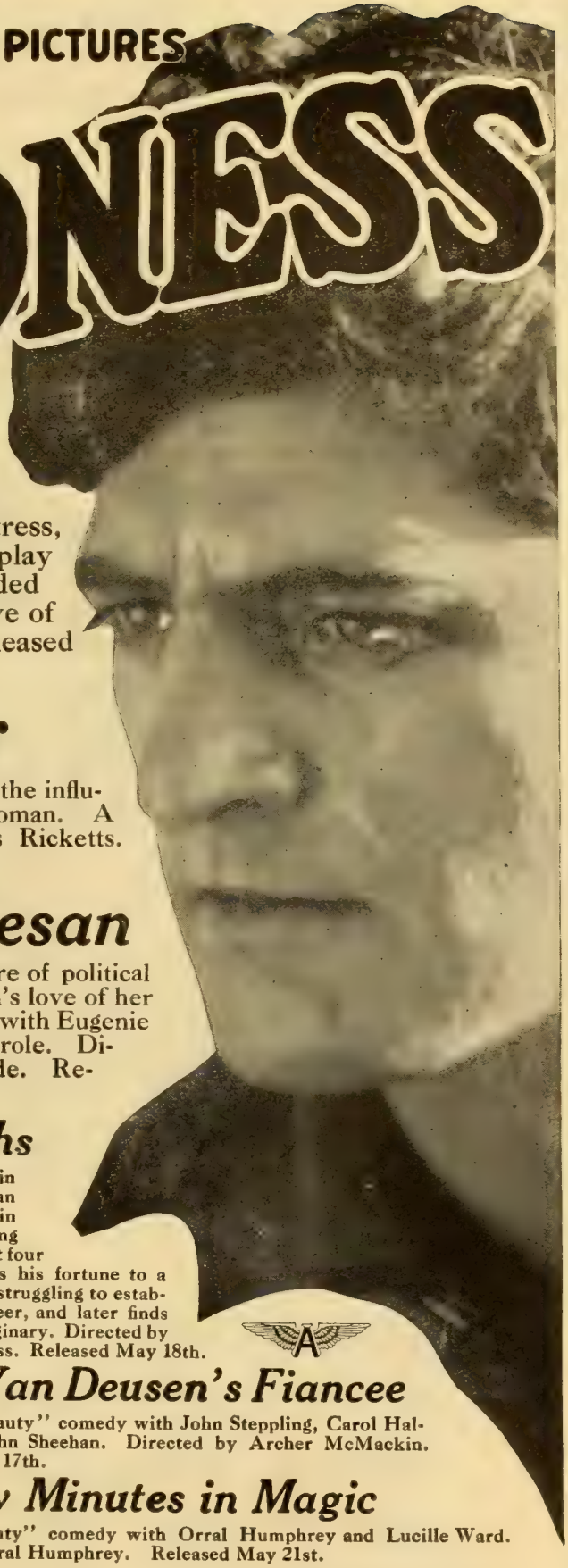
Released..... May 15

Gaumont Co.

Flushing, N.Y. Jacksonville, Fla.

MUTUAL PICTURES

The BLINDNESS



This two-part "Mustang" drama of the West—with Rhea Mitchell, the famous emotional actress, and William Stowell—is a photoplay with a "punch," portraying a one-sided battle between two strong men for the love of a woman. Directed by Carl M. Le Viness. Released May 19th.

The Pretender

Edward Coxen and Lizette Thorne in a gripping story of the influence of an underhanded mystic over a credulous woman. A "Flying A" drama in two reels. Directed by Thomas Ricketts. Released May 15th.

The Courtesan

A five-part masterpicture of political intrigue and a courtesan's love of her son. A powerful drama with Eugenie Forde in the principal role. Directed by Arthur Maude. Released May 18th.

Four Months

This "Flying A" drama in three parts presents Vivian Rich and Alfred Vosburgh in a photoplay story of a young millionaire who has but four months to live, gives his fortune to a poor young woman struggling to establish a literary career, and later finds his malady is imaginary. Directed by Carl M. Le Viness. Released May 18th.

Billy Van Deusen's Fiancee

One-reel "Beauty" comedy with John Steppling, Carol Halloway and John Sheehan. Directed by Archer McMackin. Released May 17th.

Twenty Minutes in Magic

One-reel "Beauty" comedy with Orral Humphrey and Lucille Ward. Directed by Orral Humphrey. Released May 21st.

The American Film Co., Inc., has but one standard of production — a standard that will more than satisfy the demands of a supercritical public. Book these subjects today.

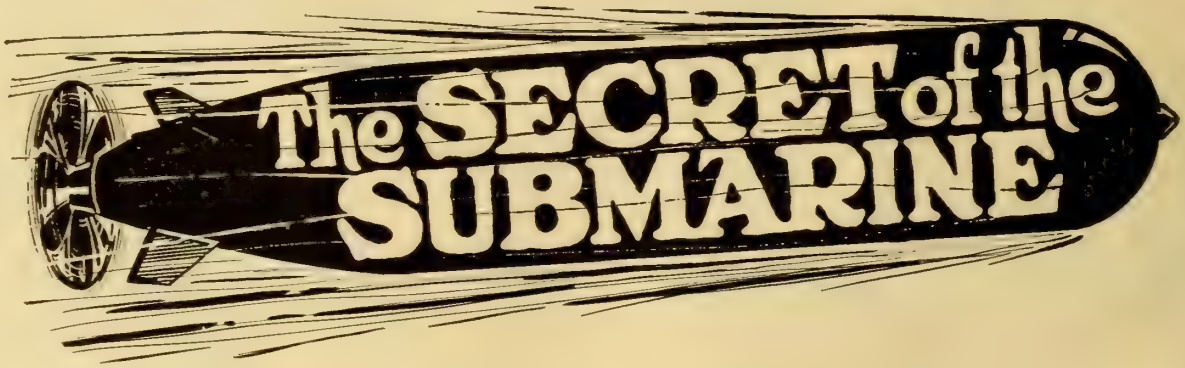
All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, President
CHICAGO, ILL.

IMPORTANT!

United States Judge Holds Up Release of



The Federal Courts in the State of New York Delay Showing of This Great Submarine Serial from May 8th to May 22d. See Opposite Page

IMPORTANT!

To Exhibitors Who Have Booked "The Secret of the Submarine"—

We take this as the quickest means to notify the thousands of exhibitors planning to show "The Secret of the Submarine" of the change in the release date. Your public—keen to view this great subsea production—should be advised from your screen as to when you will offer "The Secret of the Submarine." The newspapers will publish the story of the U. S. Judge's decision—holding up the public exhibition of a new American submarine invention-idea.

Contracts issued for the week of May 8th and subsequent weeks will be re-scheduled by all Mutual Exchanges.

See further announcement in this publication next week.

Samuel S. Hutchinson, Pres.
American Film Company, Inc.
Chicago, Illinois

For bookings or information apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 West 23d Street, New York City.

MUTUAL — — SPECIAL —
Marvelous films of the world war's greatest battle on the German-Russian front
IN FIVE PARTS
RELEASED MAY 8th
THE FIGHTING
REAL—AUTHENTIC — OFFICIAL
The only pictures in America showing the horrors of a desperately fought battle from the very beginning to the very end.
IN "THE FIGHTING GERMANS" YOU WITNESS ONE OF THE BLOODIEST BATTLES OF THE WAR

WAR — FEATURE

The giant thriller of actual warfare

The bombardment, capture, and fall of Ivangorod

A stupendous production of spectacular battle scenes taken under fire

ASK YOUR LEADING NEWSPAPER ABOUT THIS IMMEDIATELY

A new-idea newspaper campaign will accompany the showing of this feature in every city – go to any newspaper office and ask them to explain the arrangement by which your theatre will share in the tremendous publicity planned for "THE FIGHTING GERMANS" then get in touch with your Mutual Exchange or mail this slip to the New York offices.

GERMANS

Pictures presented by the Mutual Film Corporation with the distinct guarantee that they were taken at the front under Government supervision by

A. K. DAWSON

The most daring camera correspondent in the European war.

Under the auspices of the American Correspondent Film Co..

MUTUAL PICTURES

The Man With The Hod

A fast-action, farcical Vogue comedy, featuring Madge Kirby, Henry Kernan, Arthur Tavares and Alice Neice. Imagine this hod-carrier draped in skins of a cave-man posing as an artist's model!

Directed by Rube Miller. Released May 16th.

Chinatown Villains

This Vogue comedy is a romantic tale, with pretty Rena Rogers as the heroine, and Arthur Moon as the hero who rescues his sweetheart from the clutches of the "hop-smoking" Oriental villain—a laugh for every foot of film.

Directed by Jack Dillon. Released May 21st.

Vogue comedies fairly breathe fun—take the cares and worries out of life. They are widely popular and ***get the crowds.***

BOOK VOGUE COMEDIES TODAY FOR BIGGER PROFITS

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

Vogue Films, Inc.

Gower and Santa Monica
Los Angeles, Cal.

Slapstick With A Reason

VOGUE COMEDIES

"The Box-Office is the Greatest Critic of 'Em All"

Lewis J. Selznick

CONCLUSIVE EVIDENCE

SELIG'S 10 ACT SCREEN VERSION

THE NEER-DO-WELL

By REX BEACH

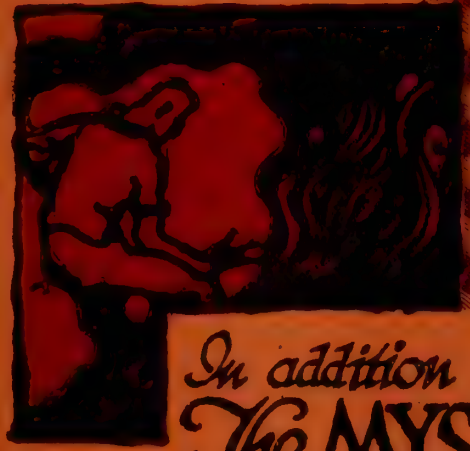
Thousands Awaiting Admission at the Broadway Strand, Detroit, Mich., to see

"THE NE'ER-DO-WELL"

RECEIPTS OVER $8,000.00 ON 1st WEEK - NOW PLAYING 2nd WEEK.

RELEASED THROUGH **V·L·S·E·** BY ARRANGEMENT WITH **SOL L·LESSER**

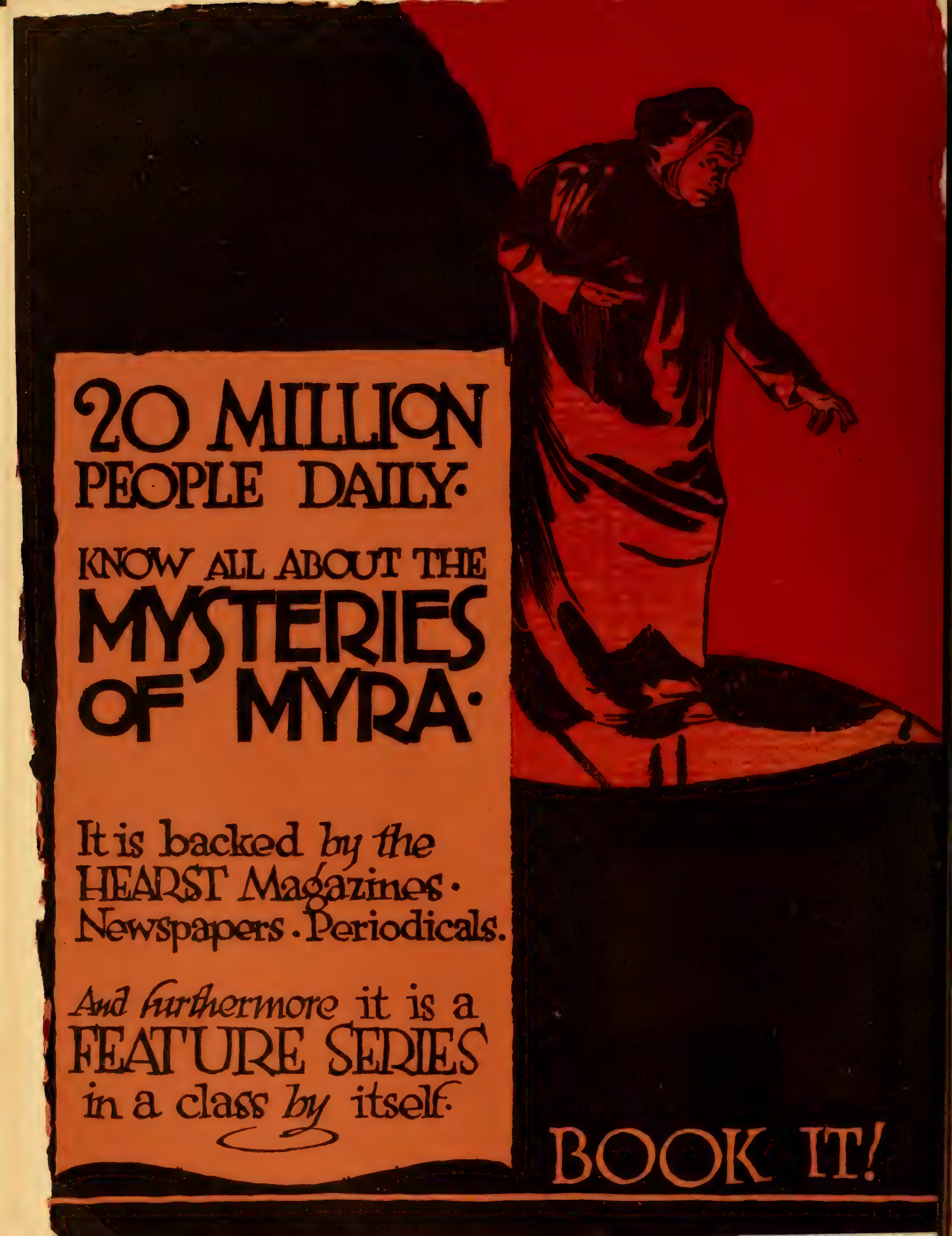
INTERNATIONAL FILMS ARE SUPERLATIVE FILMS



In addition to the feature series

The MYSTERIES of MYRA:

you can get exceptional one reel features at all our exchanges. Ask for them.


20 MILLION
PEOPLE DAILY·
KNOW ALL ABOUT THE
MYSTERIES
OF MYRA·
It is backed by the
HEARST Magazines·
Newspapers. Periodicals.
And furthermore it is a
FEATURE SERIES
in a class by itself·
BOOK IT!

The Five Reel Feature in the General Service

EVERY 4 WEEKS ON WEDNESDAY

FIRST RELEASE

Lois Meredith

—IN—

Spellbound

WEDNESDAY, MAY 17

Direction of
H. M. AND E. D. HORKHEIMER

Knickerbocker Star Features

offer the exhibitor a program headliner each week in the General service — every Friday a three-reel feature, and every fourth Wednesday a five-reel feature.

★

REAL FEATURES

Every Knickerbocker Star Feature is an artistic production of a big story with a popular star, marked by skillful direction, marvelous sets and supreme photography.

★

POPULAR STARS

Jackie Saunders, Henry King, Lois Meredith, and stars of similar calibre appear weekly in Knickerbocker Star Features.

★

GRIPPING STORIES

The stories of Knickerbocker Star Features are the work of the best and most widely known scenario writers in the country.

★

SUPREME PHOTOGRAPHY

Many a good picture is spoiled by poor photography. Knickerbocker Star Features are famous for clearness and superb photographic effects. In this respect they achieve the highest standard.

VITAGRAPH

Regular Vitagraph Releases

"The Lucky Tumble"

One-Part Comedy, Monday, May 15th

Presenting: —

William Dangman, Florence Natol, William Lytell, Jr., Lucille Crane and George O'Donnell.

—o—

"More Money Than Manners"

One-Part Comedy, Friday, May 19th

Presenting: —

John T. Kelly, Kate Price, Jewell Hunt, Hughey Mack and Templer Saxe.

—o—

"Miss Adventure"

Three-Part Comedy Drama, Saturday, May 20th

BROADWAY STAR FEATURE

Presenting: —

MARY ANDERSON, Webster Campbell, Anne Schaefer, Otto Lederer, Corinne Griffith, Carmen Phillips and Jack Mower.

—o—

EXHIBITORS! The American Public is aroused to help endow the Actors' Fund of America on this great day! Your theatre will be packed! Your receipts increased!

May 15th—National Motion Picture Tribute Day

EXHIBITORS: ALL EXHIBITORS in the United States—The public expects you to contribute 10% of your gross on Tribute Day.

RELEASED THROUGH THE GENERAL FILM COMPANY

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

BE THE FIRST

In your neighborhood to

BOOK THIS SERIES

of the cleanest, funniest and most profitable single reel motion picture fun makers enacted by

THE WORLD RENOWNED COMEDY KING

FRANK DANIELS

The one and only popular comedian who has been able to be really funny in the motion picture. The complete series of the twelve

"ESCAPADES of MR. JACK"

include the following

MR. JACK

A Hall Room Hero
Wins a Double Cross
Ducks The Alimony
The Hash Magnate
Trifles
Inspects Paris
A Doctor by Proxy
Mr. Jack's Hat and The Cat
Mr. Jack's Artistic Sense
Goes Into Business
Hires a Stenographer
His Dukeship, Mr. Jack

This series of superlative single reelers
Released through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAG

New York

"God's Country

Special Blue Ribbon Fea

From the book by James Oliver Curwood

The World.

"God's Country and the Woman," a feature film adapted from James Oliver Curwood's novel, was seen last night. The feature was an interesting story of primitive emotions in the far North, better in quality than the average film of its kind.

The Journal of Commerce
AND COMMERCIAL BULLETIN

"God's Country and the Woman"—a drama of the North West—is from the story by James Oliver Curwood. There have been many pictures shown of life in the wilds of the North West, but none that exceed this in interest and artistic treatment. The photography is splendid, and each and every member of the cast is a finished player. The result is one of the best pictures that the Vitagraph Company ever has produced and shown.

The Evening Telegram

Superb pictures of hunting and camping in the Canadian wilds, stirring views of dog teams in action, and a thrilling melodramatic story make "God's Country and the Woman," in the Fulton Theatre, a record-breaking motion picture play.

New York Press

Realism feature of "God's Country." The "atmosphere" and local color of the Northland has been worked to a degree unusual even in this day of feature films, so realistic that nature herself feels pale beside them.

The Evening Sun.

"God's Country," as placed by the new photoplay, "God's Country and the Woman," at the Fulton Theatre, is a land of deep winter and wonderful snowscapes. The drama has no equal on the screen. The acting is of the best and as a whole the picture will be one of the memorial Vitagraphs.

The Sun.

"God's Country and the Woman" is a stirring drama of the Western plains, which proves equally as interesting as its predecessor, which was Edna May in "Salvation Joan."

BOOK NOW

V-L-S-E B

RAPH

Papers Praise
and the Woman"
ture---Eight Part Drama

Produced by Rollin S. Sturgeon

The Globe AND Commercial Advertiser.

A gripping story of primitive emotions of the far North is told in "God's Country and the Woman," a Vitagraph feature film adapted from James Oliver Curwood's novel of the same name. The interest of the audience is held throughout by the enormous dramatic situations which the play contains.

THE NEW YORK HERALD.

The play is based on James Oliver Curwood's story of the North West and its stirring scenes were well portrayed by one of the Vitagraph's Western companies.

The Morning Telegraph

"God's Country and the Woman" is a production of which the Vitagraph can well be proud, for it embodies qualities of excellence to a degree not always found in the productions that are being set forth these days.

Evening Mail

Exhibitors will receive a startling but pleasant surprise when they see on the regular V-L-S-E program this massive eight-part feature. The writer believes that it is too good for regular program distribution. HE BELIEVES THAT IF THE PROPER MUSICAL SETTINGS WERE GIVEN IT, AND A LARGE ORCHESTRA WAS SUPPLIED, THE PICTURE COULD HAVE A LONG RUN AT $2 PRICES IN A BROADWAY THEATRE. THEATRES HAVE BEEN RENTED ON SLIGHTER PRETEXTS. It is one of the very few stories which are full enough of the right sort of material to make long films, and as directed and acted it is gripping from start to finish. In the final climax, which had been so well prepared for and which was handled in such an uncandidly EFFECTIVE WAY THE SPECTATORS WERE READY TO RISE UP AND CHEER.

SUCH MARVELOUS EXTERIORS AND SNOW SCENES AS ARE IN THIS FILM HAVE NEVER BEFORE BEEN SEEN IN A PICTURE. The film is worth while for them alone.

---AT ALL
RANCHES

BIG FOUR FEATURE PLAY V L S E

Keep Your Ear to the Rail!

Remember when you were a small boy how you put your ear to the rail and listened for the oncoming train? You heard the rail click when the train was miles away, long before others knew it was coming.

This is the busy age when conciseness, clearness and terseness are demanded in every line.

If your ear has been on the rail you will have heard the call of the public for Essanay's short classics, its one, two and three reel subjects. They are concise, clear, terse, with action in every foot.

Don't fail to have them on your program. It spells filled houses.

A ROSE OF ITALY

presenting

Ann Kirk Edmund F. Cobb Patrick Calhoun

The story of an immigrant girl's wonderful adventures in the Promise Land; how she won fame, nearly fell into the clutches of a society vampire, and was saved by her childhood sweetheart.

3 act drama—May 20

VERNON HOWE BAILEY'S SKETCH BOOK OF SAN FRANCISCO

1 reel with scenic May 17

THE DOUBLE CROSS

presenting

Elizabeth Barbridge and Patrick Calhoun

3 act drama—May 16

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago, Ill.

"POLICE"

HERE'S THE LATEST

Essanay-Chaplin

FEATURE COMEDY

CHARLIE CHAPLIN himself says: *"It's a scream."*

You'll need to call out the reserves to hold the crowds when you book this newest laugh maker,

"POLICE"

It's a riot of fun; every foot packed with mirth.

RELEASED MAY 27

through all branches of the

GENERAL FILM CO.

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

TRADEMARK Reg. U. S. Pat. Off.

TRADEMARK Reg. U. S. Pat. Off.

Public Will Not Be Downed In Its Demand To See

CHARLIE CHAPLIN'S BURLESQUE ON "CARMEN"

An Essanay-Chaplin Comedy In Four Parts

from the Germantown, Philadelphia, "Independent-Gazette"

LICE FAIL TO CHECK CHAPLIN CROWDS

Squad From Station House Swept Aside by Enthusiastic "Movie" Fans

HUNDREDS TURNED AWAY

Curiosity to see Charley Chaplin in his latest Essanay scream, "Carmen," caused such a jam at the Orpheum Theatre, on Monday evening, that Manager Lord was compelled to phone to the police station for a squadron of "cops" to hold the crowd in check.

Although the doors were opened early, the house was quickly filled and a waiting line established. This line grew in numbers every minute, so that in a short time there was a small sized army, packed together like sheep, waiting for the second show. They stood there for nearly two hours, blocking the sidewalk and complaining because the theatre was not big enough

When the first show was over people nearly pushed the doors down in their frantic efforts to get a seat. Attendants were swept aside. So were the police. The second house, both upstairs and downstairs, was soon filled and the show started over again.

Manager Lord says it was the biggest day's business ever done at the theatre. Hundreds, he said, were turned away. During the three days Mr. Lord says over 12,000 people saw "Carmen" at the Orpheum Theatre.

TYPICAL LINE-UP OF CROWDS WHICH STORMED THE CLEVELAND OPERA HOUSE DURING SHOWING OF "CARMEN"

RELEASED THROUGH ALL V. L. S. E. OFFICES

Essanay

GEORGE K SPOOR PRESIDENT

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Neither competition, hot weather nor other adverse factors have any terror for V. L. S. E. exhibitors.

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These are "Special" Features principally, in the sense that they offer ***extra*** stimulus to a service which in its ***general high average*** has never been surpassed in the moving picture field.

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V. L. S. E. Inc.

"THE ORDEAL OF ELIZABETH"

A Vitagraph Blue Ribbon Feature in Six Parts

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Wedded to a wandering artist who has deserted her, a woman craves the love of another man. The artist is found dead and the woman accused of his murder, but a startling confession on the part of another saves her from a grim tragedy and gives to her the man of her choice.

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

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"LOVE'S TOLL"

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author of the widely known photoplay successes "Souls in Bondage," "The God's of Fate," etc.

Featuring

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Picturing the penalty which life exacts from the woman who makes but one misstep, and the damnation that is visited upon the despoiler.

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Coming, a gripping drama, featuring **Kathlyn Williams, Guy Oliver** and **Harry Lonsdale.** How the cave-man, the gloss of civilization dimmed, saved the woman from a coward and from herself!

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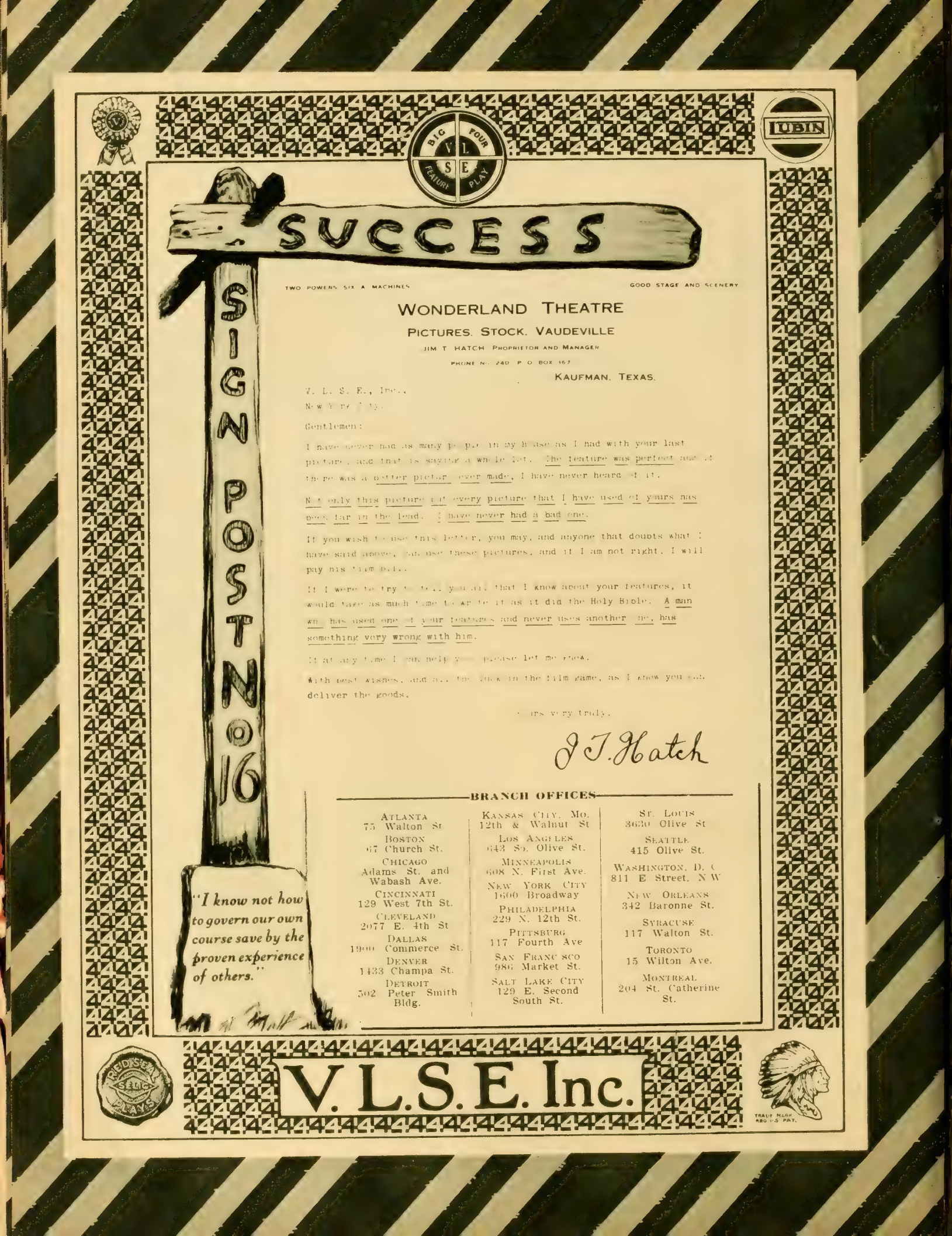
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WONDERLAND THEATRE

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JIM T HATCH PROPRIETOR AND MANAGER

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V. L. S. E., Inc.,
New York City.

Gentlemen:

I have never had as many people in my house as I had with your last picture, and that is saying a whole lot. The feature was perfect and if there was a better picture ever made, I have never heard of it.

Not only this picture but every picture that I have used of yours has been far in the lead. I have never had a bad one.

If you wish to use this letter, you may, and anyone that doubts what I have said above, can use these pictures, and if I am not right, I will pay his film bill.

If I were to try to tell you all that I know about your features, it would take as much time to do it as it did the Holy Bible. A man who has used one of your features and never uses another one, has something very wrong with him.

If at any time I can help you please let me know.

With best wishes, and all the luck in the film game, as I know you can deliver the goods.

Yours very truly,

J T Hatch

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These animals will be at Luna Park, Coney Island, for the summer of 1916 (opening May 27th). Animal pictures will be produced there which the public (your customers) will be permitted to witness, thereby increasing their interest in my productions. Book them.

Studios: Los Angeles, California
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Mr. Horsley now in Los Angeles, Cal.

Rodin's "ADAM"
IN METROPOLITAN MUSEUM OF ART

SINCE THE
AND

Many of the heart-
have centred arou-

WHO'S

On **MAY 8th** -
lease a series of 14
complete in itself,
title, based on that
and featuring —

ANNA NILSSON

These powerful dramas
sympathy and a wid-
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Production by
**ARROW FILM CORP-
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DAYS OF ADAM EVE—

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GUILTY?

PATHÉ will re-
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fascinating theme

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er unclerstanclingfor
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over the country.

Rodin's "EVE"
IN METROPOLITAN MUSEUM OF A

The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

THANKS, MR. BARRETT; THE SENTIMENTS AND MULTITUDE OF YOUR

Chicago, Ill., April 21, 1916.

Without any solicitation from your office and purely from a business standpoint I cheerfully express my opinion of the merits of the Serial "IRON CLAW". In the heart of Chicago, we cater to transient trade only, very few regulars, until the screening of the above named serial. With "THE IRON CLAW" the business assumed abnormal proportions and the fact that the production has been extended to (20) chapters fails to hurt the feelings of the management. We are glad from a box office point of view and our patrons' expressions in favor of the continuance of the "IRON CLAW", to voice our opinion in writing.

Very respectfully yours,

(Signed) E. J. Barrett,
Pastime Theatre,
66 W. Madison Street,
Chicago, Ill.

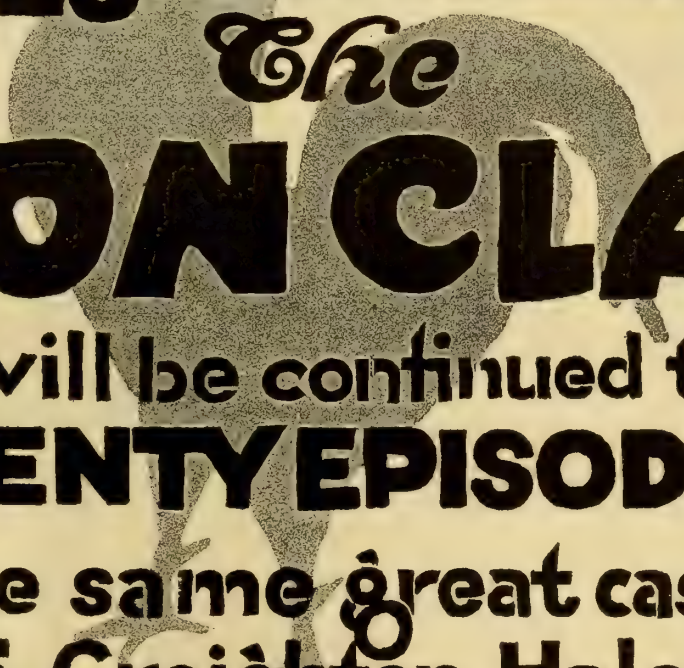
The PATHÉ EXCHANGE inc.

YOU ABLY EXPRESS EXPERIENCE OF A FELLOW EXHIBITORS!

Therefore we emphasize the good news of last week!

PATHÉ'S most successful serial

The IRON CLAW



will be continued to TWENTY EPISODES

With the same great cast PEARL WHITE, Creighton Hale & Sheldon Lewis and the same able direction by EDWARD JOSÉ

Gen'l. director Feature Film Corpn

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Bessie Barriscale *in* Not My Sister

May 14th is the week for the release of "Not My Sister," the latest TRIANGLE-Ince Picture in which Bessie Barriscale stars. That this picture will be well received by the public is evidenced by the reception of the other TRIANGLE PLAYS in which she has appeared—"The Golden Claw," "Green Swamp," "Honor's Altar," "Bullets and Brown Eyes," and "The Last Act." And William Desmond, who played with Billie Burke in "Peggy" and in the "Waifs," more than lives up to his reputation in this latest release.

Should a Wife Confess?

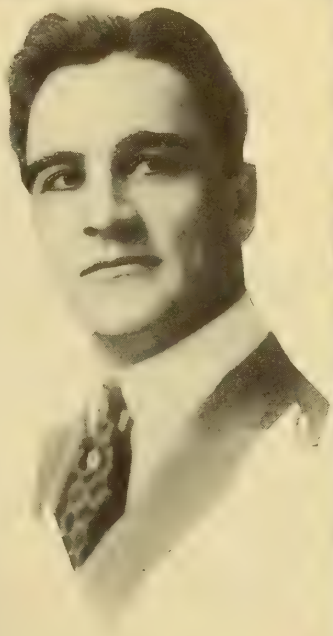
Should a wife happily married confess to a husband a misstep made in her youth? Should she risk her happiness in this way? Your patrons will enjoy answering this question for themselves.

Long, long ago the artist had grievously wronged her, and now he wanted her sister to pose for him as she had done. She couldn't persuade the girl to stay at home, and she dared not tell her husband of the misstep, so daily she went to the studio to protect the younger girl until she had aroused the jealousy of her husband. And then she had to tell him.

TRIANGLE

TRIANGLE PLAYS

Who Killed William Desmond?



He was found with a knife in his heart on the floor of his studio.

When the unhappy wife had told the husband of the misstep of her youth he vowed to kill the artist who had wronged her. The next day the newspaper headings screamed his death. But he never committed the murder.

Your patrons will enjoy this latest TRIANGLE PLAY—they'll love to answer for themselves the questions which this picture brings up—"What would I have done under the circumstances?"

Dorothy Gish in "SUSAN ROCKS THE BOAT"

That's the title of the TRIANGLE Fine-Arts Picture to be released for the same week. This popular star with Owen Moore presents a picture that will go straight to the hearts of your patrons—a picture on the idleness of the rich young girls of today.

Are You An Exhibitor?

If you are an exhibitor and are not running Triangle Picture Plays, it is just possible that we can show you how to increase your box office returns—how to turn a poor paying house into a successful theater. Why not send in the attached coupon for information. It might be of benefit to you.

TRIANGLE FILM CORPORATION
1459 Broadway, New York City

PLAYS

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Gentlemen: I am an exhibitor and am interested in the presentation of TRIANGLE PLAYS. Please place my name on the mailing list for the Triangle Weekly and send me all other information.

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Theatre .....

Address .....

Capacity .....

GLORIA'S ROMANCE

GEORGE KLEINE'S TRIUMPHANT ARTISTIC ACCOMPLISHMENT

By Arrangement With F. Ziegfeld, Jr.

Miss

BILLIE BURKE

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel by Mr. & Mrs.

RUPERT HUGHES

Now being shown at America's Biggest and Best Motion Picture Theatres. An attraction that surpasses anything ever brought out—in genuine box-office value, in enactment, in story, in photographic quality, in advertising worth. Twenty chapters—a new feature chapter every week. Exhibitors seeking this stupendous box-office magnet should wire or write the nearest Kleine Exchange NOW.

GEORGE KLEINE

805 E. 175th Street

New York City

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"Breaking Even" on long features will in the end "break" you. Hundreds of exhibitors have learned that they can break attendance records with the two reel "Social Pirates" and the rental difference swells the bank balance. Real showmanship gets feature results from the superbly staged absorbing stories

By GEORGE BRONSON HOWARD

Featuring

Marin Sais and Ollie Kirkby

NEXT RELEASE:

"Sauce for the Gander"

Nobody loves the loan shark—and it is one of that tribe and his worthless son to whom Mona and Mary deal justice in this eighth episode of "The Social Pirates." Intensely stirring in its dramatic moments with the swirl of swift-moving action—blended with many a good laugh at the discomfiture of the girls' victims.

Released Monday, May 15th

Fifteen Episodes, Each Complete—Full Line of Posters and Other Advertising Aids—A Special General Film Release.

KALEM COMPANY

235-239 West 23rd Street, New York City

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

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J. P. Chalmers, Founder.

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(*The Index for this issue will be found on page 1410*)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, May 20, 1916

Facts and Comments

ALL of us but speak our deepest convictions when we say that the motion picture has made marvelous strides of progress. Very welcome then are great, concrete and unmistakable proofs of this progress. Mr. George Kleine has furnished such proof by the publication of a remarkable book bearing the title "George Kleine's Cycle of Film Classics." It is a book fit to adorn any scholar's library and a gem in the literature of our art. Nor do we allude merely to the splendid appearance of the book. It presents the labors of a man of high literary qualifications and of scholarly taste. It embodies the stories of "Spartacus," "Julius Caesar," "Antony and Cleopatra," "Quo Vadis?" "The Last Days of Pompeii," "Othello," "The Lion of Venice" and "Vanity Fair." The book is the gospel of the screen's higher destiny. We mention it here because more eloquent than a hundred speeches or editorials it proclaims the inestimable value and the unexhausted possibilities of the motion picture as the highest form of education and entertainment. For gala performances in high schools and for the screen of dramatic societies the series is indeed a "Cycle of "Film Classics" precious beyond description, but its value to the high-class exhibitor is even greater. Imagine a series of such pictures as we named above presented as "the great cycle of film classics." Here is an opportunity for a high-class exhibitor to add priceless prestige to his theatre and to realize extraordinary profits. Intelligently advertised and adequately presented the "Cycle of Film Classics" ought to break records everywhere.

* * *

RUMORS persist that the Governor will veto the Cristman-Wheeler censorship bill. Whether these rumors have any foundation in fact or not we hope the representation of the film interests will appear in full force and make the best showing possible. We must show the world that the film men are unanimous in their opposition to censorship. Suspicion of disunion in our ranks is fatal to every successful fight against censorship.

THE great day for the support of the Actors' Fund will be the fifteenth of May. THE MOVING PICTURE WORLD is in hearty sympathy with the objects and purposes of this fund. We urge the exhibitors of motion pictures throughout the United States to devote some portion of their receipts on the fifteenth day of May to this worthy charity. Little need be said as to the splendid objects of the fund. The lives of actors and actresses are devoted to their art, the highest ambition of which is and always must be to entertain the public. They are, therefore, in the best and highest sense the servants of the public. In the old days they were the proteges of royalty, but now they must depend on the favor and sympathy of the great masses. The conscientious pursuit of art for its own sake is not conducive to material prosperity; indeed the whole environment of the actor militates against habits of thrift and economy. Thus it happens that many artists find themselves in sore need after their talents and their health have been freely sacrificed on the altar of art. The object of the Actors' Fund is to protect such men and women against distressing want and especially to secure their old age against undeserved misery and privation.

Remember then that this fifteenth day of May offers you a rare opportunity of responding in generous measure to this humane and unselfish call for help. Whatever you wish to donate on that day will be welcome and will accomplish a noble purpose. Make your public share in the donation; advise them of the objects of May fifteenth as well as of the objects of the Actors' Fund and they will swell the receipts of the day. The generosity of Americans is proverbial the world over and a frank and earnest appeal to the public will surely bring results. The Fifteenth Day of May ought to make us all ponder the immortal words: "It is more blessed to give than to receive."

Send your contribution to J. Stuart Blackton, Treasurer, Locust Ave., Brooklyn, N. Y.

Where Language Fails

By Louis Reeves Harrison.

ILLUSIONS must sometimes be cherished if we would enjoy life. What else makes Spring so promising, youth so gay, and love so dear? But one of our greatest illusions, that language is a fearful and wonderful thing, has not been well and strong since moving pictures came to town. Fearful it may be, an object of deep solicitude to the boy at grammar school, or to the aspirant for literary honors, but reverence for its sublimity is becoming tainted with disgust for its complexities.

People of great nations are murdering one another by millions for no greater reason than that a confusion of tongues has caused the nations to misunderstand one another, has kept the ideals of one race from the others, has estranged people who would naturally commingle if brought into close communion of thought and feeling by a universal medium. It is not the boundary line that divides Europe into groups, but the clannishness fostered in each group by a confusion of tongues. We are actually the creatures of the language we speak.

We have ample proof that language fails when nations so miserably misunderstand one another, and that it does among those who use the same tongue, when individuals miserably misunderstand one another. What the speaker says may have the best of motives, the kindest of intentions, behind it. What the auditor hears, even without the intervention of a tale-bearing mutual acquaintance, may cause a deep wound, if not lasting enmity. A few moments of conversation leading to misinterpretation may totally destroy a budding friendship or badly scar one of long standing. Few of us escape the chagrin of the parrot after his disastrous scrimmage with the monkey.

It required the work of several thousand scholars during long centuries to make the Bible readable, possibly because the scholar cannot make himself understood as a rule. Either that or he does not care to be generally read. "A scholar," says Pater in his essays on style, "writing for the scholarly will, of course, leave something to the willing imagination of his reader." He lauds the stimulus of overcoming "a delightful sense of difficulty."

Therein lies the ancient idea of a privileged class, one opposed to our democratic ideals, but one supported by Montaigne, when he says, "To go preach to the first passerby, to become tutor to the ignorance of the first I meet, is a thing I abhor." Montaigne can be excused—he lived on the bounty of a monarch—but he represents a feeling that still exists. Scholars still delight in obscurity. Either they cannot find a clear path from their minds to the comprehension of common people or they are investing our medium of enlightenment with some of the dark and hallowed mystery of a physician's prescription.

One has only to consider the "isms" and "doxys" to which we blindly subscribe, irrespective of scientific truth to the contrary, in order to realize that the Able Editor, who stubbed his toe on the screen, is right in his premises, that ignorance and error overwhelmingly prevail where knowledge and truth should be. But how can wrong ideas and ideals be replaced by information as to what is right if the medium requires high intellectual recognition instead of appealing to common intelligence so that all who are taught how to read may become acquainted with what they should know. The way to popularize knowledge is to spread it through a medium at once interesting and easy to understand.

To speak of a medium contemptuously designated by authors and editors as "The Movies" in any manner suggesting comparison with language is to shock those gentlemen. They are among the last to recognize that the sum of effort made in literature is being poured into another mill and ground up for new uses because of any other reason than that "The Movies" offer a cheap and popular form of entertainment. Small wonder that they dread the disillusion, especially after a long period of cheerful egotism and numerous cases of incurable prosperity. It is worse than disappointing to realize that words, while enabling us to chatter more freely, have only enabled us to build a lot of social, political and religious Babels without getting appreciably nearer the Heaven of Truth.

"The commercialized short story writer," says an editor, "has less enthusiasm in writing for editors nowadays. The 'movies' have captured him. Why write stories when scenarios are not only much less exhausting, but actually more remunerative?" A man undertakes literary work as he does the practice of any other profession as a means of earning a livelihood—he uses his time, strength and thought for that express purpose. The same editor says, "a writer should be *very glad* to accept a small income for many years; he should deliberately keep his fortunes within bounds." What a rare sense of humor!

In order to cultivate more "enthusiasm *in writing for editors* a writer should keep his *fortunes* (!) within bounds." If the editor who put those words in print means what he says, he represents the forces which have suppressed the best in our literature—genius must be encouraged—and he is merely sore that creative talent has found a new outlet.

Let us admit that it is less exhausting for an author to tell his story in scenario form—he may give just as much care and thought to it one way as the other—the great point is that he does not have to torture himself for hours over a paragraph or a sentence to meet the exactions of an editor who declares for "cleverness" as superior to story interest. He may *tell* his story without affectation of any kind, without artificial verbiage, and have the satisfaction of seeing it published where it will reach out to millions of story-loving people in all parts of the world.

No words, no combinations of words, can convey feeling with the intensity it can be shown by a capable screen interpreter. The best we can do in writing is to call up images already formed in the mind, but here they are directly presented and more powerfully than is within human power to suggest. Once that feeling aroused, if there are seeds of thought to be sown, the screen can imprint them quite as well as the page. Then we need not tell of beauty in cold print. It can be placed there where all may see it and be affected by its inspiration.

The painted panel, the sunlight filtering through forest trees, the graven gem, the far-reaching view of field and flower, the carved statue, the sparkling streams, it matters not, the older arts gladly surrender imitative color and formal dimension to the new art, while it may reach out far beyond them into new graces of form and unsounded gladness of scene almost completing the incompleteness of still art by the mystery and delight of motion. Within its esthetic elements and its universal appeal lies a future beyond present dreaming.

Millions for Vitagraph

Pioneer Producing Company, Which Heretofore Has Been Owned Solely by Messrs. Rock, Blackton and Smith, Admits Outside Capital—Campaign of Expansion Already Under Way—The Story of How the Vitagraph Started Twenty Years Ago.

THE Vitagraph Company of America announces the coming of a new Vitagraph Company, with a capitalization of $25,000,000, of which $10,000,000 will be preferred and $15,000,000 common. The news of the enlargement came in a formal statement signed by Albert E. Smith and Comodore J. Stuart Blackton, as follows:

"We take pleasure in announcing the completion of plans for the formation of a new Vitagraph Company, with an authorized capital stock of $10,000,000 preferred and $15,000,000 common. Associated with us in the new company are a number of men of prominence in the financial and business world.

"We plan to make the new Vitagraph Company larger and more powerful than any other element in the theatrical world. This reorganization enables us to carry to success productions more artistic and more ambitious than have yet been known to the picture world. We assure exhibitors and patrons an absolutely consistent program of better pictures than have ever been produced.

"ALBERT E. SMITH,
"J. STUART BLACKTON."

One of the striking factors in connection with the statement is the omission of the name of William F. Rock, who has been associated with Messrs. Smith and Blackton for over eighteen years. Mr. Rock, who ever since the incorporation of the Vitagraph company, has been its president, retires from the active management. He will, however, retain a substantial stock interest. In the new company Mr. Smith will be president, devoting his attention to the business side of the concern's affairs. Mr. Blackton will be vice-president and producing director in chief. The formation of the new company means the passing of the intimate official association of the three men, who were equal one-third owners in the older Vitagraph. The identity of the men prominent in the financial and business world who have become interested in the Vitagraph has not been revealed.

In the formal statement Commodore Blackton said that E. H. Sothern, who is retiring from the stage, is to become a Vitagraph star, and that Edna May, who recently so successfully appeared in "Salvation Joan" would in a few months again take up work at the Vitagraph studio. In the furtherance of the preparedness propaganda in which the Commodore has taken so marked an interest, he will soon begin the making of "The Battle Cry of War," a sequel to "The Battle Cry of Peace."

"A careful investigation of the moving picture field convinces us of the strength and high standing of the Vitagraph Company," said one of the capitalists most largely identified with the new enterprise, "and made us desirous of casting our lot with Messrs. Smith and Blackton. The Vitagraph is the largest moving picture manufacturer in the world. In the sense of having its own factory and other plants abroad it is the only American picture concern operating internationally. The company is one of the very few picture concerns having a record of progress and profits extending over a long period of years. We were attracted to it because of its excellent organization and its sound commercial standing as well as the artistic excellence of its product.

"One noteworthy fact regarding the organization created by Mr. Smith and Mr. Blackton is that they have discovered and developed their own people. Their directors and their stars, with one or two exceptions, have been trained by themselves. We have no plans that look to a consolidation such as has been discussed in theatrical circles."

The New Vitagraph to Expand.

The producing director in chief of the Vitagraph was seen by a World man in the Madison Square Garden at the exposition of the Motion Picture Board of Trade, of which organization Commodore Blackton has been the head from its beginning. When the Commodore was asked if the new company would build more studios he replied that it was quite likely an additional studio would be built at the Brooklyn plant. He said the company had for a long time owned a lot of property as yet unoccupied. It had originally been taken over against the time the company might desire to expand. He said he was working on plans for the new structure which he believed would materially facilitate the taking of pictures with the least loss of time and also on a new system of lighting which he thought would be very effective and of great utility.

Asked as to whether there would be more directors employed, the Commodore said there would be. "There will be some changes in personnel," he continued. "We have a number of stars coming to us soon. The majority of them are screen stars. I would prefer not to mention names just yet, but I am confident we will have a pleasant surprise for Vitagraph exhibitors.

"We have a great number of writers under contract now. Some of them are well known, others are famous; others are not well known in a literary way, but they have made reputations in pictures. Those in the latter category have not as yet come into their own, but they will now, and they ought to.

"Our friends have been kind enough in the past to praise Vitagraph pictures. I am going to assure all of them that our subjects in the future will be even more artistic and meritorious. We are going to be particularly careful not to permit anything in the films that will give occasion for censorship criticism. The past year in our business has been largely a period of experiment. We have sought to determine which class of subjects earn the most money and appear to give the most satisfactlon to the public. We have found in every case that the clean, good, strong, interesting play earns in the long run more money than one that is a little suggestive, for the simple reason that the inherently clean play can be shown everywhere. If a play has in it that which offends the sensibilities of even 10 per cent. of those who see it that play is failing in its proper mission. And every one knows that it is so much easier to make pictures that appeal to the lower tastes rather than to the higher."

Mr. Blackton was asked if his company intended to extend its manufacturing facilities abroad.

"Yes," he declared. "As soon as the war is over we will build a studio in Paris. We have much acreage in a beautiful park in the city, a most desirable site for a studio and one containing a really foreign atmosphere—one that will blend with and balance our program. So, too, if we need foreign scenes for our American-made subjects we can get them. Occasionally now we make use of California scenes in Eastern pictures in order to provide contrast.

"Our output in England is larger now than it was before the breaking out of the war," said the Commodore in response to a question as to how hostilities abroad had affected the company. "Of course, it affected our manufacturing plans in Paris—it postponed their execution. It is, too, more difficult now to ship films. The tax on all films going into England made it necessary to do all printing in London.

"Yes, our output for Great Britain is larger than ever before. In addition to that for our rental business we have just fully occupied a building adjoining our London office. We began on May 1 to rent our feature films throughout the United Kingdom. Up to that time we had never rented a foot of film in England. For our smaller subjects we still maintain the open sales policy. We are renting practically only the Blue Ribbon features."

History of Vitagraph a Film Romance.

The rise of the motion picture industry in the United States has been marked by romance, much of it. The history of no company contains more of that interesting element than does that of the Vitagraph Company of America. In fact, the course of the company has been in large measure the course of the industry. No concern could have started from a smaller beginning. Its progress has been steady, and it was the progress of a leader, not a follower. It carved its own way and it carved the fortunes of its owners. For years the company has been recognized as second to none in the world. In the matter of its personnel—in executive genius, in its ability to dig up stories and prepare them for the screen, in its directors, and in its marvelous stock company, and especially in the latter—there have been many wise in film lore who insisted it was at times the first. It's an old saying that water of its own motion will never rise above its source. It is true in the film world, too, that the productions of a manufacturing company may match but cannot excel in quality the artistic endowments of its chiefs. If the Vitagraph has succeeded it has been because Blackton and Smith knew a good picture when they saw it and knew how to make another good one.

Twenty years ago J. Stuart Blackton was an artist on the Evening World in New York. He also wrote and illustrated special stories. He was given an assignment by the New York World to go over to New Jersey and interview Thomas A. Edison, who was then making motion pictures and motion picture taking and projecting apparatus. Young Blackton was to get the material for a page story and to illustrate

with sketches of Edison and his plant. In the company of the inventor he toured the esablishment. One of the persons he saw before the camera was Cissy Fitzgerald, who was dancing and exhibiting her famous wink—the same alluring lid action which nineteen years later was to shine in Vitagraph's "The Win(k)some Widow."

Mr. Edison invited the artist into his office, where sketches of the inventor were duly made in the Blackton book. The inventor was interested. Two hours passed. The office employes began to fear the caller had chloroformed the Wizard. Five minutes was the usual time devoted to one visitor. Mr. Edison had the artist drawing pictures for his entertainment. There were sketches made of David B. Hill, of Levi P. Morton, of Grover Cleveland, of William McKinley, the latter of whom was that fall to be elected President.

"Could you draw those pictures on a large sheet of paper for the moving picture camera?" inquired Mr. Edison.

The artist assured him that he could—and proved it.

The inventor took the artist out to the "Black Maria" and photographed the sketches. The interest of the latter in the plant was growing. A week later the newspaper man went back to Orange to see the pictures, which later were shown at Proctor's. The artist returned to New York, hunted up his chum, Albert E. Smith, and told him what he had seen. The two agreed that moving pictures looked promising. They determined to find out what could be done to secure an outfit and journeyed to Orange. Mr. Edison informed them there was nothing for sale, the Vitascopes were all out on state rights, but that shortly he would have a small machine on the market.

"Let us have one of the first," said the two. About two months later they purchased a Projecting Kinetoscope. For a while they gave exhibitions. Then Mr. Smith, using the same mechanism, transformed the projector into a camera. On the roof of the building 140 Nassau street, where the partners had an office, they took pictures. That was the first studio of the Vitagraph Company, the beginning from which has grown the twenty-five-million-dollar corporation of today.

The partners had not gone far, however, before their activities were brought to a halt by a suit for infringement. Mr. Edison got an injunction, restraining them from making pictures. An arrangement was afterward entered into by which Messrs. Smith and Blackton sold their negatives to Mr. Edison, who in turn paid them a royalty of 2 cents a foot on all positive prints sold. One of the first successful pictures was "The Visit to the Spiritualist," in which appeared as actors both the partners.

Business began to grow. The two were showing pictures in Proctor's Twenty-third Street and Fifty-eighth Street houses. One day they were informed their service would be no longer required. In response to inquiries they were told the houses had made better arrangements. Still seeking information, Austin Fynes said two machines had been engaged from a man named Rock, who had an office in One Hundred and Twenty-fifth street.

The partners took their five fifty-foot subjects, put them in a bag, and looked up the man named Rock. To their competitor they explained the circumstances. They pointed out to him that the three of them were the only men in New York with outfits; competition was foolish; wisdom would seem to dictate that the three get together. Mr. Rock had two machines, the partners had three. The former thought it over and decided to inform the manager of Proctor's houses that the deal was off. Immediately Messrs. Blackton and Smith were appealed to by the theater management. The service was restored, but it was $50 a week more expensive than it had been formerly.

The Spanish-American war came at this time. The three men found a great demand for their war pictures. There followed litigation with the Edison Company, finally resulting in the getting together of the parties, the formation of the Patents Company, and the pooling of patents for mutual protection.

It was in 1900 that the Vitagraph Company of America was formally incorporated by Messrs. Rock, Blackton and Smith. The partnership, for such it has been in fact, has remained unchanged up to the past week. Sixteen years, actually eighteen years, is a partnership record that in the moving picture business probably will stand unbroken for many years.

Director Rupert Julian has completed "Romance at Randon," in which he plays the featured lead supported by Elsie Jane Wilson and Mark Fenton, and the director is now preparing to film a five-reel feature, the title of which has not been announced nor the cast made.

Hearing Before the Governor

Opponents of Cristman-Wheeler Censorship Will Appear in Force at Executive Mansion in Albany.

WHEN the Governor of this state opens the hearing to be held on the Cristman-Wheeler Bill on Thursday, May 11, a strong and thoroughly representative delegation of the film interest will be on hand. It is expected that all the great groups and the leading individuals in the industry will be there. Among the most strenuous opponents of the bill without the pale of the industry is State Senator Argetsinger, who has filed a brief with the Govenor, condemning the proposed law and urging the Governor to veto it. The Famous Players, Metro, Vitagraph, Lasky, World, Mutual, Universal and Paramount will enter their protest. Jesse L. Lasky will be one of the chief speakers.

The National Board of Review of Motion Pictures will send the biggest delegation in its history. The following speakers will appear for the board: Lester F. Scott, acting director of the People's Institute, the Rev. Mr. Cranston Brenton, chairman of the National Board; Miss Mary Gray Peck, member of the Committee on Education of the General Federation of Women's Clubs; Dr. Henry E. Jenkins, District Superintendent of Schools of New York; Samuel Gompers, of the American Federation of Labor; Dr. James P. Warbasse, a trustee of the People's Institute.

Tom Mix

THE Selig Polyscope Company claims one of the simon-pure cowboy leads in motion pictures. His name is Tom Mix. According to Selig, all other cowboy heroes, past, present and future, are just make-believe. And the Selig Company puts up a strong argument, as all will agree who have been thrilled by Mix's daring "stunts" pulled off in Selig western productions. Tom Mix productions are not only popular in America, but are leaders in England, France and Germany. One cannot read an English pictureplay journal that does not contain compliments about Tom Mix, the productions he appears in, etc. In London, Eng., "Tom Mix" boots were recently devised by an enterprising show manufacturer and have become the vogue.

Tom Mix.

It will be welcome news to the admirers of this dashing cowboy actor to be informed that a series of one-reel Tom Mix western comedies and dramas are soon to be released by the Selig Company through General Film Service. These pictureplays are said to be filled with daring exploits and each carried a well-defined plot.

Tom Mix is said to be the most daring horseman in motion pictures, or out of them for that matter. He holds numerous medals won in Rodeos, etc., for Mix was formerly a "cowpuncher" up in Wyoming, and there he received his horsemanship training while caring for the great herds of cattle that roamed the plains in that day.

Despite the fact that Tom Mix does not hesitate to take every chance while working in Selig pictureplays, he has never been injured. At least, Mix does not term such injuries as broken wrists, sprained arms, and numerous bruises as serious hurts, although others might view those injuries in a different light. He is always ready to spring the feats of unlooked-for daring, and it has come to pass that his fellow artists and the motion picture public expect almost any spectacular action on the Mix part. The forthcoming series of Tom Mix pictureplays are certain to be popular. The first release will be announced in the near future.

Garden Show Has Successful Opening

Large Throng Present in Big Structure When President Blackton on Behalf of His Associates Welcomes Exhibitors and the Public to the Motion Picture Board of Trade's First Exposition —Decorations Especially Notable—Long List of Exhibiting Manufacturers.

THE first exposition of the Motion Picture Board of Trade of America opened in Madison Square Garden at 3 o'clock on the afternoon of Saturday, May 6. On the minute two American flags were drawn from the big emblem of the Board of Trade suspended back of the stage. The Rialto Theater Symphony Orchestra under the direction of S. L. Rothapfel, the managing director of the theater, played "The Star Spangled Banner." The largest throng that has attended the opening of a motion picture exposition in this country stood and uncovered. "The Board of Trade March," by the orchestra, followed. Commodore J. Stuart Blackton, president of the board, extended formal welcome to the exhibitors and the public on behalf of his associates. Other speakers were Dudley Field Malone, Collector of the Port of New York; Rear Admiral N. R. Usher, United States Navy; Dr. Cyrus Townsend Brady, famous as writer of stories long and short, many of which have been adapted for the screen, and Dr. Clarence J. Owen, managing director of the Southern Commercial Congress of Washington.

J. Stuart Blackton.

Mr. Blackton's Address.

One half of the great arena of the Garden had been covered with seats, all of which were filled, with several hundred standing about the sides when Commodore Blackton began his formal address. He said:

"It is my honor and privilege to bid you welcome to this, the first national trade show of the Motion Picture Board of Trade. It is, in every sense, a truly representative exposition, for every important branch of the industry, from the manufacturer to consumer, is to-day here represented. The author who writes the photodrama, the actor and actress who portray the author's story, the producer who directs the many and varied scenes in the moving play, the theater owner and exhibitor who shows the finished product to the public, and the wonderful mechanisms made by the projecting machine manufacturers, and last but most important of all, that vast audience of over fifty million motion picture fans, the great American public, all have their representation here today.

"Starting as a mere novelty, a fad, a nine-days wonder, this marvelous combination of literature, art and science, music and the drama, psychology, philosophy, history and romance, has outstripped in gigantic strides all contemporaneous arts, and has resolved itself into the greatest of all the allied arts, unsurpassed and unsurpassable, the photodrama. Millions of dollars are invested in the manufacture of motion pictures; millions more in the theaters that exhibit them. Millions of people spend millions of dollars to see motion pictures, hundreds of thousands are employed by this great industry.

"The Motion Picture Board of Trade stands for progressive protection against the many perils, legislative and otherwise, that beset our great industry, and for the promotion of harmony and unity within, the better to withstand attacks from without.

The greatest peril that menaces the photoplay is the attempt by professional agitators, by hypocritical reformers and office-seeking politicians, to apply the muzzle of censorship to the motion picture, which under the Constitution of the United States of America should and must be as free and untrammeled as the press, the stage and the right of free speech. The attempt to apply official and political censorship to the photodrama is equally an endeavor to deprive the public of its inalienable right under the Constitution to decide for itself what it shall read, what it shall see, to what it shall listen and at what it shall look. No group of five, ten or fifty paid officials has the right to decide what pictures one hundred million American citizens shall see.

"In a few short years the pioneers in the photoplay art have seen it grow in power, in strength and in splendor of achievement to the fifth greatest industry in the world. They have seen its influence extended to the uttermost parts of the earth, and combining as it does every known art and science in its manufacture, the photodrama of the present and of the future will play an all important part in shaping the destinies of the world."

Screen Must Be Free, Declares Mr. Malone.

"The motion picture industry has provided for our people, next to the press, the most effective and the most attractive medium for the dissemination of general information," said Mr. Malone. "Art, after all, is merely the best expression of the life of the people, and that which makes for the higher art and the more complete distribution of useful and better information is a great contribution to the development of the people. We have seen this great industry grow in spite of the initial prejudice against it until by practically the entire population it is recognized as one of the chief sources of information and amusement. It will not have lived up to its chief purpose if it does not strive for **higher development** — for the spreading of the truth. The great essential, the one above all else, in a democracy is that the truth shall be told, whether of literature, of the classics, of the government or of politics. Don't let the motion picture fall into the control of any group of men. The screen must keep itself free that it may be a useful medium of the American people."

J. W. Binder.

Admiral Usher, in his brief remarks, said it was not the business of admirals to make speeches. "In moving pictures, however," he went on, "we see those things we have not time to see ourselves—certainly it is so with us of the navy. I think we can all agree that the men who are promoting this exposition have been instrumental in promoting our education, and it is to be hoped that they will continue. I hope I have convinced you that the navy does not speak."

"That is all right, Admiral," commented Mr. Blackton, "but we know that when the time comes the navy will act."

In introducing Dr. Brady, President Blackton referred to the writer as a conglomeration, specifying his activities in the navy, then in the army, and as a preacher and a writer.

"It is a proof of the esteem in which I hold you," said Dr. Brady to his audience in the beginning, "that I permitted this man to call me a conglomeration. I may look like it, but I assure you I am not conglomerate." Dr. Brady alluded to some of his experiences in speaking against churches, even mobs, "but never before have I tried to talk against a moving picture exposition in course of making," he went on. "By the noise that is going on here I am in

doubt whether this is a promenade concert or a conversazione."

Dr. Brady spoke upon the moral side of the picture. He said that like the wheat and the tares the good and the bad will inevitably grow together. "The motion picture is a thing of to-day—I dare to say, if you please, by the side of the opera and by the side of the ballet." The doctor related his experience at the Russian ballet on a recent evening. He pointed out that this particular ballet leaves nothing whatever to the imagination, and expressed the opinion that anything which gives no stimulus to the imagination is not artistic. He declared that the percentage of morality in the motion picture was vastly greater than in the opera or in the play.

One of the spectacular features that marked the opening was the balloon ascension from the roof of the Garden, by A. Leo Stevens, holder of the American altitude record. It was Mr. Stevens' intention to try to eclipse his mark of 29,000 feet. He made 19,000 feet, but was compelled to descend when in the air less than an hour. The big "Bluebird," for the car was named in honor of the photoplay brand, came unharmed to earth in Canarsie, just on the edge of the Atlantic Ocean.

Garden Artistically Decorated.

The beauty of the decorations of the Garden appeal to the visitor as he passes the ticket takers, many feet from the entrance proper. The entire dome of the big structure is a mass of apple green artistically draped with white ruffled streamers. The adornment was executed by Joe Maston, the decorator of the Garden, under the supervision of S. L. Rothapfel, the art director of the exposition. Three great chandeliers at equal distances across the dome are more than sufficient for purposes of illumination. The two nearer the stage are usually dark, on account of the screen. Aside from the thousands of lamps in the booths of the individual exhibitors additional light is thrown by many direct lamps suspended around the ceiling. These are inclosed in cylindrical metal shades. Many of the exhibitors have unusually elaborate and artistic displays.

There is an excellent orchestra of thirty pieces, under the direction of Patrick Conway.

The office of the management of the exposition is in a pagoda in the center of the arena. On the top is a projection booth, where two Power machines project the many pictures provided by the film manufacturing exhibitors for the entertainment of visitors. Between the improvised office and the screen are many hundred seats for the benefit of those who desire to watch the show. After the close of the Garden Saturday evening the Fire Department ordered a railing placed on each side of the seating space and also decreed that the aisles must be widened as in a regular theater. Between the office and the entrance a large space has been roped off for dancing. On the opening night this part of the arena was as crowded as the remainder of the Garden.

The exhibitors on the main floor, beginning at the entrance and swinging to the right, are the Paragon, the Los Angeles Chamber of Commerce, which displays pictures of some of the coast studios and many examples of California products; Essanay, Vitagraph's Blue Ribbon Features, Nicholas Power Company, with six projection machines and parts; William Fox, International Film Service, Actors' Fund, Blue Bird and Motion Picture News.

On the opposite side of the Garden are the Mutual Film Corporation, Universal and Red Feather, J. H. Hallberg, Vitagraph Players, Paramount Pictures Corporation, with its contributing companies, the Famous Players, Jesse L. Lasky and Morosco-Pallas; Morning Telegraph.

In the balcony are the American Red Cross, Motography, Novelty Slide Company, Pan Chroma Twin Arcs, Acme Lithographic Company, Eastman Kodak Company, Menger & Ring, Motion Picture Magazine and Motion Picture Classic, John Letterstadt, Children's Picture Program, Pierson Film Cleaning Machine, Typhoon Fan Company, Simplex Photo Products Company, Bell & Howell, National Cash Register Company, United States Government exhibit from the National Museum, Moving Picture World, Los Angeles Chamber of Commerce, Motion Picture-Scope Company, Klieglight, National Carbon Company, M. J. Wohl & Co., Motion Picture Apparatus Company, Inc., Cooper Hewitt Electric Company, Film Fire Prevention Company, Arthur Leslie Publicity Headquarters, Motion Picture Directory Company, Automatic Ticket Seller and Cash Register, Westinghouse Electric and Manufacturing Company, and Motion Picture Mail.

Many Prominent Film Men in Attendance.

Among those prominent in filmdom noted in the throng on the opening days were Nicholas Power, John R. Freuler Carl Laemmle, accompanied by Herman Fichtenberg of New Orleans; Edwin Earl, treasurer of Nicholas Power Company; Edwin Thanhouser, Walter W. Irwin, Edward A. McManus, J. W. Binder, William M. Seabury, William W. Hodkinson, J. H. Hallberg, Joe Brandt, Sol Lesser, accompanied by Mrs. Lesser; S. S. Cassard, J. H. Hallberg, D. S. Markowitz, formerly manager of the Universal exchange in Los Angeles; George Blair, Samuel Spedon, John M. Lakin, S. L. Rothapfel, who conducted several numbers of the orchestra; Edwin S. Porter, Harry Wolf, F. J. Herrington, president of the Motion Picture Exhibitors' League of America; M. H. Hoffman and T. M. Alexander.

From Chicago came "Big Chief" William J. Sweeney, just returned from the convention and exposition in Minneapolis; L. H. Frank, Fred W. Hartman and Fred Schaefer The quartet is busy on the big convention and exposition of the Motion Picture Exhibitors' League of America to be held in Chicago this summer. Mr. Sweeney said his party was receiving every possible encouragement from the manufacturers they had talked with.

C. A. Megown of Cleveland and W. Clarence Beatty of Pittsburgh were present.

Boston was represented by a party of Massachusetts exhibitors, the guests of the Famous Players Film Company of New England, the Paramount distributors for that territory. They had come over the road in machines to take in the two shows and returned to the Hub on Sunday. Included in the group were George K. Robinson, Hiram Abrams, Dr. Golden and Harry Asher of the Paramount; Jacob Laurie, of the Beacon theater, Boston; Charles W. Hodgdon, Princess, Wakefield; Sam and Nathan Goldstein, Broadway; Springfield; R. A. Gilman, Dorchester, Dorchester; A. W. Bendsley, Waltham, Waltham; E. H. Horstmann, Olympia theaters, Boston; R. J. Donovan, Casino, Taunton, and Harris Ware, Larcom, Beverly.

The attendance on Sunday was not equal to that of Saturday, due probably to the fact that the public had not been sufficiently made aware of the big Garden being open on that day. Those who came were rewarded by hearing some unusual singing by David Bispham and seeing Miss Ethel Gilmore in a solo dance. The two artists appeared in honor of the Actors' Fund, to which organization the Board of Trade had devoted the day. This exceptional entertainment was in addition to that provided by the large orchestra, the Seeburg Theater Orchestra, installed by the Kramer Organ Company, and by the pictures thrown on the screen. Owing to the many lights in the hall the projection was naturally of the in and out order. Attempts were made with varying success to induce exhibitors to use as little as possible of the more magnified form of lighting. But the crowd stuck tightly to the seats in the arena nevertheless.

Mr. Bispham sang three pieces, all of which were applauded heartily. The first was "I'm a Roamer," from "Son and Stranger," Mendelssohn's only opera. The second was Shakespeare's "Seven Ages of Man," the music for which was by Henry Holden Huss, the American composer. "Danny Deever" was the last, and the stirring Kipling verses sung to Walter Damrosch's music had particular timeliness in view of the happenings in Ireland the past fortnight.

The music to which Miss Gilmore danced was a composition by Miss Emma H. Steiner, entitled "Florence Lawrence," the words of which were written around this popular screen star by Miss Margaret I. Macdonald. The song is on sale for the benefit of the Actors' Fund in the space set aside for the Actors' Fund campaign. Miss Gilmore is a pupil of the famous teacher, Mme. Elizabeth Menzeli, and is known as the only genuine "made in America" premiere of the ballet. She was the premiere danseuse of the Canadian grand opera company during its tour through Canada last season and was the successor of Genee in "The Soul Kiss."

EDWIN AUGUST NOW A COMPOSER OF MUSIC.

Among the many other accomplishments of writing over 300 scenarios, author of short stories, playwright, star of the legitimate and motion picture stages and successful motion picture director, Edwin August's latest accomplishment is writing the words and music to the song entitled, "Honey, Teach Me How to Fox Trot." He is probably the only photoplay celebrity that has ever succeeded in publishing a song the words and music of which he has personally written.

Three new two-reel features, starring Margaret Gibson, are shortly to be released through the Mutual. First of these, "The Jungle Outcast," will go to the public early in May. A number of scenarios are now in preparation at the Horsley-Mutual studios especially for Miss Gibson, in which the Bostock animals will be a featured attraction.

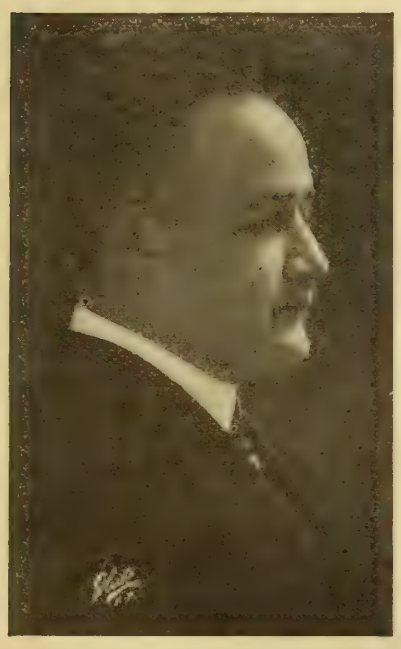
The Exhibitors' Third Annual Exposition.

Successful Trade Show Conducted at Grand Central Palace, New York, by the Exhibitors of New York State and City—Many Interesting Features Mark the Event—Large Attendance by Public Noted.

WITH but eighteen days allowed for the work of preparation, burdened with many and unexpected handicaps, the Exhibitors' League of the City and State of New York has given the industry an exposition which is an unqualified success in every respect.

The management of the Exposition in the joint hands of Lee A. Ochs, state president; Louis F. Blumenthal, local treasurer, and J. A. Koerpel, general impresario, had literally performed wonders. Of course, the previous experience of these men stood them in good stead, the hearty co-operation of exhibitors everywhere and the sympathy of the whole industry aided a whole lot, but the most helpful factor in the success was the ingenuity plus the energy of the actual working forces.

The hall-mark of success was distinctly visible on the first day of the exposition in both the number and quality of exhibits, as well as in the splendid attendance of the public.



Lee A. Ochs.

For the latter the original idea of an amateur scenario with an amateur cast was in large measure responsible. The contest had attracted extraordinary attention and accounted for the crowd of five thousand or more, which took a special interest in this unique feature of the exposition. The amateur cast for the amateur scenario has been finally chosen and consists of the following persons:

Mrs. Ida Sidley, Miss Alice Ashton, Miss Elsie George, John McGraw, Lou Reimer, Raymond Marine, Walter J. Eise, Geo. H. West.

Something must be said about the harmony of the color display in the various exhibits. Of course, there was no previous arrangement, but if there had been no better results could have been obtained. The prevailing colors in the big exhibit blended perfectly and greatly heightened the effect of the decorations which were all in the best style and taste.

The "Art Studio," which is a decided attraction, is located in the northeast corner of the hall, went into executive session immediately upon the final acceptance of the cast. Director Joseph Smiley "got busy" and soon had the first scene of the amateur scenario well under way. The Art Studio was surrounded by a goodly crowd during the whole life of the Exposition.

An Atmosphere of Success.

A full and somewhat detailed description of the most prominent exhibits will be found in another part of this article. An atmosphere of success pervaded the entire hall. There are few locations in or out of New York more conveniently situated than the Grand Central Palace, and none that are equipped with better lighting specialities, both natural and artificial. If you have an exhibit the Grand Central Palace will show it off to the best possible advantage. Nor was comfort lacking. Comfort and elegance were both conspicuous. The "Glad-we-came" smile was visible on visitors and exhibitors alike. So many souvenirs were distributed that "he who walked received" and there was not a souvenir that was other than appropriate and attractive.

A special word of praise and recognition is due to the band which supplied the music. It was Rynn's Broadway Band, consisting entirely of colored musicians. Their work evoked much favorable comment as they know how to specialize in lively snappy airs, with plenty of swing and rhythm to them. The band stand shared the honors of public attention and patronage with the "Art Studio"—the two points being particularly interesting to the general public. It will not do to forget the motion picture shows. They received their share of the public patronage. The announcer standing in front of the theater proclaiming the free admission soon found that his labor was not needed and the crowds kept on pouring in all day long.

J. A. Koerpel.

Organized Exhibitors Enroll at World Booth.

The exposition had not been open long when a committee of the organized exhibitors of the city and state of New York decided to make the booth of The Moving Picture World their headquarters for the week. Chief Organizer Cole consequently was much in evidence in the World booth, and many a membership application was filled out on top of a pile of Moving Picture Worlds. The register kept at The Moving Picture World booth filled up in a rather rapid sort of a way. It showed names not only from every part of the state of New York, but from points far beyond the boundaries of the Empire state.

Louis F. Blumenthal.

Contest of Quality in Projection Room.

One of the best features of the exposition and one that spoke well for the popularity of high grade films was the friendly but keen rivalry among the producers. The big special projection room was open to all on a basis of fair rotation and each producer was anxious to offer his best. There was such a persistent battle for quality that the visitors all agreed that they had never seen better pictures—and never a greater variety. Vitagraph, Fox, Paramount, Pathe, Metro, Mutual, Universal, World, all were in the friendly contest. Incidentally the Vitagraph Company gave the public something very new and very entertaining. It came in the shape of a miniature motion picture screen, three feet square, which was set up at one end of the company's booth. From behind this, one-reel comedies were projected toward the passing throngs. Of course the passing throngs at once came to a halt. In spite of the fact that the hall was brilliantly lighted the pictures were absolutely clear and distinct.

How the Days Were Divided.

To impart variety to the program and to create that interest which variety alone is capable of creating, the management of the Exposition gave to each day its own individual character. Thus, Monday was the Allies' Day. The British War Relief Fund had a most interesting display in a special booth assigned to them alongside of the booth of the Moving Picture World. A handsome amount was realized for the War Relief Fund. The British Society of New York had appointed the Reception Committee for Monday. Tuesday was devoted to the benefit of the Jewish War Sufferers. There was an address by Felix M. Warburg, while the music of the day was furnished by the Jewish Orphan Asylum band. The results, as far as this worthy charity was concerned, were entirely satisfactory. Wednesday was German Red

Cross Day. The purposes of that day were made clear by Mr. Louis W. Weickman, executive secretary of the German Red Cross Society in America. There were interesting illustrations and demonstrations by Red Cross nurses of Rushing First Aid to the Wounded, and of methods on the field of battle generally. Thursday was claimed by particularly fine charity, the Asylum for the Crippled and Orphan Children. The ladies in charge of this day, led by Mrs. A. Goldsmith, expressed themselves as well satisfied with results. Many of the little wards of the asylum attended the exhibition on Thursday and greatly enjoyed the sights. Friday was called California Day and Frolic Night. Friday lived up to its name, especially the Frolic Night part of it. The seven-reel film, which won first prize at the Panama-Pacific Exposition, depicting the wonders of the golden state, was shown. The last day, Saturday, was most appropriately devoted to the benefit of the Actors' Fund. The exhibitors showed a fine spirit in giving their best night to this noble purpose which has in such large measure enlisted the sympathy of the best men in the theatrical and in the screen world.

A Whirlwind Finish.

Interest in the Exposition grew apace as the day went on. The attendance of the public had been most gratifying from the start, but by Thursday and Friday night "the gate" had exceeded the fondest expectations of the management, while Saturday night brought a whirlwind finish. From eight to ten o'clock it was most difficult to move about on the floor. When the throng was at its height, on Friday night, a sensation was caused by the appearance of filmdom's daintiest star, Billie Burke. The sweet and radiant beauty was accompanied and escorted by George Kleine, who has been her sponsor since when she stepped across the threshold of filmdom. Billie Burke was easily the star of stars. The throngs followed her and at times enthusiastically acclaimed her. All these popular demonstrations did not ruffle the young woman in the slightest and everybody enjoyed her demeanor of unaffected simplicity. Friday saw one of the great features which had been arranged in connection with the Exposition, an aeroplane flight over and around Manhattan Island by Miss Vera Pearce, the film star, and P. C. Millman, the aviator. Miss Pearce dropped bombs, which contained invitations to the Exposition. The bombs used by Miss Pearce were small vari-colored balls, stuffed with cotton, and attached to an envelope containing several complimentary tickets to the Third International Exposition of Motion Picture Art. A very curious incident occurred early Saturday morning. It concerns the genial director, Joseph Smiley. Director Smiley had been having his troubles with the amateur cast's acting of the amateur scenario, and he was just about to pass a vote of thanks to himself for his Job-like patience, when a smart-looking individual handed him a legal-looking document, which, upon examination, was found to be a summons, demanding Director Smiley to appear in court and explain why he should not pay the sum of Fifty Dollars, true and lawful money of the United States to one Paul Kohloff. The said Kohloff claims that he is entitled to at least that much money for services rendered by him as an actor in the cast. Kohloff was supposed to take the part of a counterfeiter. Director Smiley declined to comment on the situation further than to say that his hope in the male amateur screen actor had been shattered beyond repair. "Some of the girls I have in my cast show real talent," he said, "but the male members of the cast were not conspicuous for histrionic talent."

The Exposition closed with a grand ball on Saturday night.

NOTES OF THE EXPOSITION.

The World booth on Saturday afternoon was the scene of a most interesting meeting between the national president and the three state presidents of New York (Lee A. Ochs), Pennsylvania (Ben Zerr) and Massachusetts (Ernest H. Horstmann). Matters of great interest were discussed and without betraying any confidence the Moving Picture World man may say that "Great events cast their shadows before."

One of the busy men about the building was Mr. Arthur M. Brilant, the special publicity man of the Exposition. It looked at first as if his great "stunt" of having "bombs" thrown from an aeroplane would fail. Mr. Brilant persisted and the bombs, containing complimentary tickets to the Exposition, were duly thrown from an aeroplane flying over New York.

The State of New York was represented by exhibitors from every part. Likewise the states of New Jersey, Pennsylvania and Ohio.

The success of the Exposition which was hurried in such extreme fashion is due in no small measure to Richard G. Hollaman, the president of the International Exposition Company, whose past experience with such affairs as the Buffalo, Jamestown and St. Louis expositions enabled him to give expert counsel to the management.

THE EXHIBITS.

Metro Leads.

Easily the most striking exhibit was that arranged by the Metro Pictures Corporation. It was by far the most generous in size, but the first prize was awarded not at all on the ground of size but altogether on the ground of quality. It was by far the most attractive and lively exhibit in the Palace and soon became a popular rendezvous for "Who's Who" in motion pictures. On the opening night the Metropolitan, which was a faithful reproduction of the audience chamber of the world-famous palace of Louis XVI at Versailles, was filled to overflowing. The furnishings of the period formed the decorative scheme, but naturally the paintings were replaced by portraits done in oil and pastel of many of the noted Metro stars. Of these many have won their way into the hearts of audiences and the throngs of "fans" who attended the Exposition were made happy to see and greet them in the flesh. A garden fence artistically hidden behind vines and American beauty roses kept the crowds from an actual invasion of the Metro enclosures. The Metro contingent was headed by Harold Lockwood and May Allison, who had been hurried north from North Carolina, where they were making "The Masked Rider." They scored ovations and tributes galore and will at the end of the Exposition return at once to the South to finish the exteriors for this production, which is their next offering on the Metro program. The entrance of Mr. Lockwood and Miss Allison was little less than a sensation. They arrived late in company with President Richard A. Rowland and Mrs. Rowland, accompanied by Joseph W. Engel, the treasurer. The artists were kept busy distributing autographed likenesses of themselves. Others busy with their pens were Mr. and Mrs. Sidney Drew, who certainly proved their immense popularity with the crowd. Mr. Drew was signing his name right and left until nearly midnight, when his wife dragged him away. Another popular star who was one of the newest members of the Metro happy family was little Viola Dana. She was so little in all her cuteness that many in the crowd called upon her to stand on a chair so they all could get a look at her. Margaret Snow was another favorite and attracted thousands of admirers Maxwell Karger, general manager of the Rolfe-Metro studios, Charles Maddock, guiding spirit of the Columbia Pictures Corporation, Edward Shulter, Metro technical director, and many others from the Metro studios and offices were no hand. Mabel Taliaferro, the star of "The Snowbird" and "Her Great Price," charmed all who were presented to her by her husband, Thomas J. Carrigan, also of the Metro playing forces. Grace Valentine, one of the most popular of the younger stars, won many new admirers who were presented to her. Evelyn Brent, who was seen in "Playing with Fire" with Mme. Petrova, was voted one the the prettiest girls present. Among the Metro directors who stood on the firing line were Edwin Carewe, William Nigh, John W. Noble, Charles Horan, Burton King, Edward Lawrence, John Collins and David Thompson. B. A. Rolfe, art director of the Exposition and also owner of Rolfe Photoplays, Inc., was another frequent occupant of the Metro section. Arthur James, director of publicity, accompanied by his wife, was very much in evidence in the course of the evening, looking after the wants and comforts of all interested in Metro. William E. Atkinson, business manager of the Metro, and Harry Cohen, the Metro's lithograph man, acted as masters of the reception ceremonies, keeping the crowd moving and in good humor at the same time. One of the most interesting features of the Metro exhibition was the department devoted to advertising and exploiting the Pictures Magazine, published chiefly in the interest of the Metro wonderplay. This department was presided over by Henry James, business manager of the publication. Mr. B. A. Rolfe, art director of the Exposition, was responsible for the decorative scheme of the Metro booth.

Vitagraph.

No exhibit came in for more favorable comment than that of the Vitagraph. It challenged admiration, in the language of Miss Rose Tapley, who gracefully presided over the exhibit and gave a courteous welcome to all visitors. It typified the great and popular elements of the famous Vitagraph school. It speaks of elegance, of simplicity, of home atmosphere and of refinement. It suggests livable rooms in a lovable house. This old English fireplace you see was used in Silver Shells, as were the candlesticks with the silver bars in the center. The Oriental rugs with their soft tones and their neutral shades add to the charm of the tapestry decorating the background.

"Bright smiling faces of the well-known stars," quoting the ideal hostess, Miss Tapley, of the Vitagraph Company are here to welcome everyone and each individual feels himself a personal friend of his or her favorite. In fact, the booths and the people in it typify the standards which the company has always striven to uphold—conservative, dignified, conscientious efforts to please a discriminating public. They have never attempted to call attention to their productions by a fanfare of trumpets, or by sensationalism. Quality and real value has held them close in the hearts of the public, who appreciate and love them for sincere and earnest efforts to produce clean, wholesome interesting stories, well played and carefully directed.

Anti-Censorship Booth.

The International Film Service had Booth 73, and it was one of the busiest and most important on the floor. Why?—because it was the center of the anti-censorship agitation. Here petitions against the Cristman Wheeler Censorship Bill were signed by the hundreds. Aaron A. Corn was one of the busiest little workers thereabouts getting petitions signed.

General Electric Company.

The General Electric Company's booth, in charge of Mr. Julian Speer, displayed several of their latest types of compensarcs and mercury arc rectifiers for motion picture work. The most interesting feature of this exhibit was a motor generator compensarc connected to two projecting machines in such a manner that the two arcs could be maintained at the same time, thereby allowing the pictures to be dissolved from one machine to the other without the loss of illumination on the screen.

The American Seating Company.

The American Seating Co. of Chicago and New York had a wonderful collection of the latest ideas in opera chairs on exhibition at the Palace show. Their booth, which was located on the left, next to Metro's big display, was the gathering place of exhibitors from far and near, among the most prominent being Daniel Frohman, William Fox,

John C. Eisele, Jas. J. Lyons, of Morristown, N. J., and his friend, Hen Schwab, also of the Lake City. Many important large orders were booked and both Leo J. Gafney and Harry A. Flynn, who are in charge, reported fine business, especially connecting upon the re-seating business which has developed. The New York office of this firm has just removed to 119 West 40th St., New York, where a fine suite of offices and show rooms is occupied by L. N. Olmsted, the resident manager, and his official family.

Menger & Ring.

Menger & Ring, manufacturers of lobby display frames, had a beautiful booth representing the theater lobby as it should be. Arnold Kornicher, their representative, is being besieged with requests for the tape measures which are, without doubt, the finest souvenirs being distributed at the Exposition. Mr. Kornicher reports business as interesting for the latter part of the week.

Red Feather.

The Red Feather exhibit was voted one of the prettiest and most colorful on the entire floor. A large handsome booth, it commanded instant attention as the visitor came up the main stairway to enter the hall. The magnificent Universal film trophy to be presented to the winner of the great auto race at Sheepshead Bay occupied the center of the booth, standing on a fine black mahogany pedestal, which, in turn, rested upon a rug composed of red feathers. A chaste and very pleasing because subdued shade of the prevailing color, illuminated every part, showing off the handsome black furniture to special advantage.

Blue Bird.

The twin of Red Feather, both in location and decorative beauty, was the Blue Bird exhibit. A Blue Bird in flight shining through a glassy surface and giving a stained-glass effect, was the object of much admiration. The Blue Bird souvenirs were in special demand, both the dainty Blue Bird pin and a very artistically finished image of the Blue Bird. If it was the intention of the designer and builder of the booth to convey an idea and to spread an atmosphere of Blue Bird happiness, he certainly succeeded. Both the Red Feather and the Blue Bird exhibits were haunted by the fair sex which was undoubtedly attracted by the pretty color arrangements in both exhibits.

Triangle.

The dominant notes in this exhibit were elegance and simplicity. A happy combination of these two elements is extremely rare, but it was unmistakably present in the Triangle exhibit. The tapestry hangings deserve special mention and the whole furnishing idea of the booth was aptly characterized by a lady visitor who spoke of it as "the neatest and niftiest affair" she had seen on the whole floor. The Triangle exhibit was in charge of the capable and courteous William Burnstine.

Novelty Slide Company.

This booth was quite a center of attraction every evening around nine o'clock. About that time there appeared an artist, who painted pictures of exhibitors and visitors generally. This fact, however, was not the cause of the crowds. What attracted attention and caused the throngs to collect was the fact that the aforesaid artist was masked. The masked marvel was supposed to be one of the most celebrated artists in the city, but whatever attempts were made to penetrate his disguise resulted in failure. His identity remains undiscovered to this minute. Two automatic revolving slide racks, showing the finest specimens of the slide maker's art, formed an attractive part of this exhibit. The exhibit was in charge of J. H. Coupal.

Automatic Film Recording Company.

Though one of the very last to arrive, the exhibit of the Automatic Film Rewinding Company was one of the best frequented and most successful. The demonstrations at this booth were always watched by a good crowd of whom many lingered to make special inquiries. It was generally said that the product of this company would find a big market. The exhibit was in charge of M. W. Pickens, of Harrisburg.

Wurlitzer.

THE WURLITZER exhibit was well in keeping with the high reputation which this name carries with it. It was in charge of L. J. Ryan. The particular instrument on exhibition was styled "The New Wurlitzer Sensation, Style O, Piano-Orchestra-Organ." This instrument contains all the big and little motion picture effects. It can be played by hand or automatically. Among the effects are cymbals, drums and all the sounds in the register of the trap-drummer. A very beautiful golden harp, placed for decorative purposes only, caused not a little favorable comment. The Wurlitzer exhibit had many successful demonstrations.

The World Film Company.

A simple exhibit but one of great elegance and beauty was that of the World Film Company. The booth was a veritable triumph of the florist's and the decorator's art. Portraits of the great World Film stars alternated with floral effects in the decorative scheme of this booth. All the portraits were splendidly executed and did full justice to their famous originals. Among the portraits were seen those of Alice Brady, Ethel Clayton, Kitty Gordon, House Peters, Gail Kane, Holbrook Blinn and Robert Warwick. The exhibit was in charge of the charming and hospitable Miss Jane Graham.

Essanay.

The familiar signature "Essanay" in gigantic letters appears above this exhibit, accompanied by this legend, "The First to Standardize Photoplays." The exhibit is small but is very tastefully decorated and came in for much favorable comment. Flowers and handsome furniture are the distinguishing characteristics of the exhibit which was in charge of the courteous and over-active H. B. Thompson.

Mutual.

The Mutual exhibit has used its small space to the utmost advantage showing a very large gallery of famous Mutual players, among them many of the first magnitude. The decoration is simple but elegant, the color effects are altogether pleasing. Many mutual friends and Mutual fans made this exhibit their headquarters during the Exposition.

Pathe.

The reason the Pathe exhibit was constantly surrounded by interested crowds was simple enough. It was snakes. Not real snakes, but remarkably good imitation wrigglers. The Pathe souvenir was easily the most sensational on the premises, and the most talked about. Everybody wanted to see the green little vipers. The original way of advertising drew attention to Pathe's great series, "Who Is Guilty?" A group of wax figures representing a scene from the famous "Iron Claw," was another unique method of advertising. The Pathe exhibit was never entirely deserted and every visitor was sure of a welcome and—a souvenir.

Fox.

The exhibit of William Fox was undoubtedly one of the most artistic and the most impressive. The designer had hit upon a very original idea of construction, the architectural effect being that of an Egyptian temple. The structure was oval in form, wonderfully decorated with exquisite flowers, the latter in the most lavish profusion and above the thick garlands of living flowers loomed handsome oil paintings of the great Fox stars. Among the latter was Theda Bara, who, for the time being, had entirely cast off her vampire expression and presented a charming appearance. The booth was in charge of a handsomely uniformed attendant. Being well located right at the entrance of the grand second isle, the Fox exhibit was much admired. It was the general consensus of opinion that this exhibit was second to none. In the center of the pictorial gallery of artists was a portrait of William Fox flanked on either side by a dainty little bird cage in wich live canaries intoned their tiny anthems from time to time.

Nicholas Power Company.

Here was another very busy spot. Machines of almost every vintage were on exhibition and the demonstrators had their work cut out to explain and illustrate the progress of the Power's machine from the early days to the present moment. Perfection in the control of the arc lamp was the dominant note in the lectures. On the walls of the exhibit were shown the portrait of the head of the house and certificates showing all the awards and medals won by the famous house of Power's. The Power's exhibit was visited by every exhibitor who attended the Exposition, the chairs in the booth, though numerous, being seldom empty. Two Six B models were in the booth for demonstration purposes and they were constantly surrounded by eager spectators and listeners. Few exhibits showed more business during the Exposition than the Power's booth.

Picture Theater Equipment Company.

"In our booth," said Mr. Edwards to the World man, "we are exhibiting practically everything in the Palace with the exception of films. Here you can find the Power's 6 B and 6 A Cameragraph complete, and attached to a line service a picture may be shown immediately on the Minusa Gold Fibre Screen that measures 9 x 12 feet.

"We also have on display there the Simplex Projector complete with type S. Lamp House, a new mechanical speed control and regulator. On the right hand side of the booth entering we have the New Edison Super-Kinetoscope Projector, which is the highest priced machine on the market to-day; while on the left hand side of the booth we have a Wotton Rexolux connected on a single phase current feeding a Power's 6 B machine with an arc and 6 A machine with an arc and the spot lamp with an arc.

"We also have there the Motiograph 1916 model machine complete with motor, etc., etc.

"In the center of the booth we carry Menger & Ring display frames, Caille ticket venders and ticket choppers. We also have there on display Piteco Condensing Lens System of which we have sold several sets to the leading exhibitors who have called at our exhibit.

"We also have on display a complete line of projection material such as used in the general photoplay houses."

Arthur Leslie's Exhibit.

Exhibit No. 144, on the south, elevated promenade, bore the legend in bold letters: "Arthur Leslie's Publicity Headquarters." Unusual in character was this booth, as it showed the various processes of the newspaper syndicate art. Being "Publicity Headquarters" it was the nerve center of publicity activity. Alice Joyce, Pearl White, Edwin August, Edmund Breeze, Edward Martindel and many other screen stars received the public at this booth and distributed handsome sepia autographed portraits and other worthwhile souvenirs. The most effective novelties were varicolored balloons bearing the portrait of Edwin August. Five thousand were distributed and lent a carnival touch to the passing crowds. Mr. Leslie's advertisement in the New York newspapers for "a refined red-haired young woman to blow up five thousand balloons" created unusual interest and comment.

At this booth was prepared the daily column "Hoo's Hoo in Filmland," which appeared in the Exposition official newspaper. Mr. Leslie is known throughout the industry as "the man who put the motion picture on the newspaper map" as he was the first newspaperman to inaugurate a motion picture department in newspapers throughout the country.

Wm. L. Sherry (Paramount).

The genial, smiling confidence of Wm. L. Sherry, the exhibitors' friend, fitted in well with the atmosphere of good cheer and hospitality which pervaded this handsome exhibit. Mr. Sherry, though an everlastingly busy man, contrived to spend much of his time in the Grand Central Palace and seemed to delight in the part of host and master of ceremonies whenever there was a chance to welcome a visiting exhibitor. Portraits of distinguished actors and actresses in the Lasky and Famous Players formed the background of the exhibit. The rest of the decorative scheme consisted of well chosen flowers and very elegant furniture. There were many baskets of flowers that called forth exclamations of joyous surprise, and these were interspersed with handsome vases. Much literature was given out by the charming young women, who assisted in making visitors welcome. Dainty souvenirs were likewise given away in generous quantities. Mr. Sherry expressed himself as well satisfied with the Exposition.

Westinghouse-Cooper-Hewitt.

This booth was one of the most businesslike in the entire Exposition, and likewise one of the most active. In the course of the day there were several most interesting demonstrations. A very clever young man, who evidently knew what he was talking about, gave a demonstration of the Westinghouse-Cooper-Hewitt Mercury Arc Rectifier for changing alternating to direct current for motion picture projecting. This process and the uses of the machine intended for that purpose, were set forth in clear, plain language, intelligible to any layman who had at least a smattering of machinery and electricity. It was noticed that many operators and exhibitors were deeply interested, and their inquiries were answered in the most painstaking and thorough manner.

The Photo-Player.

Here was a distinctly successful exhibit. Speaking to a representative of the Moving Picture World, the manager of this exhibit said: "I wish to emphasize again that the Photo-Player is an instrument specially built and adapted for the uses of motion picture theaters, and is not to be confounded with the ordinary automatic instruments. If an exhibitor has anything like a first-class house, where the audi-

ence demands the best, the Photo-Player will supply the need, in a more effective and less expensive manner than any orchestra possibly could. The Photo-Player needs the services of but one operator. There is no limit to the variety of music which may be played on this instrument. We have been supplying exhibitors with these instruments for the past two years and now many of the best theaters in New York and other big cities are using them. One man who owns seven theaters was so well satisfied with his first experiment with a Photo-Player that he now has the instrument in all of his theaters. In his case the Photo-Player superseded an orchestra of seven pieces. Our best customers are the men who have tried the Photo-Player because they know it saves them money and increases their profits."

Paramount.

The Paramount exhibit in this Exposition was remarkable for its extreme simplicity. It entails no strain on the descriptive artist. It simply consisted of an illuminated sign, very similar to that which one sees at the tail end of Paramount pictures. This sign, done handsomely in colors, rested on a platform flanked on either side by a tall cypress tree. The rest was austere simplicity.

Typhoon Fan Company.

This was the one exhibit which in the most literal sense of the word made itself felt as you entered the Palace. There were three fans of gigantic size, one weighing 2,200 pounds, and they agitated the air with practically no other assistance than that of the breeze in the hall. The big fan with its ball bearing arrangement and its minimum of friction was suggestive of coolness, even when it was not in motion. Ordinarily this hugh fan is propelled by a 15-horsepower motor. Various types of fans were represented in the exhibit. In addition to the types displayed in the exhibit, there is the Twin Typhoon, the Square Type, the Round Type, and the Brick Set Type, all of them highly efficient.

Simplex.

In the very heart of the Exposition and likewise in the best strategic position was the generous and busy exhibit of the Simplex Company. The World reporter in quest of technical information to bring out all the big points in the exhibit, found it extremely difficult to get access to the booth, for at all times there was an earnest and attentive throng listening to lectures and demonstrations made by Mr. A. U. Birkholm and others. Here were to be seen models of every Simplex machine ever put out from number one, built in April, 1911, by Frank Cannock, to the very latest model of today. The improvements of this latest model were shown in great detail and precision by the able lecturers. Three of the machines were painted red, white and blue, imparting a touch of patriotism to the exhibit. The great progress of the Simplex has been along the line of obtaining a perfect control of the art at all times, making it easy to operate the arc lamp. There were displayed on the walls of the exhibit various diplomas, among which a certificate of a gold medal and grand prize at the Panama-California Exposition at San Diego, in 1915, formed a most prominent part. The prettiest feature of the exhibit was a row of Ionian pillars in wood which were surmounted by glass globes bearing the inscription Simplex. The booth was crowded every evening and there is no doubt that this exhibit will prove profitable to the Simplex Company.

National Cash Register Company.

The National Cash Register Company had a well audited exhibit (15 x 30) demonstrating their two-color 1916 tickets, printing, recording and issuing machines. These machines attracted large crowds and resulted in many sales. Their film, which ran for a time in their auditorium, was received with great applause. This film showed the working and the organization of the National Cash Register Company. Little Miss Jane Lee, connected with one of the big film companies, attracted much attention at the National Cash Register exhibit operating one of their two-color ticket machines. She certainly succeeded in showing the simplicity of the register.

Frank Netschert Company.

This well known decorating company set an example in the art of decorating. The exhibit was a specimen of the decorator's best art, and there is no doubt that this company won golden opinions from the numerous exhibitors who were attracted by this exhibit. Many pretty effects were crowded into this small space, but none was more charming and natural than the set showing the entrance to a Roman garden. This effort was a masterpiece in every sense of the word.

STREYCKMANS OUT OF MIRROR.

H. J. Streyckmans, the man who built the Mirror studio and launched that organization successfully in the production of pictures, has resigned as assistant general manager. Mr. Streyckmans is a pioneer in the moving picture business and held high executive positions with such companies as the Mutual Film Corporation, New York Motion Picture Corporation, etc.

Crowd Leaving Majestic Theater, Los Angeles, After Premiere of "Civilization."

Herbert Brenon's Remarkable Career

Producer of the New Annette Kellerman Picture Started as Crier of Racing Program in "Sporting Life."

SINCE D. W. Griffith flashed on New York in February, 1915, carrying with him the twelve reels of "The Birth of a Nation," there has been no personal event in the film world more interesting than the arrival of Herbert St. John Brenon from Jamaica last month with the completed reels of what some folks think will be styled "A Daughter of the Gods." His days and nights, exclusive of attention to callers, have been devoted to the cutting, assembling and titling of film. With proper modesty he does not care to talk about his picture, but says that he prefers to have the public and the critics appraise it. It is interesting to recall, however, some facts of the director's career in view of his coming offering.

Herbert Brenon.

In 1896, or thereabouts, R. A. Roberts was staging the English melodrama, "Sporting Life," at the Academy of Music, where William Fox now reigns supreme. Much vexed because a minor actor did not suit the part, he called out: "Is there anybody here that can shout 'Program of the Races?'"

"Program! Program! Buy your Program of the Races!" bawled a small boy in the last row of supers. Mr. Roberts ordered the under-sized youth to the front and immediately engaged him as the stage program boy at a salary of a dollar a day. The boy was young Herbert Brenon, not very long before that landed here from the Old World to seek his fortune.

"I started in America," reminisced Mr. Brenon the other day, "as a Pittsburgh office boy at $3 a wek. After the family moved to New York, Joseph F. Vion, the vaudeville agent, offered me $4 a week as his office boy and promised to give me $4 a week more for ushering at night at Weber & Fields' Theater."

Next, George White, the Super King, picked Brenon for one of the cadets of Gascony in a Cyrano de Bergerac production Augustin Daly was making with Sydney Herbert and Ada Rehan. Kyrle Bellew kindly introduced the lad to Day, and Augustin Daly made Herbert Brenon his call boy. Thus the future director worked for the prince of American managers through the seasons of 1897-1898, the observation of his chief inspiring him with ambition to boss the stage himself. But all he got was $10 a week.

After the death of Augustin Daly, Mr. Brenon developed into a good road actor and assistant stage manager, playing with Walker Whiteside, Harry Lacey and other stars and enacting the chief juvenile in "Sporting Life" only two short years after he had been the program boy. Then followed several valuable years in stock as actor and assistant stage director, leading up to his active direction of the Lyceum theater, Minneapolis. To round out the experience, Mr. Brenon and his wife, Helen Downing, whom he married in 1904, put in four years in vaudeville.

In February, 1913, Julius Stern, of the Imp Studio, engaged Mr. Brenon as a scenario writer at $75 a week. Within six months Mr. Stern gave him the first opportunity to direct a picture, and three months later he had made the Imp's first three-reeler, "Leah, the Forsaken," followed by the first four-reeler, "Absinthe," and later by the Universal's first seven-reeler, "Neptune's Daughter." On the making of this last picture Herbert Brenon's fame as a foremost producer was secure. For Fifteen months past he has been working for William Fox, culminating in the great commission he has now finished. But his activity and success are also shown by such Fox films of his as "The Kreutzer Sonata," "The Clemenceau Case," "The Two Orphans," "The Soul of Broadway," and "Sin." With this record it is not to be wondered at that Mr. Fox entrusted him with the gigantic task of filming the great Kellerman production in Jamaica.

The Motion Picture Exhibitor

CLEVELAND EXHIBITORS BUSY.

Many Activities Hold Their Attention as the Summer Season Approaches—Better Films Movement.

A MULTIPLICITY of outside activities is keeping Cleveland motion picture exhibitors more than busy as summer approaches. Increased admission prices, July closing, the "better films" movement and the proposed attack on Sunday exhibitions by a group of church leaders are some of the problems the Northeastern Ohio Motion Picture Exhibitors' League has been striving to master. Now the League members have embarked on a "baby-saving" campaign in the interest of the Babies' Hospital and Dispensary, and they are putting the vigor and "pep" into the movement which augurs well for its success.

The exhibitors became interested in the "baby saving" campaign after Walter Greenwood, a trustee of the dispensary, appeared at a meeting in the League quarters and asked their aid. The exhibitors will run films showing the work the dispensary is doing in saving the lives of hundreds of sick babies of the poor, and will aid the movement further by permitting society girls, garbed as nurses, to collect funds in the theater lobbies when the films are run.

Johnny Ray, of the Reserve Photoplay Company, has agreed to make the films at cost and contribute the services of himself and his director. The films will be shown in 152 theaters in Cleveland and suburbs. The campaign is designed to present to the public the need for more nurses and more funds to carry on the work of the dispensary during the coming summer.

Elwood Street, assistant secretary of the Cleveland Federation for Charity and Philanthropy, who was one of those who addressed the exhibitors on the plan, declared he had little sympathy for a certain group of reformers who, he said, had expended much time and energy in decrying the evil in motion pictures while closing their eyes to the great good which motion pictures were doing.

Benjamin J. Sawyer, president of the League; Adolph Mahrer, of the Milo theater, and Frank M. Kenney, of the Clark theater, are members of a special committee which will push the "baby-saving" campaign.

Better Films Movement.

Miss Genevieve Cline, president of the Cleveland Federation of Women's Clubs, which inaugurated the "better films" movement now being tested in seven picture theaters, addressed the Northeastern Ohio Motion Picture Exhibitors' League at a meeting May 2.

"Your Responsibity to the Public" was the subject of her address, and so favorable an impression did she make on the exhibitors that she was promised the freedom of the floor at any future meeting.

"There is nothing that can exert so great an influence for good or evil in this community as your organization," she declared. "You motion picture men have shown a disposition to place your business on a high plane. You have shown a disposition to build well and surely. You are pioneers in this work, and the greatest thing in the world for you at this time is to let the public know the character of work you are doing.

"You have not been receiving just treatment because you have been misunderstood in many ways. The legitimate stage went through the same struggle in the early days of its development. You now have an opportunity to write your names high on the honor roll of history.

"Cleveland exhibitors have taken the lead in the 'better films' movement, and the representatives of the Cleveland Federation of Women's Clubs will so report at the meeting of the General Federation of Women's Clubs in New York City next month."

Miss Cline lauded the Cleveland League for its forebearance when assailed by misguided persons, and gave high praise to President Benjamin J. Sawyer and Charles A. Megown, special representative, for their courtesy in dealing with the club women.

FIGHTING CENSORSHIP IN SAN FRANCISCO.

Exhibitors' League Will Conduct Campaign Against Movement Before Board of Supervisors.

THE Exhibitors' League of San Francisco, which was recently reorganized, and which now has an active membership of more than forty live-wire exhibitors, has commenced a determined fight to prevent, if possible, the passage of the drastic censorship ordinance which has been in the hands of the Police Committee of the Board of Supervisors for several months. Members of the organization have attended many meetings of this committee, but it is becoming apparent that their arguments against censorship have not been effective and that in all probability the committee will recommend the adoption of the ordinance.

In order to be in readiness to appear before the Board of Supervisors and to formulate a campaign for immediate action, a meeting of exhibitors and film exchange men was held in the offices of the organization recently fitted up on the eighth floor of the Mechanics' Bank building on the afternoon of April 27th. The Exhibitors' League was represented at this gathering by President T. F. McCullough, Secretary Emil R. Friedberg, Mark Cory and Sam Gordon; the film exchange interests by Fred Peachy, Louis Reichert, X. K. Stout, Morris and Abe Markowitz, Harry W. Oviatt, H. L. Knappen and W. J. Citron. The vaudeville interests were represented by Sid Grauman, manager of the Empress Theater. It was decided that one of the best means of blocking the censorship plan would be to arouse the general public on the danger of having their amusements judged for them by a few. Slides are to be used in all of the local theaters calling attention to the proposed ordinance, and speakers are to be sent to make short talks on the question. Following these talks petitions are to be circulated, and it is believed that sufficient signatures can be secured to impress the Board of Supervisors with the fact that censorship is not desired.

Funds for carrying on this work were arranged for at this meeting, Sid Grauman heading the list with $50. In all about $500 was pledged, and this sum will doubtless be added to by exhibitors and some of the smaller exchanges not represented at the gathering.

CO-OPERATION PAYS.

Oklahoma City Exhibitors Tested Competition First, Then They Decided to Get Together.

"WE JUST got together, that's all." This was the simple explanation of the local exhibitors of the curing of badly demoralized business conditions in Oklahoma City, Okla., this spring. As a result, prices have been advanced in several houses, the number of reels shown has been reduced, and practically all the exhibitors are making money.

The exhibitors are keeping together, by meeting weekly at luncheon. There is no organization, there are no rules or penalties. Co-operation for mutual and individual benefit is entirely voluntary.

Since the first of the year the situation in Oklahoma City was enough to make angels weep. There were several houses using second-run material, running six and seven reels, that were getting nice business. Somehow or other the houses using first-run got started on a campaign of competition, with the second-run houses, and with each other. Two vaudeville houses were giving five acts and six pictures for a dime. One picture show was giving ten reels of the very best features for 10 cents. Another house was giving nine reels of first-run features for 5 cents. They had reached this condition gradually—and the development finally reached the point where nobody was making any money. There was good patronage, but no profits.

Through all this campaign of competition there was no

overt ill feeling, however. Each exhibitor merely felt that he had to protect his own business, and was willing to go a little farther than the other fellow to keep his patronage.

Then a few of the exhibitors got to talking about the situation. They decided that if they kept on, some of the houses would have to close. There was no possible outcome except ruin. Naturally, no one wanted to be the "goat."

So the word was spread around that there would be a luncheon to be attended by exhibitors. And the owners of the more important houses came. They quickly found a basis of mutual interest. They declared that they would go ahead with their shows in a business-like way, to make money for themselves, and without a desire to monopolize the trade.

The manager of the five-cent house that was running nine reels of first-run features, went back and cut down his number to seven—and raised the price to 10 cents! The manager of the ten-cent house reduced his program to eight reels from ten, and the vaudeville houses raised their prices to 10 and 20 cents.

They discovered that they did not lose business by the process. In fact, their business improved, and became steadier, more dependable. Since the beginning of this new era, a new house has opened, running Triangle for 10 and 20 cents—and it has got good patronage, without diminishing the returns to the other houses.

"It pays to get together," they say in Oklahoma City.

PITTSBURGH EXHIBITORS IN NEW HOME.

Making Arrangements for State Convention and Exposition in June.

THE Pittsburgh Local of the Motion Picture Exhibitors' League of Pennsylvania has moved into its handsome new home at Penn avenue and Ninth street, where the members met for the first time on last Thursday. The quarters are most conveniently located in the center of the new film section. More than double the space is afforded for the assembly room and offices.

The first meeting in the new quarters was largely attended and much important business was transacted. President G. W. Sahner occupied the chair. Plans were gone over for the coming state convention, which the league has decided to hold in Pittsburgh, June 26, 27 and 28. According to all indications a large number of delegates throughout the state will be present, as well as many exhibitors from the neighboring territory of West Virginia and Ohio. The members of the State League expect to make the Pittsburgh exposition the biggest thing ever pulled off outside of New York, and are working up an active interest within a radius of 200 miles, in order to assure a large attendance. Arrangements are progressing rapidly, the local committee reported, a conference having been held with the Chamber of Commerce last week. It is likely that the Western Pennsylvania exposition buildings, at the Point, will be selected for the sessions, and the exposition.

The officers of the State League are as follows: B. H. Zerr, Reading, president; Fred J. Herrington, Pittsburgh, National vice president; G. W. Sahner, Pittsburgh, first vice president; James Delves, Pittsburgh, secretary; Charles Segal, Philadelphia, treasurer. These men constitute an executive committee which will have charge of the convention, other committees to be appointed in the near future.

EXHIBITORS AND OPERATORS MEET.

Occasion Is Anniversary Dinner of Local 384 at Hoboken—Notable Speech on Projection by F. H. Richardson.

THE Hudson County (N. J.) Moving Picture Operators' Union, Local 384, I. A. T. S. E., held its anniversary dinner on the night of Saturday, May 6th, at the New Odd Fellows' Hall, 412 Washington street, Hoboken. The exhibitors of Hudson county had also been invited to the affair and many of them responded, among them Dr. H. Charles Hespe, the president of the organized exhibitors of Hudson county. Among the invited guests who attended were Nicholas Powers, an honorary member of the local; Edward Earl, the treasurer of the company; William Smith, assistant general manager, and E. A. Reed, superintendent of the repair department; Frank H. Richardson, J. H. Hallberg, who is another honorary member of the local; W. Stephen Bush, Robert J. Emory, of the Baird Machine Company, and Howard Coles. Mayor Wittpenn had been invited to attend, but he was prevented at the last moment and was represented by his secretary, who made a neat little address. Close to two hundred operators and exhibitors were in attendance.

The meeting did not begin until about 1 a. m., and it was very near daylight when it ended at naff-past four. Ira G. Sherman, president of the union, acted as toastmaster and made a felicitous address of welcome. He called upon Mr. Power to speak and Mr. Power responded with a most delightful and instructive address about the early days of the industry and about the progress of the operators. He spoke in most entertaining fashion of some of the incidents in his own early career and assured the audience that his highest ambition now was to be useful to all who were interested in projection. At the end of his speech he was presented with a handsome engrossed copy of his certificate of membership. He thanked the toastmaster briefly and then with a few well-chosen words presented a fine silver loving cup to the toastmaster. The silver loving cup, suitably inscribed, was a gift from the union to its president. The latter made a pleasing speech of thanks and then called upon Mr. Hallberg to say something. Mr. Hallberg spoke very briefly, but much to the point, and at the conclusion of his remarks was presented with a certificate of his honorary membership. Other speakers were Mr. Emory, Mr. Earl, W. Stephen Bush, Dr. H. Charles Hespe, Howard Coles, William Smith, Mr. Reed. The chief speaker of the evening was Frank H. Richardson, the projection editor of The Moving Picture World. Although the hour was well advanced, he held his audience for fully ninety minutes. His talk was stricty technical, intended for operators primarily and for exhibitors incidentally. He illustrated his lecture with numerous photographs and told of the results of important experiments made by him with the assistance of The Moving Picture World. At the end of his lecture Mr. Richardson was presented with a certificate of honorary membership and with a vote of thanks.

The officers of local 384 are Ira G. Sherman, president; Walter A. Bemis, vice president; Edward W. Bordmann, secretary-treasurer, and Conrad Daubener, Jr., recording secretary.

FILM CLUB OF BOSTON CELEBRATES.

First Dinner and Entertainment of Organization a Very Successful Affair.

WITH several guests, more or less connected with the pictures, the new film club held its first dinner and entertainment at the Brunswick Hotel Friday, May 5. Miss Marion Howard Brazier, the club founder, was toastmistress and presented as the first speaker, Prof. Hugo Muensterberg of Harvard University, whom she introduced with a tribute to his native country as an art centre. He spoke for nearly an hour extolling the photoplay as a distinctive art in itself, but subject to improvements. He pointed out some of the present defects and causes and offered suggestive remedies. In his new book, "The Photo Play," just off the press, he goes at some length in a discussion of the future of this new art. Gustave Frohman told of what he hopes to accomplish here in an effort to produce clean, wholesome plays for children in the Copley theater, which he had taken over after its various vicissitudes, and which opened Monday, May 8, in the presence of a notable company which enjoyed "The Fairy and the Waif." Other speakers were Frank Vine of the new International Film Co., George Baldson of the V-L-S-E., Mrs. Claire Curney, vice-president of the State Federation of Women's Clubs, and Myron Zobel, a Harvard student from California and a scenario writer. There were recitations by Kate Ryan, the veteran actress; arias by a member, Mrs. May Shepard Hayward, and piano solos by A. Beers. Greetings were received from S. L. Rothapfel, Richard Rowland, Walter W. Irwin, all of New York; from Robert Edeson, Forrest Robinson and May Irwin, all playing here; from Forrest Izard, Boston correspondent for the New York Dramatic Mirror. Undine Reed, formerly with the Metro Film Co., a club member, spoke briefly, as did Mrs. Alice Carroll, the newest member who paid a high tribute to the founder and president for her work in the Moving Picture World. The souvenirs, designed by Miss Brazier, were in the shape of a slide, and bore these words: The Film Club of Boston stands for Free Speech; Free Press; Free Screen.

Miss Brazier announced that she had been invited to speak at the Biennial of Women's Clubs in New York this month at a session of the Civics Committee when moving pictures will be discussed. She was given a rising vote of thanks for arranging the details of the evening.

"Love Quarantined" is the title of a one-reel comedy being produced by Director Allen Curtis, with Gale Henry and William Franey playing the leading roles and supported by Lillian Peacocke, M. Moranti and C. Conklin.

Exhibitors of Northwest in Minneapolis

The Motion Picture Exhibitors' Association of the Northwest Votes Down Immediate Affiliation with the National League, But Will Come in Later--Election of Association Officers for Ensuing Year—Exposition a Big Success

By JAMES S. McQUADE

THE second annual convention of the Motion Picture Exhibitors' Association of the Northwest was opened at the National Guard Armory, Minneapolis, at 12.45 p. m., May 2, by Mayor W. G. Nye, and the exposition, which occupied the entire space on the floor of the spacious drilling hall, was declared open at 9 o'clock p. m., by J. A. A. Burnquist, Governor of Minnesota.

An imposing parade marched from the Radisson Hotel to the Armory for the opening of the convention, headed by a number of cowboys and cowgirls of the Great West Film Company. Following these was a long line of automobiles, in which were Mayor Nye, Carl Laemmle, James Gilosky, president, and D. W. Chamberlain, secretary of the association; F. J. Herrington, president of the Motion Picture Exhibitors' League of America; W. J. Sweeney, national vice president of the League for Illinois, and representing the Motion Picture Board of Trade; David Rodgers, Minneapolis, president of the Minnesota State League; Jay E. Gould of Glencoe, Minn., on the convention reception committee; Fred Nemeck, of St. Cloud, Minn., a member of the state executive board, and a number of film exchange managers, and others connected with the distributing department of the business, in the various states included in the territory covered by the Northwest Exhibitors' Association.

James Gilosky.

A picturesque and attractive feature of this parade was the Minneapolis Tribune girls, "twins" of celebrated moving picture stars, all dressed in character costumes and with careful make-ups that enabled one to trace the resemblance of each to the star she represented. These young ladies were winners in the Tribune's contest for the best likenesses of moving picture stars, and were entertained throughout the convention and exposition by the association.

The stars represented (in several cases with startling fidelity) were: Mary Pickford, Beverly Bayne, Theda Bara, Mae Marsh, Helen Holmes, Dorothy Bernard, Anita Stewart, Edna Purviance, Blanche Sweet and Lottie Pickford.

Arriving at the convention room in the armory, President James Gilosky called the meeting to order and introduced Mayor Nye, a genial gentleman of facile speech and ready wit, and a great friend of the moving picture. Mr. Nye declared that he esteemed it a great privilege to be present and to ring up the curtain on the convention. He was glad to welcome the visitors, more particularly because their meetings had to do with organization. Just as in nature every element is bound together with others to carry out and fulfill nature's purposes, so with individuals organization, wisely conducted, works for the betterment of any calling or business and its conditions. To be successful, organized effort must be educational and must be able to improve the business to which it is directed.

The Mayor then referred to the proposed federal board of censors for moving pictures, and he stated firmly that he had no time for such censorship. He believed that such censorship was not best for the business; but he did believe that it would be wise to have in every community a body of men and women that made a study of moving pictures and who would counsel and advise with men in the business. Such a helpful advisory censor board would be good.

The chair then called on Carl Laemmle, president of the Universal Film Corporation, and on the president of the National League, F. J. Herrington, for a few remarks, after which the convention adjourned until 2 o'clock.

The afternoon session was brief and the business included the roll call of officers and the appointment of the credentials committee.

The roll call showed that the officers of the association at present are: President, James Gilosky, St. Paul; vice president, V. B. Valleau, Albert Lea, Minn.; secretary, D. W. Chamberlain, Minneapolis, and treasurer, C. E. Van Duzee, Minneapolis.

The state vice presidents of the association are: Jay E. Sherwood, Madison, Wis.; C. W. Gates, Aberdeen, S. Dak.; J. M. Freeman, Hillsboro, N. Dak.; J. E. Boyle, Dubuque, Ia.; V. B. Velleau, Albert Lea, Minn., and Mrs. Myrtle Vinton, Bridger, Mont.

The members of the executive board are: Chairman, W. A. Scott, Red Wing, Minn.; Henry P. Green, Minneapolis, and Fred Nance, St. Cloud, Minn.

On the credentials committee were appointed: Chairman, Chas. W. Gates, Aberdeen, S. Dak.; Clyde Hitchcock, Minneapolis; C. L. Graham, St. Paul, and James Agnew, Minneapolis. The committee was instructed to report Wednesday, May 3, at 11 o'clock a. m.

At 9 o'clock Tuesday evening Governor J. A. A. Burnquist opened the exposition. A large gathering was present notwithstanding the downpour of rain, and listened attentively to a short and eloquent speech by the chief executive of the state. The Governor spoke of the remarkable growth of the moving picture industry and of the great educational value of moving pictures. He emphasized the importance of their influence on the great democracy of America along the lines of education and morality. Louis W. Hill, who had promised to attend, was evidently deterred by the extreme inclemency of weather.

Beginning at 10.30 p. m., a cabaret show at the West Hotel, the first of the entertainments provided, was continued until an early hour, with a large attendance. This entertainment was arranged and donated by Sherman and Elliott, who own the rights of "The Birth of a Nation" in 17 states.

Wednesday's Session, May 3.

The first business was the reading of reports by the officers. D. W. Chamberlain, secretary, in his report stated that the association had now a paid-up membership of 190, and that a retrenchment in expenditures was necessary. He hinted at his resignation of his office and strongly recommended that in future the secretary should be elected and serve without salary. On motion the report was accepted and placed on file and a vote of thanks to the secretary was carried.

C. E. Van Duzee, treasurer, next read his report. A motion that it be accepted and placed on file was opposed by Mr. Steffes, the former treasurer, who proposed instead that it be referred to an auditing committee and a report be made on Friday.

At this juncture Mr. Chamberlain moved that the convention go into a meeting of the whole, which was seconded and carried. Mr. Chamberlain then moved that the by-laws be amended so that retiring officers' terms do not expire until 30 days after the convention and the succeeding officers take their places. This was afterwards put in the form of a resolution and passed. Another resolution by Mr. Chamberlain, to the effect that the by-laws be amended so that the secretary serve without pay and that an assistant secretary be chosen by the executive committee, to remain in service at their discretion, and salary to be named by them, was also passed by the convention. The convention then resolved itself back into executive session.

Telegrams of congratulation and good will for the success of the convention were then read by the chair. The senders were: Leo Oaks, president of the New York State League; the Illinois State League, Jay E. Sherwood, vice president for Wisconsin of the association; Miss E. J. Chalmers, treasurer of the Chalmers Publishing Co., New York; W. Stephen Bush, editor of the Moving Picture World, and the Gold King Screen Co.

The sergeant-at-arms then announced the arrival of Carl Laemmle, and the chair appointed C. E. Van Duzee, David

Rodgers and Thomas Furniss, of Duluth, as a reception committee to conduct him to a seat. Mr. Laemmle had promised, after much persuasion, to address the convention before leaving the city, and just how hard it was to win his consent can be gleaned from his opening remarks.

"I am not much of a speech maker. I don't know how. I am reminded of a joke. A traveling man who knew nothing about the clothing business was appointed as salesman in a clothing store. A customer came in one day and the new man showed him a suit that cost about $10 wholesale.

"Is it all wool?" asked the customer.

"You know a d—d sight more about the business than I do. How should I know?" was the reply.

Mr. Laemmle then, in a meek way, advised the convention that it was not a good thing to ask a manufacturer to send stars to an exposition because of the great cost entailed, since, if they were engaged in a production at the time, it meant the laying off of the entire company during their absence, while the salaries went on just the same.

He stated that he wanted to hear from all exhibitors, as he had often received many good suggestions from small-town exhibitors, and that he is working to meet their wishes. He extolled the pay-in-advance policy for film service as the best policy, because it means better service for exhibitors and lower prices. He then assured the convention that Universal would never join any merger, notwithstanding newspaper reports.

A rising vote of thanks to Mr. Laemmle for his visit was then passed, on the motion of Thomas Furniss.

Mr. Whipple, an exhibitor and newspaper man of Pearce, S. Dak., was then given the floor, and speaking directly to Mr. Laemmle, declared that "The big salaries paid stars is all a mistake. The business should be put on a real commercial basis. The worthy exhibitor should be given the same consideration as is extended the worthy customer in commercial business."

After Mr. Laemmle's departure F. J. Herrington, president of the M. P. E. L. of A., was given the floor. In a strong appeal that abounded in convincing arguments and telling illustrations, he showed the assembled convention the wisdom of joining the national organization. He was applauded again and again and had evidently created a strong following by his speech.

Mr. Furniss, who followed Mr. Herrington, advocated warmly the affiliation of the association with the national body, as the exhibitors' interests would be protected more effectively and efficiently. He pressed that steps be taken at once in the convention before Mr. Herrington left the city for New York.

President Giloski, in a statement that showed his friendly disposition towards affiliation with the national body, counselled the deferring of final action until Thursday or Friday, when a larger attendance could participate in the proceedings.

Wm. J. Sweeney then addressed the convention, and as a representative of the Motion Picture Board of Trade conveyed the cordial greetings of that body to the Motion Picture Exhibitors' Association of the Northwest and best wishes for a successful convention and exposition. He also reminded them that another object of his visit was to extend a hearty invitation to attend the national convention and exposition of the M. P. E. L. of America, in Chicago, in July.

The convention adjourned at 3.30 p. m., until 11 o'clock Thursday morning.

Thursday's Session—May 4.

Thursday's session opened at 11.45 a. m. The auditing committee, to which the treasurer's report was referred, reported that owing t the absence of several missing books, which were at the home of an out-of-town exhibitor, the report would not be made until Friday's session.

Unfinished business was then taken up. The chair announced that although over 200 exhibitors had come into the city from surrounding towns and states, they seemed to be very slow in making their appearance at the convention hall. The officers of the association had done their duty in every way, but lacked the proper support, and yet when any business of importance was transacted the charge of "railroading" was made by the absentees and others.

"Affiliation with the National League will have to be made sometime," said President Gilosky. "The prohibition wave sweeping over the country and the uncertainty of war, with the consequent taxes involved, should prohibition win and war come, should make exhibitors alert in preparing means of protection, as no doubt the government tax to raise money will fall heavily on exhibitors and the trade generally."

Chas. W. Gates, of Aberdeen, S. Dak., chairman of the credentials committee, then moved that affiliation of the association with the national body be made at once. The motion was seconded by Anton Gilles, of Breckenridge, Minn.

W. A. Steffes, of Minneapolis, the former secretary of the association, gained the floor and stated that he was not in favor of taking such action until the National Convention at Chicago had decided what the per capita tax would be.

It was explained that Mr. Herrington on Wednesday, while addressing the meeting, had given out that the tax at present was $2, but that it would be changed to $1 at the Chicago Convention.

D. W. Chamberlain then proposed an amendment to the motion of Mr. Gates, as follows:

"That we affiliate with the Motion Picture Exhibitors' League of America with the proviso that the per capita tax be reduced from $2 to $1, such affiliation not to take place until this is done."

David Rodgers, of Minneapolis, then got the floor. He was outspoken against affiliation, not because of Mr. Herrington, but because of the former treatment the Minnesota league had received from the national organization. "The national organization has neved done anything for us and never will," he emphasized. "Why should we be dictated to by Pittsburgh, New York or any other city. The Motion Picture Exhibitors' Association of the Northwest is strong enough to stand alone and be independent."

Mr. Steffes then asked Mr. Gates for information concerning the cost of the charter for affiliation with the national body. Mr. Gates replied that it would be $35.

"Any five men in the state of Minnesota can get this charter, but the resolution calls for the giving over of the entire association to the National League. We can deliver the state of Minnesota to the national body, but that is as far as we can go legally," said Mr. Steffes.

Thomas Furniss then reviewed the work done by Presi-

Panoramic View of the Second Annual Convention of the Motion

dent Herrington—all at his own expense, as he had never received a cent of salary nor even expenses—and showed what a national organization really is and the vast power it wields as compared with a merely territorial body, and strongly advocated the necessity for immediate affiliation.

Mr. Rodgers declared that he had no doubt of the sincerity and worth of Mr. Herrington, but that burned children dread the fire. He questioned if fifteen people in the "Twin" Cities would pay the national tax of $1. He favored the drafting of a resolution by the association, offering Mr. Herrington, as a man, its support, both moral and financial, but that "we cannot deliver over the association of the northwest, without first having the due representation present to vote on the matter. We cannot vote for the delivery of the charter."

After taking a vote on the Chamberlain and Rodgers' amendment, the latter was accepted. When announcing the result, President Gilosky said: "The vote shows that the amendment of Mr. Rodgers stands; but affiliation will come later."

Thomas Furniss next moved that a vote of thanks be passed by the association to W. Stephen Bush, of the Moving Picture World; W. A. Johnston, of the News, and Ed. Mock, of Motography, for their valuable services and assistance to the cause of the exhibitors. A vote of thanks was also extended the press of Minneapolis and St. Paul, and it was ordered that a letter of thanks to each of the trade papers be sent by the secretary.

The "pay-in-advance" policy in the matter of film service was next discussed, and several stormy passages occurred; but no wrecks resulted. This discussion has the privilege of business in a closed meeting, and so must not be exhumed.

Adjournment was made at 3.30 p. m. until 11 o'clock Friday morning.

The Banquet at the West Hotel.

The big banquet arranged for Convention and Exposition Week was held in the West Hotel from 9.45 p. m. until midnight, Thursday evening. Thomas Furniss was toastmaster, and among the numerous speakers were ex-Governor Eberhardt. Anna Held, playing in one of the theatres here, was invited to be present and she made an interesting speech on France.

All eyes—and there were nearly a thousand of them, or 500 pairs—were centered on the Minneapolis Tribune's "twin" sisters of famous photoplay stars. The young ladies were toasted and otherwise honored until they must have begun to think that they were the real thing. Miss Eugenie Young, the lucky "twin" sister of Mary Pickford, was transported into the seventh heaven by a real telegram from the real Mary, which congratulated her and the other "twins" on the happiness of the idea and on their successful impersonations.

Friday's Session, May 5.

The convention was called to order at 11.45 a. m., and the first business taken up was the reading and discussion of the auditing committee's report. It read as follows:

We, the auditing committee, beg leave to report as follows: That we have information to the effect that $70 was received from the National Carbon Co. for space at the 1915 Exposition, and the same has not been placed to the credit of the association.

After discussion, the former secretary, W. A. Steffes, made a motion that the books be submitted to the auditor who had checked up the accounts of the Exposition for 1915, and that if any deficit were shown he would be ready to make it good. He was certain that there was an oversight somewhere, but that he was ready to clean up the accounts in the manner stated. The motion was carried.

President James Gilosky then recommended that every member of the association should consider himself a member of the committee on legislation and carefully watch and combat as strongly as possible any measure inimical to the trade that may be brought up during the approaching deliberations of the various state legislatures, in the territory covered by the association. Bills of censorship and others affecting the exhibitors' business should be strongly opposed.

The election of officers of the association for the ensuing year was next in order. The chair appointed as tellers: Anton Gilles, Breckenridge, Minn.; Wilbur Forsyth, Minneapolis, and J. E. Hipple, Pierre, S. Dak. Mr. Gilosky then called Chas. W. Gates to occupy the chair while the election of the new president was proceeding, as he was a candidate.

After James Gilosky and Chas. Campbell, both of St. Paul, were placed in nomination, the list was closed. The result showed that Mr. Gilosky was again chosen president by a handsome majority. His election was made unanimous on the motion of Mr. Campbell.

For vice-president of the association, Chas. W. Gates, Aberdeen, S. Dak., had no competitor and was elected unanimously.

Wm. Koenig, Minneapolis, and W. A. Steffes, Minneapolis, were placed in nomination for the office of secretary, and the vote showed the election of Mr. Koenig. His election was made unanimous on the motion of Mr. Steffes.

C. E. Van Duzee, the present able treasurer of the association, was nominated to succed himself and the list closed. It was moved and carried that the secretary cast one ballot for the nominee, which was done.

The following were unanimously elected as vice-presidents of the five states in the territory of the association: J. E. Hipple, Pierre, S. Dak.; Jay E. Sherwood, Madison, Wis.; J. E. Boyle, Dubuque, Ia.; Anton Gilles, Breckenridge, Minn., and James Cavanaugh, Grand Forks, N. Dak.

For membership in the executive committee, the following eight men were placed in nomination: J. Reisman, St. Paul; F. E. Nemeck, St. Cloud; W. A. Scott, Red Wing; H. P. Green, Minneapolis; Thomas Furniss, Duluth; Henry J. Breilein, St. Paul; Jay Gould, Glencoe, Minn., and M. H. Cary, Willmar, Minn. The first five named were elected, after which adjournment was made sine die.

The Grand Ball.

With the great convention hall brighter than it had been throughout the sessions, 1,500 spectators gathered in the Armory to witness the last and best offering of the program Friday when the grand march, led by stars of the screen, set the grand ball in motion.

First in the long line, which included many of the leading figures of the moving picture trade in the Northwest, were Valeska Suratt with Bryant Washburn of the Essanay Com-

Picture Exhibitors' Association of the Northwest, at Armory Hall, Minneapolis.

Miss Eugenie C. Young (Dorothy Bernard), Mrs. Hoople Provan (Beverly Bayne), Miss Hazel Wise (Theda Bara), Miss Mabel Byrnes (Mary Pickford), Miss Veronica Kiley (Mae Marsh), Miss Belle West (Helen Holmes), Miss Evelyn MacDonald (Anita Stewart), Miss Ruth Severson (Edna Purviance), Miss Violet Ellsworth (Blanche Sweet), Persis Johnson (Lottie Pickford).

pany as her partner. They were greeted with hearty applause as they paraded through the crowding onlookers and at last began the steps of a fascinating waltz. Immediately following them were Edwin Arnold, another Essanay star, who had as his partner Mrs. James Gilosky of St. Paul, wife of the president of the Northwest Exhibitors. They also were the recipients of much applause.

The ten Tribune girls, picked because of their resemblance to screen stars, appeared near the head of the line with partners and attracted great interest among the spectators.

The appearance of the Essanav stars from Chicago saved the day for the convention management, who nearly faced the predicament of disappointing their patrons in the feature number of the program. Miss Suratt was available because she happened to be playing at the Orpheum in St. Paul.

Exhibits in Exposition Hall.

The National Guard Armory is located on Kenwood Parkway, just outside of the heart of the city. It was attractively decorated and suitably arranged for the accommodation of the display booths of manufacturers and supply companies in attendance.

The Seeburg Piano Co., Chicago, was represented by J. E. Gerlick, sales manager, and R. L. Steffins, demonstrator. The force of the Osburn Piano Player Co., the company's Minneapolis representatives, also assisted in the exploitation of the Seeburg instruments. Mr. Gerlick reported the sale of a style R demonstrator on the opening day of the convention.

The American Seating Co., Chicago, was represented by P. S. Dickinson, manager of the opera chair department, assisted by Messrs. Blackwell, Briggs, Carlson and Stanley, of the Minneapolis office of the firm. This company was also showing its line in its Minneapolis quarters, at 702 Boston Block.

National Cash Register Co., Dayton, O., represented by A. S. Palmer, manager of the firm's St. Paul office, who demonstrated the latest model of the National two-color ticket issuing machine.

National Carbon Co., Cleveland, O., represented by W. C. Kunzman and I. B. Cressman, Minneapolis representative, showing the new silvertip D. C. negative carbon and a complete line of moving picture carbons in all sizes for D. C. and A. C. current.

Laemmle Film Service, Minneapolis, represented by Fred S. Meyer, manager, and Messrs. Lederman (division manager), Van Husan (Omaha), Homer (Fargo, N. D.), Gardner (Wis. Div.), O'Brien (Minn. Div.), Coon (South Dakota Div.) and Messrs. Muir, Barnheim, Blumberg, assistants to Mr. Meyer in the local office. G. A. Stiles, from the company's New York office, also came on for the show.

Bluebird Photoplays, Inc., Minneapolis, represented by Manager J. H. Margolas, and D. O. Hoye, assistant.

Triangle Film Corporation, Minneapolis, represented by Manager R. E. Bradford, and Messrs. Jackson and Woskie.

Metro Pictures Service, Minneapolis, represented by Manager O. N. Davies, and Messrs. May, Hoyt and Kuhn.

Independent Film Corporation, Minneapolis, represented by A. R. Nelson and G. E. Moore.

General Film Service, Minneapolis, represented by Manager J. P. Van Meter and Messrs. Montgomery and Knapp. G. M. Tyler, exploiting Essanay's "Mary Page" serial, was also present at the General Film booth.

Supreme Features, Minneapolis, represetned by Manager H. Rathner and M. H. Conhin.

V-L-S-E, Inc., Minneapolis office, represented by Manager C. W. Salwin and Messrs. McVey, Flynn, Maxwell, Fox and Drum.

National Film Co. and New Film Corporation, Minneapolis, represented by Harry Rowe.

Northwest Weekly Service, Minneapolis, represented by President Wm. A. Lochren. Here was demonstrated the DeVry commercial projector, with a complete miniature moving picture theater for window display advertising purposes.

Cushman Motor Works, Lincoln, Neb., represented by R. N. Cleveland, electrical engineer. Mr. Cleveland reported a recent sale of sixty-six Cushman engine generator outfits to the United States Government for the instruction and entertainment of the soldiers at their different army posts.

Twin City Scenic Co., Minneapolis, designers and builders of scenery and stage equipment, represented by E. L. Erickson.

Kimball & Cobb (Kayancee) Film Mfg. Co., Minneapolis, represented by Messrs. Kimball and Cobb.

Twin City Picture Co., Minneapolis, represetned by H. R. Harris.

Monogram Slide Co., Minneapolis, featuring Rexolux motor generator, represetned by R. L. Hunt, manufacturers' agent.

Sterling Electric Co., Minneapolis, electrical supply dealers, represented by M. V. Rutherford and S. Calhoun.

Pathescope Co., Minneapolis, demonstrating latest model Pathescope home projector, represented by Gordon T. Bright, sales manager, and V. L. Truitt.

Williams Lobby Display Frames, Minneapolis, showing a line of lobby frames, represented by Guy Williams, proprietor.

Arcus Ticket Co., Chicago, represented by S. E. Peterson. Mr. Peterson informed us that the exhibitors with whom he did business were using more of the reserved seat style of tickets because of the demand for them by the public on special feature nights when there was an increase in admission.

American Coupon Association, Minneapolis, represented by F. J. White and H. S. Atwood.

The Hertner Electric & Mfg. Co., Cleveland, O., displaying the Transverter motor generator.

Unicorn Film Service, represented by J. C. Woolf, manager of Minneapolis office, and Izzie Schlank, traveling representative.

Feature Film Co., St. Paul, Minn., dealers in supplies, represented by S. R. Thompson, president, John C. Moore and Walter Groner.

Electric Engineering Co., Minneapolis, ventilation specialists and dealers in power supplies, represetned by C. E. Frailey, Tom Mullin and Charles Holton.

Excel Feature Film Co., Minneapolis, feature state right buyers, represented by E. V. Bartle.

The Great West Film Co., St. Paul, represented by Messrs. Coburn and Cooper.

Peerless Electrical Co., Minneapolis, electrical supply dealers, represented by Wm. N. Ness.

Collins Advertising Co., Minneapolis, advertising specialists, represented by Frank and Ralph Collins.

Force Brothers, Minneapolis, official convention photographers, represented by Frank Force and W. H. Buckley.

W. J. Dyer & Bros., St. Paul, featuring the "Fotoplayer" musical instrument, represented by A. L. Brown, manager, and Messrs. Kyle, Greibler and Clark. Leo Weissenbach, president of the Photo Player Co. of Illinois, with offices in Chicago, was also seen at this booth, working in the interests of the "Fotoplayer."

Favorite Feature Films, Minneapolis, feature state right buyers, represented by Manny Gottlieb, manager.

Friedman Film Co., Minneapolis, represented by Ben Friedman, manager, and Messrs. Izzie Friedman and E. A. Copilovich.

Enterprise Optical Co., Chicago, represented by O. F. Spahr, vice-president and general manager, and John A. McAuley, traveling representative. This company had on display the 1916 model of the Motiograph machine, and occupied a portion of a booth with the Rialto Theater Supply Co., of Minneapolis, the latter concern being represented by S. A. Louis.

Famous Players Star Feature Film Service, Minneapolis, controlling Paramount productions for Wisconsin, Minnesota and North and South Dakota, represented by B. Barnett, Sr., and Messrs. Yentsch and Wiesner. Leo Eckstein, manager of the Milwaukee branch of the Paramount, was also present.

Northwestern Motion Picture Equipment Co., Minneapolis, represented by David G. Rogers, general manager. The Precision Machine Co., represented by Walter W. Evans, Jr., displaying the type S Simplex projector, and the Nicholas Power Co., represented by R. W. Horn, displaying models 6A and 6B Power's projectors, occupied two booths jointly with the Northwestern Equipment Co. The entire display room was finely decorated.

Mutual Film Corporation, Minneapolis office, represented by W. H. Stafford, manager, assisted by R. C. Herman, of the Sioux Falls office, and F. B. Benno, of the Fargo, N. D., office.

Wm. Fox Film Corporation, Minneapolis office, represented by W. A. Westcott, manager, and Messrs. Hollander and Burke.

Rudolph Wurlitzer Co., Cincinnati, O., represented by John H. Bunte and A. J. Keating, of the Chicago office. Mr. Weinhold, of the E. H. Weinhold Pipe Organ Co., of Minneapolis, was also present at this booth.

Flexlume Sign Co., Inc., Buffalo, N. Y., manufacturers of electric display signs, represented by R. G. Marshall, of the Minneapolis office.

Kleine-Edison, Minneapolis office, represented by C. M. Thall, manager, and D. A. Nelson. Mr. Moran was in charge of the exploitation of the Kleine-Billie Burke serial, " Gloria's Romance."

Pathe Exchange, Minneapolis office, represented by S. B. Sampson, manager, and Messrs. Pierce, O'Bannon, Malone and Truitt.

The Bartola Musical Instrument Co., Chicago, demonstrating the Bartola orchestra, represented by Charles C. Pyle, general sales agent, D. W. Barton, inventor and general manager, and Messrs. Waise, Owe and Cowhan.

Amusements, a local trade journal published in Minneapolis, represented by Thomas J. Hamlin, managing editor, Charles G. Bramham and T. E. Mortensen.

There were two moving picture theaters erected temporarily in the exposition building which were at the disposal of the film manufacturers who desired to run off subjects for the pleasure of the public and exhibitors. No admission was charged, and the exhibition ran continuously from the opening hour in the morning until night. The "theaters" were named after the Simplex and Power's machines, respectively.

Convention Notes.

C. C. Baker, owner of the Strand theater, Britton, South Dakota, was seen by me at the convention. Mr. Baker built the Strand theater last year. It seats 300 people, and General Film Company's service and miscellaneous features comprised of V-L-S-E, World and Fox makes are offered his patrons. The regular program costs 10 cents and the feature program 25 cents. Mr. Baker has the only theater in his home town, which has a population of 1,000 people. He is doing very good business.

Anton Gilles, owner of the Grand theater, Breckinridge, Minn., was an energetic figure in the convention session. Mr. Gilles has been in the business for seven years, and is a very well posted man in his line. He shows two Mutual master pictures twice a week, and V-L-S-E and Equitable features for the balance of the week. He also uses the Mutual regular service. His programs are four reels and six reels, the latter being used when a feature is shown. The prices for the regular program are 10 cents, and for feature days 10 and 15 cents. Mr. Gilles stated that business was very good, and the profits for the year thus far show a handsome increase over those of last year. Mr. Gilles has been a reader of the World ever since he has been in the business.

Just by chance I gained the acquaintance of H. J. Breilein, who owns and manages the Faust, Verdi and Victoria theaters in St. Paul. The Victoria was opened Saturday, May 6, but Mr. Breilein found time in the midst of his labors to attend the convention meetings regularly. About ten years ago Mr. Breilein opened the old Dreamland theater in Minneapolis, on Plymouth avenue and Fourth street. In those days C. E. Van Duzee and Mr. Breilein were the only exhibitors in the city, Mr. Van Duzee owning the Scenic, the Joy and Wonderland. At that time they ran two reels to a show and an illustrated song as a chaser. Mr. Van Duzee charged 5 and 10 cents for a three or four-reel program, and Mr. Breilein charged 5 cents for two reels of the General Film Company's product. At the present time in St. Paul Mr. Breilein charges 5 and 10 cents in his three houses, and sometimes 25 cents for exceptional features. Mr. Breilein stated that the present business in St. Paul, so far as the exhibition of pictures and freedom from excessive censoring is concerned, are the most wonderful in the United States. The members of the local association are working harmoniously with the city officials and no friction occurs. The exhibitors of St. Paul believe that pictures passed by the National Board of Review are good enough for them. Mr. Breilein reported excellent business. He has used the Moving Picture World ever since it was founded, and has it on file for over four years back. Mr. Breilein is still hale and hearty and looks as prosperous as he is hearty.

F. J. McWilliams, owner of the Casino and Strand Theaters, La Crosse, Wis., was seen for a moment. He told me that business is very fair in La Crosse, and that his victorious fight to run moving picture shows on Sundays in the Strand has been very popular with the people in the city. The Sunday shows are always crowded, and he offers good clean programs that always make a hit.

I ran into J. G. Heywood, owner of the Moveum, Aitkin, Minn., one day on my rounds at the convention. Aitkin is a town of 2,200, and Mr. Heywood is its king, so far as the exhibition of moving pictures is concerned. The Moveum seats 400 people and is the only house in the town. Programs of four reels are offered at 5 and 10 cents. Mr. Heywood swears by the General Film Company's regular program, and in addition offers feature programs comprised of V-L-S-E and Metro features once a week, at 10 and 20 cents. "We don't need a censor in Aitkin," said Mr. Heywood, "as I am strictly guided by the reviews and comments of pictures in the Moving Picture World. The Moving Picture World has been my guide in these matters for six years and more. Before booking a film I always look up what the World has to say about it, and I have found that I can absolutely rely on the accuracy of its reviews."

Valeska Suratt was an extraordinary magnet at the Fox Film Company's booth in the exposition hall on Wednesday afternoon, May 3. Miss Suratt was playing in the Orpheum in St. Paul, and responded to an invitation by the local manager of the Fox Film Corporation to come over and greet the crowds at Armory Hall. She was kept busy handing out souvenirs during her two and a half hours' stay at the exposition. These were chiefly confined to photographs of herself, and many hundreds carried them away with a pleased and satisfied air.

SELZNICK LEASES SUITE OF OFFICES.

Lewis J. Selznick, president of the Clara Kimball Young Film Corporation, has leased the entire fourteenth floor of the new film building at Forty-ninth street and Seventh avenue for general offices. Work has begun on the division of the 10,000 square feet of floor space into the various suites. The new offices will be the home of the Clara Kimball Young Film Corporation and the headquarters of its distributing company, Lewis J. Selznick Productions, Inc. The architect has been given instructions to spare no expense in making the offices as luxurious and handsome as any in the city. Mr. Selznick and his forces, who have been operating temporarily at 130 West 46th street, will move immediately into the new Forty-ninth street buiding, occupying temporary quarters until their own floor is ready.

Smith-Hughes Bill Radically Changed

In Form in Which It Will Be Favorably Reported to House Are Many New and Striking Features.

THE amended Smith-Hughes Censor Bill, about to be submitted to the House of Representatives with a favorable report, shows numerous and radical changes and few will recognize in the amended measure the crude workmanship of Wilbur F. Crafts. All the changes are of great importance. All the suggestions made at the hearing and in briefs submitted by manufacturers and exhibitors have been carefuly considered by the committee, and a good many of them have, in some form or other, been incorporated into the amended bill. The report of the minority opposing the bill, and indeed every form of censorship of motion pictures, will be filed with the clerk of the House when the bill is reported. The minority report is said to be very strong and logical and will be printed in full in the next issue of The Moving Picture World.

The substantial provisions of the Smith-Hughes Bill as it has finally emerged from the House Committee on Education are as follows:

There shall be five commissioners, who are to be appointed with the advice and consent of the Senate. Each commissioner shall receive an annual salary of $7,500, except that the annual salary of the chairman shall be $8,000. The commission shall have authority to employ and fix the compensation of deputy commissioners and such other employees as it may find necessary to the proper performance of its duties.

The principal office of the commission shall be in the city of Washington, but it may establish and maintain offices or bureaus wherever efficiency, economy and the public interest require. Each bureau or office which, for the aforesaid reasons, is designated by the commission as a place for the submission of films shall be in charge of a commissioner or a deputy commissioner, who shall be vested by the commission with authority to issue licenses and permits, as hereinafter described, in all proper cases.

The commission shall promptly license for interstate and foreign commerce every motion picture film submitted to it as herein required, unless such film or a part thereof is obscene, indecent, immoral, inhuman, or is a reproduction of an actual bull fight or prize fight, or is of such a character that its exhibition would tend to corrupt morals or incite to crime. If the commission shall not license any film for any of the above reasons, it shall furnish to the applicant a written report clearly setting forth the reasons for its refusal and a description of each rejected part of any film not disapproved in toto, and upon the applicants filing in the office in which the application for license is filed, a statement under oath by the owner or lessee of said film that the part or parts described have been eliminated from the film and all copies thereof, a license shall be issued forthwith. But any license obtained upon a false or misleading affidavit or application shall be wholly void ab initio. A copy of such license, or a certificate of its issuance, shall be provided by the commission to accompany each copy or duplicate film so licensed.

The commission shall, without inspecting it, issue for any motion picture film which has been publicly exhibited in the United States prior to the date when this Act is approved, a permit to enter interstate and foreign commerce, only if and when application therefor, in the form and manner prescribed by the commission, is made within sixty days after this Act goes into effect. No fee shall be charged or collected for such permit.

The commission may at any time issue a permit for the entrance into interstate and foreign commerce of any film, portraying current events and not otherwise prohibited by law without inspection thereof, provided that when any application for such permit is made the chairman shall designate three commissioners, of whom a majority shall determine whether the application shall be granted: Provided, also that any permit so granted may be revoked by the concurring votes of any two commissioners upon ten days' notice in writing to the applicant. Thereupon the film may be submitted to the commission for license, as though no permit had ever been granted or revoked.

Any person, firm or corporation desiring a Federal license or permit for interstate or foreign commerce for any film shall first make sworn application in writing in the form and substance prescribed by the commission. Every such application shall immediately be given a serial number, which, except in the cases of films publicly exhibited before and for which applications for permits are required to be made within thirty days after the approval of this Act, shall by the producer or manufacturer be made a permanent part of the principal-title portion of the corresponding film and every copy thereof in such style as the commission shall prescribe.

Within one day of the filing of an application as in Section 6 provided, a time for the submission of the film shall be set, which time shall in no event be more than three days after the date of the filing of the applications. At least one of the commissioners or one of the deputy commissioners shall attend upon and be present throughout the exhibition of the film submitted. The applicant may present such evidence in addition to the film as may be necessary or proper to make clear the purpose and intent of the film. All oral evidence shall be recorded by the commission. The license applied for shall be granted or refused within one day after the hearing.

All motion picture films of a strictly scientific character, intended for use only by the learned professions, shall not be required to be presented to the commission for examination and license, provided that the owner thereof, either personally or by his duly authorized attorney or representative, shall file with the commission a description of such film together with a statement under oath that the said film is not to be exhibited at any private or public place of amusement.

That the commission shall collect from each applicant for a license or a permit, except as otherwise expressly provided in section five of this Act, a license fee of $2 for each one thousand feet or fraction thereof of film and 50 cents for each additional copy thereof, licensed by the commission: Provided, however, that upon the expiration of six months from the date of approval of this Act, and from time to time thereafter, as circumstances warrant, the commission shall revise and fix the fees at such sums as will produce no larger income than is necessary to support the work of the commission, including salaries and all other expenses.

The revocation or cancellation of any license or permit issued shall not entitle the guarantee thereof to the return of any fee paid; but the amount of any permit fee paid shall be credited upon the amount otherwise due for any subsequent license fee for the same film.

All fees received by the commission shall be paid monthly into the Treasury of the United States.

Any applicant for a license shall, in case of refusal, have the right of review by the full commission, whose decision shall be determined by the concurring votes of a majority thereof within five days of the filing of the application for review and submission of the film. On such review the party shall not be limited to the evidence upon which the first refusal was had.

Should a license be refused after such review by the commission the applicant may, at any time within ninety days from the date of such refusal, appeal from the ruling of the commission to the Court of Appeals of the District of Columbia. Such appeal shall be perfected in the following manner: that is to say, a petition verified by the applicant shall be filed in the office of the clerk of the said court, setting forth a description of the film and a complete record of the original application for license, the initial action thereon and the action of the commission on the application for review. The court may, on the hearing of such appeal as a part thereof, attend throughout an exhibition of the film and receive such other evidence as shall be offered by the applicant and by the commission.

No person, firm, or corporation shall carry or transport or cause to be carried or transported, any motion picture film from or into any State, Territory, or possession of the United States, unless there is for such film, at the time in full force and effect, a valid license or permit of the Federal Motion Picture Commission, as in this Act specified; Provided, That nothing herein shall be construed to prevent the carriage or transportation of any film consigned to or by the commission: Provided further, That the provisions of this Act shall not be construed to prevent the carriage or transportation without license or permit, by or for the producer of his own original film, in good faith for any purpose other than for exhibition for hire and before said film shall be wholly or in part copied, reproduced, or in any manner made the subject of duplication.

Any change or alteration in a film after license or permit, except the elimination of a part or except upon written direction of the commission, shall be a violation of this Act, and shall also make immediately void the license or permit therefor.

No motion picture film shall be exhibited in any place of amusement for pay or in connection with any business, either in the District of Columbia or in any territory of the United States or in any place where the local police power is under Federal jurisdiction, unless there is then in full force and effect for such film a license or permit of the Federal Motion Picture Commission.

A violation of any of the provisions of this Act shall be punished by a fine of not more than $1,000 or by imprisonment for not more than one year, or by both, and all films transported, exhibited or changed in violation of the provisions of this Act shall be confiscated.

The commission provided in this Act shall have the power to issue licenses or permits for motion picture films for adults only, and no such film shall be exhibited to children under the age of sixteen years.

This Act shall take effect thirty days after its approval by the President.

Walter K. Hill

WALTER K. HILL, an experienced circus fictionist, has been engaged to create a narrative of show-life, under the title of "Peg o' the Ring," that will soon be presented to clients and readers of the Western Newspaper Union. It will be published in serial form, with every episode so complete in itself that the separate chapters will form a story by themselves—"Peg o' the Ring"—will, indeed, be a story within a story, forming a composite of fascination for young and old.

Walter K. Hill.

The author has had a world of experience with the principal circuses of the United States. His travels have carried him into every state in the Union, his experience has embodied every necessary detail of circus life and environment. Mr. Hill knows a circus like a book, and into "Peg o' the Ring" he will inject the circus spirit and the circus atmosphere in such detail that every reader of the story will know more of circus than they have ever known before.

The opportunity for interesting descriptions that the big circuses present is unlimited. In a traveling community of 1,500 people, comprising the roster of any of the bigger shows, there is every element of human nature that is possible to assemble. The struggles and trials of the circus profession are as great and as humanly interesting as are the joys and sorrows of the people in any community.

Mr. Hill will take advantage of all these opportunities for fictionizing his story of the circus. Collaborating with him will be Joseph Brandt, another writer of experience, who knows circuses and circus life as well as he knows the road to his own door. These two writers will turn out a narrative that will touch every chord of human emotion and thrill with the sureness of excitement that the very thought of circus life inspires in the average American.

This will be no tawdry appeal to the sensationalist; it will be a day-by-day reflection of the inner life of the circus as it passes from town to town. There will be intimate descriptions of the inner workings of a great comercial machine; of the domestic and social side of circus life—and compendium of authentic descriptions and details, compiled in narrative form, to give the reader an illuminating reflex of life with a great and thoroughly typical American institution.

Griffith, His Book

Slanting Perspective Nullifies the Work of Producer.

By Epes Winthrop Sargent.

DAVID WARK GRIFFITH contributes to the censorship discussion his personal views on the censoring matter in the shape of "The Rise and Fall of Free Speech in America," which is rather too pretentious a title for the work. Mr. Griffith deals with the censorship of film and the Russian press more exhaustively than he does with the matter suggested by his title. To put it in a nutshell, Mr. Griffith's book views even the matter of film censorship with distorted vision. The keynote is sounded in this paragraph, which does not occur in the running story, but as a side note:

> Suppress "The Clansman" ("The Birth of a Nation") and there is no longer room on the stage for "The Merchant of Venice."

In a word, Mr. Griffith approaches his subject with too strong a bias of personal animosity. His individual resentment shows too strongly to permit any of his arguments to have weight with the reader who has no personal interest either in or against the censorship. He is writing because his own ox is gored; not because his impersonal sense of fair play is outraged, but herein he differs not at all from a host of other writers on either side. He views his subject too large. He makes the wrong approach. His arguments are, for the greater part, not upheld by facts. It is his book, published at his own expense, and therein he is at liberty to say what he will, since free speech is not yet dead, but it is not a book that will bring conviction to the unprejudiced mind; least of all to those newspaper publishers whom he repeatedly threatens with a like annoyance if film censorship continues.

This, with due respect to Mr. Griffith and very many other writers, is tommyrot. There is not a lawmaker in the land who does not know that the press is greater than the politician. Now and then some immature statesman, seeking cheap notoriety, will present a State or National bill curbing the powers of the press, but even he, for all his righteous indignation, does so knowing that the publishers will feel only a mild contempt for his motives and knowing, also that a sufficient number of his confreres will kill the bill, either in committee or on the floor. Newspaper publishers are not afraid of censorship and are not to be scared with the bugaboo. The aid they lend in meeting the film censorship is purely due to a sense of right and not to a fear of an extension of the evil to themselves. Here a great lesson might be learned. Make the motion picture a political power and the pictures will enjoy the same immunity as the press. As Mr. Griffith himself says, "Intelligent opposition to censorship in the beginning would have nipped the evil in the bud." Start now, at any rate.

Clearly the censorship is an invasion of the constitutional rights of the American people, an invasion of the rights of those who make, exhibit and witness film stories, and within the three classes may be comprehended a majority of the citizens of the entire country, but it is absurd to argue that free speech is indeed dead because a single form of expression is temporarily under illegal restraint. In view of the performances of most of these censor boards ridicule and not indignation is the more valuable weapon. Mr. Griffith has said much that is of value. Because of his position in the art, the expression of his opinion is doubly of value. It is to be regretted that he writes too much from the viewpoint of the producer of "The Birth of a Nation" rather than as an artist pleading for the salvation of his art.

Dixon's "Fall of a Nation"

Author Has Found a New Way of Presenting the Vast Sweep of Historical Events Covering Three Hundred Years.

ALTHOUGH the synopsis of Thomas Dixon's historical epic, "The Fall of a Nation," has not been given out, advance descriptions indicate that it blazes the way of revolutionary progress in motion pictures, especially in the prologue, which has almost the importance of an independent

Scene from "The Fall of a Nation" (National).

work. Dixon's previous "Clansman" scenario, out of which Griffith wrote "The Birth of a Nation," told the long history of slavery days very succinctly. But in the prologue of "The Fall of a Nation" Mr. Dixon undertook the far more gigantic historical task of tracing in a thousand feet of film the progress of the world's struggle twixt liberty and tyranny from 1550 A. D. down to the present.

The successive flashes will show the human aspirations toward freedom culminating in the proud heritage of the American Republic. Neither race nor creed nor form of servitude is spared or omitted in the delineation. Church of England persecution of the Non-conformists; Catholic persecution of the Huguenots by revoking the Edict of Nantes; Russian Greek Church persecution of Jews and Catholics in Poland; the English Catholics' winning of freedom by founding the colony in Maryland; the landing of the Pilgrim Fathers in Massachusetts; the exile of Roger Williams by the Congregationalists to Rhode Island and his friendly welcome by the Indians; the reading of President Monroe's historic message to Congress whereby he made both the Americas nurseries of freedom—these are the links of a strongly welded chain of historic events working up to the big aim. For America is the new home of all the oppressed nationalities and sects, the realization of their dream, and the heritage for which they must fight should the Old World, swollen by the arrogance of recent military conquest, strive to impose its ideals upon us.

"The motion picture," observed Mr. Dixon, who arrived not long ago in New York from Los Angeles with "The Fall of a Nation" film, "is the finest vehicle of historic exposition ever devised. I can teach more history in fifteen minutes of motion pictures than in six months of the library or the class room. It is not necessary to burden the mind with the petty, piffling details of dynasties and kings, of wars and rumors of wars. A single picture and a strong, condensed title, such as that of the Catholic colonization of Maryland or the reading of the Monroe Doctrine message, impress indelibly the great event and its meaning. I have tried to show what America means to us, namely, the polyglot nationalities of which we are composed. A rapid survey of nearly 400 years of history serves the purpose and leads up to the story of 'The Fall of a Nation' proper, which tells what these polyglot peoples did when threatened by the extinction of the national life."

Mr. Dixon added that, mindful of the personal element so essential in popular entertainments, he had interwoven a love story with the main plot. This latter is said to turn at the end on the heroism of American women in coming to the rescue of their country when in the hands of a foreign emperor leagued with traitors within our gates, and in particular with a modern Benedict Arnold, whose love of gold and power and whose foreign financial affiliations have caused him to espouse the imperial side and have made him the Viceroy or Governor-General of "the province of the United States."

Evidently the Dixon story contains new imaginative twists that mark it out strikingly from the ruck of preparedness films. It was staged during the last eight months at and around the Dixon studios at Hollywood, Los Angeles, with Arthur Shirley and Lorraine Huling in the leading roles, the redoubtable Percy Standing as the Benedict Arnold, and C. E. Geldert as the imperial commander. Many of the types of the nationalities, such as the Polish, Italian, etc., were used in the picture. In all, twenty thousand people took part in the battle arrays, mob and conspiracy scenes. A battery of sixteen cameras was employed. The military costumes were all executed from designs of the uniforms now used in Europe and America. New 40-centimeter guns were invented and patented for use in the greater scenes. And meantime, as announced in this paper last week, Victor Herbert was composing the music, which will be in active rehearsal in New York within the next ten days. A production will be made at a first-class Broadway theater in June, and simultaneously another production will be put on at Clune's Auditorium, Los Angeles. The executive offices are in the Longacre building under the style of the National Drama Corporation.

Review Board Again Sees "Children" Picture

Declares Production Demonstrates Fallacy of Arbitrary Censorship—Three Out of Four of Special Audience Approve Universal Film for Adults.

THE National Board of Review, which in March considered the film of the Universal's "Where Are My Children?" and expressed its disapproval of the picture as a subject for mixed audiences, has again passed upon the production. Sixty out of eighty-one members of representative organizations approved the film for adult showing. The following announcement from the board is self-explanatory:

The film, "Where Are My Children?" was submitted on March 16 to a review committee consisting of eight persons. The result of the discussion emphasized that under certain conditions regarding its exhibition the photoplay might have social value. As a matter of policy, however, the picture was referred to the board of appeal for final action. In the past the National Board has reviewed pictures designed for exhibition before mixed audiences, that is, audiences composed of adults, young people and children. On account of the nature of the theme—the limitation of families—presented by the picture, "Where Are My Children?" the National Board felt that the wisdom of having the film presented to both sexes of young and unmarried people might well be questioned. Adopting a conservative point of view, the board condemned the film for audiences which might include young people and children. On the other hand, the producers state that the photoplay was not designed for young people, and will not be exhibited in theaters where they are allowed to attend. Accordingly, the picture was exhibited at the Globe theater, Forty-sixth street and Broadway, New York, to adults only, with the permission of the local Department of Licenses.

In order to arrive at a well-defined public opinion regarding the film the National Board gave a private review of the picture before a selected audience invited through invitations distributed by such representative groups as the Citizens' Union, Merchants' Association, Bar Association, League for Political Education, American Social Hygiene Association, Society for Sanitary and Moral Prophylaxis, Federation for Child Study, Neighborhood Workers' Association, Economics Club, Drama League, Educational Drama League, and others, and attended also by guests from Philadelphia, Boston and other cities. A ballot was distributed for those present to vote upon the film, with the following result:

Approved for audiences which include young people and children.	34
Disapproved for audiences which include young people and children.	47
Approved for adults.	60
Disapproved for adults.	21

The National Board's attention has also been drawn to the fact that a number of well-known clergymen have indorsed the film for exhibition to adult audiences. It therefore appears from the above tabulation of the ballot that the National Board was wise in refusing to pass the picture for the usual exhibition to mixed audiences, and that the opinion gathered through the private review is favorable to the exhibition of the film for adults only.

The National Board believes, however, that "Where Are My Children?" is the type of picture which demonstrates the fallacy of any attempt to create an arbitrary censorship. It is inevitable that local public opinion will vary widely regarding such exhibitions. Any endeavor to express or enforce one opinion for the whole United States as regards a picture of this character is impossible. The National Board, therefore, places the result of its effort to estimate enlightened public at the disposal of its correspondents, realizing that there is bound to be a wide divergence of opinion regarding the picture on the part of thoughtful people.

ANITA STEWART AT PHILADELPHIA FILM BALL.

Anita Stewart, the beautiful and popular young Vitagraph star, was the principal figure of interest at the big Film Ball held in Horticultural Hall, Philadelphia, on the evening of Tuesday, May 9. Miss Stewart went to Philadelphia for this occasion on the urgent request of her admirers there. She led the grand march and was the guest of honor of the local committee.

Actors' Fund Campaign Finale

Big Benefit Performance at Metropolitan Opera House. Grand Opera Stars to Participate.

CROWNED with such a dazzling diadem of stars as never before adorned any stage on a single occasion, the final public event in behalf of the Motion Picture Campaign for the Actors' Fund will take place on Tuesday, May 16, at the Metropolitan Opera House. It is to be the greatest show ever given for any cause at any time anywhere. The most prominent members of the musical profession will lend the best of their powers to make up a program such as was never before arranged.

This mammoth tribute performance will mark the close of the series of affairs in all parts of the country in the interest of the most unusual and most remarkable undertaking this country has ever seen—the raising of $500,000 in fifteen weeks by the people of a single industry for a single charitable cause.

Since its inception the movement of the motion picture business to collect half of the prospected endowment of that worthiest of all charities, the Actors' Fund, has attracted the greatest amount of attention ever granted a humanitarian undertaking. It is now determined to wind up its career with such a blaze of fireworks as will make the Motion Picture Campaign a landmark in the history of canvasses of this kind.

Through her notable double association with both the films and opera stage, Geraldine Farrar will be the bright particular light of the Metropolitan affair. Miss Farrar will present the second act of "Madame Butterfly," assisted by Signor Scotti. The accompanying orchestra will be conducted by Signor Polacco. Such artists as Mme. Alda, Lucca Botta, Fritz Kreisler and Leopold Godowsky will complete the musical offerings to the vast assemblage that will be present to do the Actors' Fund and the people of the screen honor, and, incidentally, enjoy the greatest entertainment ever devised. It is only necessary to announce that the affair is under the personal direction of Daniel Frohman, the distinguished president of the Fund, to intimate what is to be expected.

At the Garden this week an added feature will be provided in a series of delightful dancers and soloists to render the now famous film song, "Florence Lawrence," which was sold at the Palace for the benefit of the campaign. The following will give attractive renderings of the words and music of the Misses MacDonald and Steiner: Miss Ethel Gilmore, premiere danseuse of the Metropolitan-Canadian Grand Opera Company; Miss Irma Summa, Miss Florence Tappan, the well-known Brooklyn soloist; Miss Helen Coyne, of the Metropolitan Ballet; Garry McGarry, of the Vitagraph Company of America; Miss Alice Fyller, and the Misses Marguerite and Mary McNamara, the charming Newark dancers.

While so much is being done in New York just now to boom the film people's great humanitarian undertaking, the efforts of the rest of the country in the cause must not be forgotten. The Motion Picture Campaign is the truest kind of a national organization. Every community of importance in the country is engaged with might and main in the competition of cities to see which can do the most for the Fund. San Francisco is one of the leaders in the movement and is giving evidence that it intends to stand high on the final roll of honor. Mayor Rolph, of the Golden Gate City, is a member of the honorary executive board of the campaign and honorary chairman of the local branch committee working under the direction of Samuel Goldfish, chairman of the National Executive Committee. A most representative body has been gathered together for this local organization. It is composed as follows: Chairman, Herman Wobber; secretary, Mark M. Leichter; director of publicity, Louis Levy; Irving Ackerman, Morris Meyerfeld, Sid Grauman, Alexander A. Beyfus, John Partington, C. Langley, Eugene Roth, Sam Harris, Joseph Levin, Ralph Pincus, M. J. Getz, George Davis, Homer Curran, J. J. Cluxton, Sam Levin, Sam Gordon, Thomas O'Day, Mark A. Lasky, Selby Openheimer, William Citron, Ralph Clark, Louis Reichert, R. Quive, H. H. Hicks, F. K. Stout, M. L. Markowitz, H. W. Ohive, R. S. Simpson, H. W. Stebbins and Sam Loverich. Great things are expected of San Francisco and its organization when the final tally is made up.

VITAGRAPH HAS NEW LEADING MAN.

Rollin S. Sturgeon, the director-general of the Vitagraph company's western studios, is wearing a smile that won't come off and his chest measure has increased three inches. This is the effect and the cause is the arrival of a little son whose voice, the proud father declares, has the self-same tones of protest and authority which were so noticeable in Booth and Kemble when they were infants.

The potential Vitagraph leading man and Mrs. Sturgeon are doing well and father and mother will have to hire a special secretary to answer all the notes of congratulation being sent. Mr. Sturgeon is very popular in the Los Angeles film colony.

Essanay June Releases

Will Have Many Good Short Length Subjects on General Film Program.

ESSANAY is issuing an unusual number of exceptionally good short releases for the month of June. It also has two strong multiple reel feature subjects for that month. The announcement of the releases has just been made by George K. Spoor, president of the Essanay company.

Among the strong three-reel releases are "Our People," featuring Bryant Washburn and Gertrude Glover; "Fool's Gold," featuring Darwin Karr and Nell Craig; "The Promised Land," and "The Little Volunteer," featuring Joyce Fair, the 11-year-old star, who made such a hit in "The Little Samaritan."

Among the two-reel releases are "Orphan Joyce," featuring Joyce Fair; "Putting It Over," featuring Marguerite Clayton and Harry Beaumont; a reissue of "The Girl at the Curtain," and "The Voice in the Wilderness," both featuring Francis X. Bushman.

The one reel releases include Canimated Nooz No. 11, Wallace A. Carlson's cartoon drawings on news events of the day; a sketch book of Berlin by Vernon Howe Bailey, showing all the points of interest in the German capital, including the Kaiser's Palace, the Kaiser himself and his special bodyguard; and one of George Ade's famous fables, that of "The Undecided Brunette."

The multiple reel features include "That Sort" and "According to the Code." In "That Sort" scores of scenes show action at Monte Carlo, in the Riveria, on the Spa, and mid-ocean scenes taken on the liner Imperator. These scenes are actual motion picture photographs, taken, not of course, at the present time for this picture, but by Charles J. Brabin a few month's prior to the breakout of the European war. Mr. Brabin, who directed "That Sort," made a tour of the continent shortly before the war broke out, making motion pictures of all these scenes. He only left Europe at the outbreak of the war.

These scenes are wonderful in their spectacular effect and so interwoven with the picture that they form a perfect continuity. This photoplay features Warda Howard with Ernest Maupain, Duncan McRae, John Lorenz and Betty Brown.

The other multiple reel feature is "According to the Code," a drama which takes place in both the Civil War period and the present time. This features Lewis S. Stone, the masculine lead in "The Havoc," and a well known speaking stage star, and Marguerite Clayton, one of Essanay's leading women. The part covering the Civil War period was taken in the exact locations in which the action took place. E. H. Calvert, the director of the play, took a company of players to Chattanooga, Tenn., and from there they went back into the Tennessee range of mountains, taking scenes on Lookout Mountain, Missionary Ridge, Chickamauga Park, Signal Mountain, and other famous battlegrounds of the South.

The northern scenes were made in New York City and in Chicago.

BERNSTEIN RESIGNS.

Isadore Bernstein, director general of the Equitable Motion Pictures Corporation since the organization of that concern and producing manager of World Film since the re-organization of the two companies, resigned his position with the latter company this week, to take effect immediately. It was upon the advice of his physician that Bernstein gives up his place and retires for the time being, at least, to his farm at Saddle River, New Jersey.

Bernstein, justly famous as the conceiver and builder of Universal City, has been an exceptionally busy man at the various World and Equitable studios. Refusing assistance, insisting upon giving his own attention to every detail assigned him by the company, he will hie himself to the farm, there to consider a number of offers he has received since rumor stated he was leaving World Film.

Mr. Bernstein carries the best wishes of the entire organization with him. He has been indefatigable and untiring. Night and day Bernie has gone along, burning the candle—until this forced rest is taken and he gets a chance to regain some of his old-time vitality and energy.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS.

REEL PROGRAMS FOR SCHOOLS.

Outline of a Proposed Co-operative Plan of Educational Film Service on an Economical Basis.

By Prof. Hardin Lucas.

AMONG the characteristics of reel programs planned for use in schools should be variety and balance. These features are, in fact, made necessary by the range of ages usually represented in the school assembly. Moreover, even the pupils in a given school grade are always studying along more than one line of interest, and of course the film program should not fail to render its helpful service to any department of studious effort that can be made more effective by means of reel lessons.

Considerations of cost also argue for varied and balanced programs. Certain factors of expense seem to be inherent that thousand foot standard reels will ever be as cheap as in the use of films. Apparently we should entertain no hope phonograph discs, nor can they be made of material equally durable. Quite the contrary. The ordinary celluloid of which most films are made is a perishable product; the non-inflammable acetate of cellulose doubly so. As they gradually dry out they are increasingly fragile. Consequently reels can be used for a greater total number of runs if kept in almost continuous circulation while still in their months of infancy, so to speak. When we realize that the cost of raw celluloid per thousand feet is about forty dollars and that the actual wear of this material involves an expense of nearly one cent for each minute of actual running, we are forced to the conclusion that—with other inevitable expenses added—an assembly of considerable size is absolutely necessary if the per-pupil-per-year cost is to be kept within reasonable figures. It all becomes a matter of simple arithmetic.

If about a quarter of a million pupils can be assembled in groups of about seven hundred and fifty and at hours and places so ordered that a minimum of time will be lost in transportation of films from station to station, the item of rental on forty weekly programs of five educational reels each can be fixed at just ten cents per pupil—yes, only ten cents apiece for the entire school year series of forty! Surely there is not a city of even only five thousand people than cannot muster itself in under such a banner.

Upon the supposition, therefore, that for the sake of low per capita cost the pupils are to be assembled in groups of at least a few hundred, the reel programs for schools that take advantage of the opportunity to secure economical educational picture service under my co-operative plan will be both varied and balanced. For example, a three reel drama based on literature or history; a travel, nature, science, or health reel; and an industrial, civic, sports or miscellaneous reel. Perhaps, also, if funds permit, a short wholesome comedy. As a concrete illustration: Dickens's "Tale of Two Cities" (3); "Trip Thru Japan" (1); "Cotton Industry" (1). The entire series of forty weekly programs will not be finally arranged until the number of runs contracted for by subscribing members shall warrant the research and labor required. Suffice it now to state that practically all of the standard negatives in existence (except, of course, those whose positives are still in active circulation among theaters) have been pledged to me as available sources of fresh positives to be printed specially for this Educational Picture Service.

It should be added that each program will be routed for the entire circuit in advance, and thus each member will know before the beginning of the school year precisely which reels will be available for his use during each of the forty weeks. This information, together with the series of pedagogical leaflets containing, as explained in my last article, suggestions, reading references and other helps, will enable educators to plan many excellent correlations between other school activities and the reel lessons.

It is even possible that specialized yearly programs may be arranged to fit the special needs and interests of any given type of institution—high schools, normal schools, Y. M. C. A.'s, or any other species of non-commercial members—provided only that their purchase of reel-runs reaches the necessary aggregate. Obviously the specialized reel program cannot run ahead of a tangible co-operating clientele. Moreover, and also obviously, the best way to move toward a yearly program specially selected for your particular needs is to subscribe for a general, varied, balanced series without delay. Write me for a detailed subscription contract blank.

Reel Criticisms Invited.

Educationists everywhere are invited to write to this department expressions of their views as to whether certain films they may name are fit or unfit for use in connection with regular school studies. I shall be glad to publish extracts from such communications as may be relevant to topics selected for treatment here. Your name, address, and present or last school connection should be stated, but same will not be published if you expressly so request.

Although I view every one of the confessedly educational reels as currently released by the various producers, there may appear without my notice occasionally a good feature or even a comedy containing parts, at least, that might be desirable for school use later. Please assist me in calling to the attention of other educationists any reels likely to interest them because of possible uses in school work. If you care for my views on any film you have not yet seen, just write me the title, producer, and approximate date of release and I may be able to view it and provide a criticism very shortly.

If you know of any particularly effective methods of utilizing reel programs or single reels in harmony with the best principles of modern educational theory and practice, send them in for publication so that others may try them out and report their results. How many schools are there, I wonder, in which not mere picture shows but definitely instructional exercises with the aid of motion-pictures have already been conducted. The problems of reel pedagogy do not appear to have been isolated for scientific investigation. Do they deserve to be?

Standard Projectors in Universities.

An advertiser on another page states that he can supply the addresses of nearly 25,000 picture theaters, but nobody claims to know yet just how many non-commercial institutions are equipped with standard projectors. I shall welcome specific information that will help me to publish installments of such a list.

Among our universities and colleges the following are known to have procured machines. Makes indicated, in case of our advertisers, by letters: A, Atlas; B, Baird; E, Edison; M, Motiograph; Pp, Portoscope; Pw, Powers; St, Standard; Sx, Simplex.

Harvard University (Pw); Berea College, Ky. (Pw); University of Wisconsin; University of Nebraska (Pw); Pennsylvania State College (Pw); Iowa State Teachers' College (Pw); Cornell University (Pw); University of Cincinnati; St Francis Xavier College, N. Y. (Pw); Belmont Abbey College, N. C. (Pw); St. Francis College, Pa. (Pw); Georgia State College of Agriculture (Pw); St. Peter's College, N. J. (Pw).

Lists of normal schools, high schools, etc., will also be published, with additions to each as information is received. When it is considered that projectors for standard film can now be had at prices ranging from about one hundred and twenty-five dollars up to six hundred, it would seem that no school need be without its own motion-picture machine any longer. If prospective purchasers will write me briefly as to size of hall and distance between projector and screen, mentioning also limits as to cost, I shall gladly supply their addresses to makers of machines likely to fall within or near their requirements.

EVERY EDUCATOR
Interested in Motion Pictures
Needs The Motion Picture Handbook.
See Advertisement on Page 1334.

A SCHOOL CONTEST.

Prize Winning Moving Picture Essays of Pupils of the City High School of Troy New York.

By the Rev. W. H. Jackson.

THE city of Troy, N. Y., is to be commended for presenting to us the good example of the best use of the educational pictures in their local schools. Nowhere, as far as we know, have better uses been made of the moving pictures together with a most wise direction of the scholars in the study of the same; here at least fault finding and pleas for censorship, have not been the one cry of the authorities. While we do not know if those responsible for these contests are readers of the Moving Picture Educator, we rather suspect that they are, because this kind of use of the pictures has been so frequently advocated by us that it becomes a rare pleasure for us to give a full notice of this unique contest, so that it may be more widely known, and that, in other towns and schools, a similar series of contests may be held. This is not only a method of trying to find the good in pictures, but it goes further, in that it turns that good to the most profitable account, with the addition of a reward to those who prove themselves most benefited thereby. Again the value of composition writing is given an impetus in the local schools by these contests, although it is distinctly stated that this is a secondary object, it is nevertheless valuable and important. The main object of the competition as given, "The ability to see with understanding, and to tell what is seen," certainly gets at the heart of the educational purpose and the value of the moving picture. We herewith publish a copy of the conditions of the Troy contest, together with the prize answers of two young people, in the hope that they may stimulate others to follow the example. Will not those readers who can, in the interest of educational pictures, bring this to the notice of those to whom it will be helpful; thereby spreading the growing importance of the right and best use of the moving pictures among the young and in the schools?

The following prize essays on the picture entitled "The Baby Fortune Hunters" is reprinted to give an idea of the way in which young people may express their powers of perception and grasp of the purpose of the story of the picture.

ANNOUNCEMENT

Troy Times Art Section

MOTION-PICTURE ESSAY CONTEST

FOR

Public School Pupils of Troy

The Troy Times Art Section offers two prizes each week for the best essays written by pupils of the public schools of Troy telling the story of the feature picture shown each Saturday in the educational motion-picture performances held in the Central School auditorium under the direction of the Troy Parent-Teacher Association.

This contest has received the endorsement of the school authorities of the city and the Motion-Picture Committee of the Parent-Teacher Association. The contest is intended to develop the perception and quicken the interest of the hundreds of Troy boys and girls who attend and enjoy these motion pictures each Saturday.

This is not a contest in grammar or literary skill, but in ability to see with understanding and tell what is seen.

The stories of the motion-picture plays submitted will all be read by a competent committee of unbiased judges who will award the prizes on the merits of the essays, not as literary efforts, but on the ability shown by the young writers to grasp the important points of the pictured story and to describe what they have seen, simply and accurately. The contest is open to all pupils up to and including the eighth grade. The conditions do not bar the younger pupils, who may be able to see, and tell what they see, just as well as their somewhat older schoolmates. The pupils who tell the story of the play best in the opinion of the judges will get the prizes.

Rules of Contest

1—All pupils of the public schools of Troy up to and including the eighth grade are eligible to compete. The schools designated are: Nos. 1, 2, 3, 5, 7, 9, 10, 12, 13, 14, 15, 16, 17, 18, 20 and the Central Grammar School.

2—The story essay must be about the particular feature motion picture, shown at the Central School auditorium each Saturday, which is selected and announced for that week.

3—The story must not contain more than 500 words. Length will not count, however, in making the awards.

4—Write on one side of the paper only and number the pages.

5—The essay entire must be the work of the pupil, solely and unassisted, and the signing of it by the contestant will be taken as a guarantee that this rule has been complied with. Any pupil known to receive assistance in the preparation of the essay will be barred from receiving prizes.

6—A pupil once awarded a FIRST prize will not be eligible to compete again during the season.

7—Each essay must be signed by the pupil who wrote it with the name, home address, age, grade and school, and must also have the signature of the teacher or Principal of the school.

8—The manuscript must be mailed in a sealed stamped envelope, not later than the next Wednesday night following the Saturday on which the picture is shown, to the

MOTION PICTURE CONTEST EDITOR,
Troy Times Art Section,
Troy, N. Y.

Contest Picture for Saturday, April 1.

"ENOCH ARDEN," a dramatization of Tennyson's famous poem in four reels, presented by Griffith's players, who appeared in "The Birth of a Nation."

This Week's Prizes:

FIRST PRIZE—Choice of Brownie Camera No. 2, Boy's or Girl's Watch, Self-Filler Fountain Pen or Electric Flashlight, value $2.
SECOND PRIZE—Choice of Boys' or Girls' Book.

Award of Prizes.

The prizes will be awarded each Saturday afternoon at 3 o'clock between the performances in the Central School auditorium, and the prize essays will be published weekly in The Troy Times Art Section.

Reproduction of Advertisement Announcing Condition of Contest.

FIRST PRIZE ESSAY.

The story of the motion pictures of "The Baby Fortune-Hunters," which is awarded first prize, was written by Miss Alice Kautz, a thirteen-year-old pupil of the Eighth Grade of School No. 16, and is as follows:

The first picture showed a peasant's hut of Europe. In front of it are many sheep, geese and other animals. There is also a table and two benches in front of the hut. Sitting on the benches, one on each side of the table, are two children; the larger a boy, the smaller a girl. They are both discontented, or certainly look so. A man and woman come out of the hut with some farming implements on their shoulders. They stand and smile at the children, but the babies take no notice of them; even when they stoop down in front of them, they merely turn their heads. The mother and father go off to their work in the fields.

The two babies, for such they really are, decide to run away to seek their fortunes. They embrace one another and go into the house, which is very rude and bare. They put their clothes in bundles and put on frocks and hats. They tie the bundles to stout sticks and prepare to leave home. They tiptoe to the window and the boy climbs up and drops the bundles out of the window. He jumps down and helps his sister. They take their bundles and go down a hill, turn a corner and go through a gate onto a highway. They walk along the road till they reach a village. They enter a yard and knock at a door, which is opened by a man. The boy manfully tells him "We want work!" The man is much amused and laughs heartily, but the children are in dead earnest. Soon a woman, apparently his wife, comes up and he tells her. She smiles and they agree to take the children.

We next saw the man harnessing a yoke of oxen to a plow, and the boy and girl appear. The boy shakes hands with the man and the woman greets the little girl. The boy takes the plow and the girl a stick by which she guides the oxen. The man and woman laugh at the two babies, who are going to the field which they are to plow and sow with grain. Upon reaching the field the boy had a hard time to manage the plow and the little girl is obliged to run in order to keep ahead of the plodding oxen, but at last, to my astonishment, the field is plowed and they sow the seed broadcast.

In the meantime two officers of the law are sent to interfere with the hiring of such young children. The woman answers their knock and takes them to the children. The men are much amused when they see the little tots industriously threshing grain with flails. The children look up, and when the boy sees the men, he puts his arm protectingly around his sister. The men take them back to the house, and the man and woman give them a bag of money, which the boy puts in his blouse. The people bid them goodby and seem sorry to see them go. The officers take them back home and the boy runs to his mother, the girl to her father; then they change, the girl going to her mother with whom she stays. The parents are very glad to get them back and they all sit at a sort of table in front of the hut. The boy takes the bag from his blouse and says proudly, "We have made our fortune."

SECOND PRIZE ESSAY.

The second prize is awarded to Miss Clara Otto, aged eleven years, a Seventh Grade pupil of School No. 14, for the following story of the pictures:

In the first picture there were two children sitting at a table outside a hut. They look discontented. Their mother and father come out of the house and try to get the children to go to the fields with them, but they pay no attention to them. Their mother and father go away with their farming implements. When they are gone the boy tells the girl his plan. They go into the house and get ready to go away. He puts on her dress and they put on their hats, take their bundles, climb out of a window and go along the highway. At last they come to a large house. The boy knocks at the door and a man comes out. The boy, pointing to his sister, says: "We want work." Then the man's wife comes along. He tells her and they take the children to their home.

The next picture shows the oxen hitched to a plow. The boy comes with a bag of seed. The girl takes a long pole and steers the oxen while the boy steers the plow. As they go the man and woman begin to laugh. The children go up and down along the field. Then the oxen are in the background and they are going along scattering the seed.

In the next picture two officers come and ask about the two little children. The lady points into the distance, then takes the officers there. The two children are threshing grain with flails. She calls them and the children stop, come up to the lady and the two men and take off their hats. Then they go back to the house. The lady goes into the house and brings out a bag of money. She shows it to them. Then the lady ties it up and puts it into the boy's waist. The children are crying and pay little attention to her. Then she kisses them good-bye. The officers put handcuffs on the children and take them home to their parents. When they reach the children's home the officers take the handcuffs off and they run to their parents, who are eating. Then the boy says, "We have made our fortune." He takes the bag of money from his blouse and shows it to his parents. Then he opens it and shows them its contents, which I think all enjoyed.

Spokes From the Hub

By Marion Howard.

IF asked to submit a list of very high class plays for children and adults alike, I'd place "Little Mary Sunshine" way up, for it is one of the best of this season's offerings and reflects credit on the Pathe folks and also on the Fenway theater for producing it. Reviewers will tell the story better than I, but it is the little things in this play that count, and one is the absolute naturalness of the tiny star, Marie Osborne, a mere baby; another the wonderful trained bear put through so many stunts by the tiny star; still another the artistic work of Henry King, the lead, and who directed its every detail. "I bet that man is a father, for the tenderness shown the baby is so natural," said my companion, who has a baby the age of little Marie. Anyhow, we went twice to see the play, and I hope every theater will show it. Then we were treated to some good work on the part of Andrew Arbuckle, who was mistaken by many there for his brother, Macklyn, so strong is the resemblance. The Drews' "System Is Everything" went well. Among the servants whom the system-mad husband interviewed we noticed Katherine Franek, the woman spy in "The Battle Cry of Peace," and her get up (in rig) was some sight. She is given a "fat" line which is sure to provoke laughter. Another treat on the bill was "The Devil, the Servant and the Man," a Selig three-reel offering, capitally done, especially the outdoor scenes, so well photographed amid mountainous snow. Again does the little child figure delightfully.

* * *

Score another for the Gold Rooster in "The Woman's Law," put on for three days at our Fenway. Florence Reed is so favorably known in the Hub that her name is sufficient to draw and she is well fitted for such roles. You know the story of the picture, but do you appreciate the remarkably clear impersonation by Duncan McRae of two distinct types of men, and what a double exposure that was! I've seen few pictures to compare with the details in this one, especially in the house interiors and that dear boy in the scenes with his supposed father.

* * *

On the same program we had a reissue of "The Three Wise Men." The house program stated that it was the "greatest three-part picture ever produced," and so we expected much. Truly it is reverently done, and daringly, a splendid picture for Christmas or Easter. Then, too, it pictures clearly the manger scene wtih a tiny baby holding up its chubby hand. One or two features stand out—the three men on camels, always in action, either in silhouette or going toward the star. Another is the crucifixion, a tableau most impressive. The heroine, Bessie Eyton, a Salvation Army lass, went about doing good, even entering a cabaret scene just before midnight on Christmas Eve, where she told the story all have heard at our mother's knee. It struck home tellingly with the degenerate, whose victim she had taken in and ministered to when her child was born. It surely has a lesson for any theatergoer, and the uniting of two lost souls at the end caused many moistened eyes. Churches might with profit utilize this Selig picture, for it speaks louder than any words and is convincing.

* * *

I have seen of late two other remarkable pictures put on by the Metro, "Her Great Price," with Mabel Taliaferro as the star, supported by Henry Mortimer and other equally good players. There was a "Trilby" atmosphere at the outset with the three young artists and their protege who thought herself a failure. The play progresses to the very last with no suspicion of the real ending. As in the play, "Seven Keys to Baldpate," the climax came suddenly, and the dear young fans at the matinee heaved sighs of relief that little Mabel did not really commit suicide. Equally high on the list of great plays is "The Wall Between," showing Francis Bushman at his very best. You have all read about it ere this, and isn't it a good expose of the snobbery that sometimes exists in high places? I liked especially the title showing a pictured wall, a sort of demarkation line between gold lace and the privates in the ranks. Then, too, nothing has been written about the first picture, the coming to the front of the screen of a procession headed by three men, illustrating the famous picture, "Yankee Doodle," and behind them the Betsy Ross flag of '76. This got a big hand. Such a picture inspires the youth and is a lesson in rising superior to snobbery and the maintenance of dignity which makes the real soldier and the man. It has a pleasing story and is highly commended for the youth to see. Miss Bayne's task is an easy one in this picture and as usual she makes good.

Well, "The Soul Market" is one big film sure to take, and what a well balanced company the Metros have here! Arthur Hoops and Wilmuth Merkyl certainly do fine work each in his line and so well worth while. What I like about these films is the absence of anything to offend the most critical in plot or working out. Mme. Petrova is a treat to the eye ever. In this we have a dream during which we see her auto go over the precipice. Then when she awoke there were audible sighs of relief on all sides. These films certainly do grip one tremendously.

* * *

It is good to note the fine screen dramatization of Eleanor Abbott's "Molly Make-Believe," put on by the Famous Players with that favorite star, Marguerite Clark, as the heroine. It has novel features to interest young and old and is so well photographed. Thanks, also, to the Paramount for "The Eternal Grind," about which I would like much space, for it is so intensely human and so well done by "Little Mary." It served to pack two of the largest houses here and could run much longer. This sort of play should be repeated often for its lesson and its sanity in showing up conditions confronting thousands in various states. There were some quite inconsistent features of a melodramatic nature which might with profit be cut, such as the scene between the heroine and her sister's seducer. It is a mistake to introduce the sex problems in any Pickford or Clark reels. It jars on one's sense of the fitness of things in connection with these clean-cut, natural young stars. I am voicing the sentiment expressed even by old timers on this one point.

* * *

"Peggy" is all right so far as Billie Burke goes, and didn't they give her a stunning send off in California according to the first pictures in the play! I think it was too bad in the author to marry her off to that prig of a Scotch minister. A sequel is due us to see how she managed him and if he was converted to her merry views of life. He was a good-looker, and for a moment we thought it was Gillette masquerading under another name. The play is full of bits of brilliancy and novelty and the music, too, was most appropriately rendered by the Fenway symphony orchestra. We liked Peggy in her semi-pajamas (for the upper part was a "nighty" top, not a jacket), but best of all the very naturalness of Miss Burke was what impressed all in that crowded house. It was some sight when she arrived in Uncle's presence at the church door on the Sabbath Day after frightening the entire population (including animals) in her race-about, regardless of speed laws. All should see this picture for the photography and types presented, to say nothing of the rain scenes and the pictured fairy tales. It is human all through. A figure to stand out clearly was Peggy's Scotch aunt, so in contrast to the village cats of women.

* * *

"The Heart of Nora Flynn," done by Marie Doro and her new husband, Elliott Dexter, showed the former in an entirely new character; the two children were a delight. I hope the producers will continue to give us children and animals in the pictures, for they give such a human touch in the home life. The nursery scenes in this picture caused a broad smile all over the house, which was crowded as usual, for the Park has a very large following. Lotta Crabtree, the owner, goes to all the plays even away from her theater.

* * *

We are to have "Ramona" at the Colonial theater in May, the earlier the better, and all anticipate a treat. Helen Hunt Jackson, the author of the book, was widely known here, and the literary set will turn out en masse for this masterpiece (according to all we hear).

* * *

"Well, Bushman and Bayne will make a dandy pair as Romeo and Juliet," said an enthusiast on Shakespeare after reading of the coming release by the Metro. We hear that the rehearsals began last August and I predict this picture will be a strong feature in the tercentenary celebration so countrywide and will draw tremendously.

* * *

"The Ne'er Do Well" has been seen and admired here. We appreciated the Panama Canal scenes and the finished work of Kathlyn Williams. In the husband we recognized our old friend, H. Gittus Lonsdale, billed as Henry, and in another reel Harry. He came to the Hub years ago in support of the late E. S. Willard and was his understudy. He liked us and remained in this country. He supported the late Richard Mansfield one season and was a member for a while of the old Museum stock company. Being gifted

musically he appeared in a number of light operas, and while living here went about socially. He is the "ex-hubby" of Alice Lonnon, the English actress.

* * *

A party of us, including President Mayer of the American Feature Films and Manager Soriero of the Park theater and others were invited to a run-off of the V-L-S-E office the other night to see "God's Country and the Woman," reviewed in these columns. It did not seem credible that the scenery was not truly Canadian, but actually done in California, which is truly God's Country. The wolf dogs must have been imported from Alaska, where they are used so extensively. Nell Shipman gave great pleasure through her artistic impersonation of the heroine. The sudden injection of a baby was quite a "pill to swallow" at first and somehow it might have been introduced differently without the sex attachment—but there might not have been that happy ending.

* * *

Vernon Howe Bailey's picture book is taking here and we had a treat in seeing Paris through his pencil drawing, and done so well that those of us familiar with the city could at once tell the particular building he was making. I was sorry he did not show Napoleon's Tomb in the Invalides, or the Venus de Milo in the Louvre, but we hope for interior scenes later.

* * *

I say amen to the amendment on the final censorship leader, for now we see the word "Review" substituted. I'd go farther on a secondary amendment and strike out the entire wording. Why boards of anything? The intelligent public is all-sufficient.

M. J. C. Kornblum

M. J. C. KORNBLUM is one of the youngest film men, not only in western Pennsylvania but probably in the United States. He was born in Pittsburgh in 1885, received a common and high school education and then plunged at once into newspaper work. He earned his journalistic spurs on the Pittsburgh Press where he was quickly promoted to the position of assistant sporting editor. Later he joined the staff of the Pittsburgh Leader as a full-fledged sporting editor and for some time past he has been connected with the Rowland & Clark theaters as advertising manager. Mr. Kornblum is corresponding secretary of the Screen Club and has earned the esteem and gratitude of the film men of western Pennsylvania by the prominent and successful part he has taken in the fight now being waged against censorship.

M. J. C. Kornblum.

JANET PRIEST JOINS METRO PUBLICITY STAFF.

Janet Priest, a magazine writer and dramatic critic of national reputation, and formerly identified with the speaking stage in several notable productions, has accepted a position with the Pictures Magazine, and will write special articles on Metro stars and productions for that publication. In addition to her special stories Miss Priest will write each week a fiction story adapted from a five-reel screen feature. Miss Priest was born in Maine, but removed to Minnesota with her parents when she was four years old. She was graduated from the University of Minnesota with the degree of Bachelor of Literature.

GENERAL FILM COMPANY CHANGES.

The General Film Company announces several transfers and promotions of their employes as follows: T. Y. Henry, of the Salt Lake City office, assigned to management of Denver branch; W. H. Cree, formerly manager at Denver, has been transferred to Los Angeles in the same capacity; W. H. Hepburn, who was formerly an assistant in the Los Angeles office, will take charge of the Salt Lake City office.

BRITISH NOTES

DETAILS of the working and administration of the new admission tax to motion picture theaters, which becomes operative on May 1st next, are now available and their publication removes most, if not all, the anticipated difficulties. Total exemption from the tax is, for instance, to be conceded to children's performances where the charge for admission does not exceed one penny and to performances where the entire proceeds are for some charitable purpose. The importance of the former of these concessions can be gauged from the fact that most of our suburban and country exhibitors hold matinees on Saturdays and holidays expressly for the kiddies, to which the principal charge is the modest penny. If the tax had applied to these it would on its minimum scale have involved a 50 per cent increase in admission charges. As stated last week, the impost is graduated from one halfpenny to one shilling upon admissions between twopence and twelve shillings and sixpence, with additional increases upon higher values at the rate of one shilling for every ten. The exact taxes as they will affect the motion picture theaters are announced as follows:

Upon admissions not exceeding twopence	½d.
Upon admissions over twopence but not exceeding sixpence	1d.
Upon admissions over sixpence but not exceeding half a crown	2d.
Upon admissions over half a crown but not exceeding one crown	3d.
Upon admissions over one crown but not exceeding seven shillings and sixpense	6d.
Upon admissions over seven shillings and sixpence but not exceeding twelve shillings and sixpence	1/

Upon admissions over twelve shillings and sixpence an additional 10 per cent.

The tax will be collected by one of three methods, from which the exhibitor will presumably make his own choice. Either by the issue to patrons of special tickets bearing over the admission price an embossed war stamp of the necessary amount; by the fixing of adhesive stamps to surcharge an ordinary ticket to the amount of the tax, and by automatic registration barriers. In the case of the two first mentioned expedients the necessary embossed tickets and adhesive stamps are already being issued to exhibitors from the Inland Revenue officials for the different monetary denominations along with similar stamped tickets for transfers from one part of the hall to another. These have to be paid for at face value by exhibitors at the time of issue.

* * *

The London exporters of second-hand films, and there is now quite a community, are being inconvenienced in their business through the State restriction of celluloid export to such a degree that not a few of them appear to think the effect of the legislation will be to drive them entirely out of business. Two or three leading American houses have recently copyrighted their output in countries to which second-hand stock is extensively shipped, and from this certain exporters infer that American business motives are behind the new exportation orders. It is now settled that film to be exported must be first examined and sealed by he British Board of Film Censors, which is in this matter acting in conjunction with the Government Department. Before film can be exported at all a general license to export has to be obtained from the B. B. of F. C. and then each consignment after examination will be sealed and passed by the same board before proceeding to the port of shipment. The general license is sufficient for shipments to the colonies and allied countries, but for Denmark, Norway, Greece, Holland, Switzerland and Sweden special licenses, supplemented by a guarantee from the purchaser that the films will not be re-exported, are required.

* * *

Particulars of the constitution of the Fox Film Co., Ltd., as filed at Somerset House (registry of joint stock companies) show that the registered share capital of the British concern handling Fox productions is limited to £2,000 in shares of one pound each. This is probably on account of the Treasury restrictions upon the formation of new companies. The only persons mentioned so far as directors are William Fox and Ernest Reed (manager). W. A. Fenning, the founder of the exchange of that name, has been appointed town manager of the Fox Co.

J. B. SUTCLIFFE.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Children's Matinees.

HAVE you given real thought to the subject of Children's Matinees? It is worth thinking about. The Majestic theatre, Cleveland, offers some interesting figures. They worked with a committee of men and women who were interested in child welfare and gave a portion of their receipts to ten local societies. In the course of these ten morning performances 5,741 tickets were sold through the box office and 18,210 through the efforts of the societies, a total of 23,951, representing total cash receipts of $1,197.55 and a prestige such as no other house in the city possesses. Of the two the latter is the greater asset. For one performance, the last of the series, 5,700 tickets were sold. The series has been brought to an end, but now is just the time to run these special matinees and to prepare for a series of special summer performances. It is the most practical way of combating the proposition that all pictures must be censored down to the intelligence of a child of twelve and it will prove, as can be proven in no other way, that the pictures are adapted to all.

Along the same lines the United Film Service, of Memphis, Tenn., sends in the names of five houses, the Comus, Tupelo, Miss.; Majestic, Grenanda, Miss.; and Majestic, Memphis, using Saturday shows and the Wigwam, Muskogee, Okla., and the Pastime, Carbon Hill, Ala., offering Friday performances. Cain and Troy, of the Comus, are quoted as saying:

> We found that the Special Children's and Ladies' Matinees are a great deal more successful than we anticipated, and it seems that we are destined to make a big thing out of it.

Get in line, and be the first in line in your town. It is not merely that features are unfit, morally, to be shown the children. Parents want light programs that will not tire the youngsters. Our own small son was taken to a Kid matinee the other day and came home delighted. A week later he was taken to a five-reel show and disgraced himself. There was nothing in the dramatic society play to interest his active mind. It is here more than in its effect on the censorship question that the child matinee will win friends. Mothers will appreciate the proper sort of program; one that is light and lively.

Stylish.

"Royal Photoplays" is the title of the program of the Royal, Calumet, Mich. It is 4½ by 6 and goes into a special envelope with one fold. It does little more than give an intelligent resume of the program for the week with one small display ad for a feature. It is printed on a good quality paper, and through its treatment and general style has almost the intimacy of a letter personally written. The first issue carries this very much-appreciated notice:

> You probably wonder how we know when a picture is good or bad. Well, the reviews used in this issue of Royal Photoplays are taken from the ones published in the Moving Picture World, and represent the ideas of experienced critics, uncontrolled by any influence. We have read the Moving Picture World reviews for some years now and have found that they write truthfully and fearlessly. Many others are passed as "fair," and when a picture is called good, it is good.

Most managers find that this paper gives a clean-cut review of a film; one that is to be relied upon.

Udells.

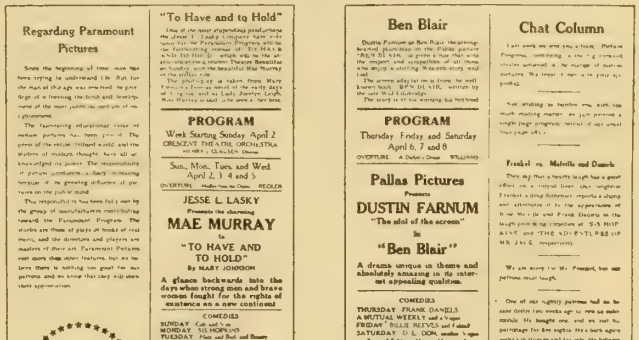
Dave Udell, of the Majestic, Paxton, Ill., sends in some more of his snappy advertising (that will be given later) and a letter which reads:

> The paper napkin on "The Battle Cry of Peace" is a true friend. I gave them to every hotel, restaurant and club, etc., all over the nearby country, and the effect was wonderful. You see my prices were large, too large for a town of 3,200, but I got by all right in spite of March weather. We showed "The Battle Cry of Peace" here in both our houses for two days to 1,500 people. Is that good enough for March—with cold, bad weather? Along with the napkin I hired the Paxton Band of twenty pieces to play on the streets, gave small U. S. flags to all the children and used a very good augmented orchestra, During the peace conference where the title read: "We will now sing 'I Didn't Raise My Boy to Be a Soldier,'" I had a chorus in the wings sing the song. I opened the show with a tableau representing the Statue of Liberty, while the chorus sang "America."
>
> Now comes "Excuse Me." In the first place it is a very pleasant comedy and has wonderful advertising possibilities. I had 1,000 white placards, one foot square, printed in black, with the words "Excuse Me." These cards were hung on everybody's door knob two weeks before the show. Three days later I used the cards with "Excuse Me Again," in the same manner. This created a wonderful line of talk. One week before the show I used the cards again with "'Excuse Me' Tuesday," then started to advertise the show.
>
> Might say that this has been the toughest winter that I ever went up against. Business has been good, nevertheless. You might tell some of the boys, who are expecting to quit the game, that the successful moving picture manager five years from now will be considered the world's greatest professional man. It is serious work, believe me, and takes a six-cylinder brain.

That "Excuse Me" is particularly good. The napkin is the usual Japanese stuff with a patriotic border and a gilt edge in one corner. It is printed up with an advertisement for the film and then folded so that this corner may be turned down to show on top. It is showy to a degree and sounds just the right note of hurrah that should be adopted in handling the Vitagraph release.

And Amen to that last paragraph. The man who is around here five years from now is going to be to the good, provided he sticks the five years. The day of the accident is over. To make money you must know how to manage a theater. The five-year man is going to know he has been through something, but he is going to know a lot more than that.

To Be Expected.

We would be surprised to find Joe Vion sending out poor printing. We've known Joe since the days he was thinking of giving up the agency business and selling hair restorer. We tried two bottles of the restorer and know that he did well to get interested in motion pictures instead. It's a good depliatory, but as a hair restorer it left something to be desired. But Joe is a real theatrical manager and his program for the Crescent in the Bronx (which is part of New York) is a mighty pretty job. If he would set the inside as a single page, it would be even prettier, because he could then set the program as a whole and not in two parts, and get a better make-up; but look at it as it stands and you'll admit it is different. It might be noted that a three and four-day run with a change of comedy each day is something out of the ordinary. Note, too, the shaded Cheltenham used as heads for the items. It is large and yet does not distract from the bold type of the program announcement. The back page carries a beautifully-printed cut and the front is a drawn design. It is all printed in

a nice photo brown on good white paper by a printer who knows his business. It is one of those programs where you can tell from the outside that it announces a good program because a man who gets out a good job like that does as good a job on his program selection. But he is liable to be thrown out of the program publishers' association on that cut. It is not only suited to the paper used, but it has apparently been made ready. The time-honored usage is to get a couple of cuts—one of a man and another of a woman—and then print them so that no one can tell whether it is Theda Bara or Mary Miles Minter. Then you can run any name you please and not have to go to the expense of a new cut each week. Personally, we like the Vion way better.

Works the Papers.

The Public Service Film Company sends in a batch of newspaper stuff showing how the "Defense or Tribute" release is being worked with the battleship fund being agitated and other features. The Marjorie's Battleship Fund is backed by the New York "Tribune" most ener-

getically and by papers in relation with the Tribune all over the country. The film opened lately in Meriden, Conn., with a flag day, a parade, a school agitation and a lot of other good press agent ideas, and will be played through the country. Even in its letter head the company shows originality of thought, one side and bottom showing a film, and where the film is turned at the corner the corner is cut off. It's a small thing, but it shows the thought in small things that merely follows care in the greater accomplishments.

Has Been Helped.

Harold Brett, of the Starland, Nelson, B. C., sends in a couple of programs and writes:

> I am writing you to express my thanks for the great help your "Advertising for Exhibitors" has been for me. I have clipped a great deal of useful stuff from it and used considerable also, as you will notice by the programs enclosed, which I issue weekly.
>
> I am preparing some more original stuff which I intend to send you shortly. The enclosed programs represent about the best work that I can get out of the local printer. We are up against great difficulties here in the way of securing cuts. To make up for illustrations I try to make these programs as readable as possible. Possibly you will think them rather conservative, but where the population is largely British, you have to go slowly.

The programs are eight pages with some house talk on the front page and the detail program on three of the inside pages. The rest is advertising and reader. The latter is leaded because composition costs mount up, but we think it would be a good plan to take one page for a two-column department in six point, or else to take two half pages with the advertising above and below. What there is is readable, though we suspect Mr. Brett of asking his own questions in the inquiry department in order to play safe; but more reading matter, as well chosen, would do even more to hold the fans. It is not merely a matter of clipping stuff. It is clipping the right sort of stuff that counts. It takes someone with editorial sense to get the right stuff, and this is where Mr. Brett stands out. From one issue it appears that he has already raised his program from a four to an eight. Here is a belated Christmas sentiment that will be serviceable next year, if you keep a scrap-book, as you should:

> Of all human achievements surely the motion picture most unerringly expresses that idea of service to our fellow men which is the spirit of Christmas. Without regard to creed or sect, to all mankind it carries a single message of life and love and laughter. Therefore, at this season of rejoicing let us especially give thanks that we, as exhibitors, are enabled to play such a part in promoting the happiness of those we serve. For we are something more than tradesmen; beyond consideration of value received we daily give, by the very nature of our work, new cheer to our fellow men. And to do that is to fulfill, in the highest degree, the spirit of Christmas.

Keep It Up.

F. H. Franke, of the California, Chicago, sends in some of his house stuff and explains that he does not give the hours for starting as they have been the same for seven years. That is poor logic. It is to be presumed that now and then the program will come into the possession of some person who does not know what the starting hour has been for the past seven years, and it may help him to decide to go if he finds that there is a show starting at a stated time. There must be strangers moving into the house territory now and then. It will pay the more to advertise for them. Mr. Franke says that the cut of Billie Burke used on one program is the property of the house, as there were none to be had of the exchange. That exchange needs fixing. Most exchanges urge their patrons to hire or borrow cuts. This one seems to require the patrons to have them made.

One program is an eight-pager, four white pages and a cover four of card that is too sharply contrasting. An eight-page all the same color can carry a heavier paper for a cover, but a sheet of cheap white news between sheets of colored card looks cheap. There should be at least a sixteen for a card cover. Another card without the white insert looks very much better. The printer is not strong on composition and one program shows six days on the inside pages. Three of these are boxed in, each panel being in a different rule, and three are run in between. As a result the three panel days will stand out and the others will leave no impression whatever. They should all be boxed or else the panels should be reserved for subjects of utmost importance and not more than one to the week, the others being cut off by straight rule across. The back page carries a fourth box in still another border. As few borders are sold in fonts of less than three feet, it would seem that the printer had enough of any one kind to set as a whole. He should be talked to severely.

Dog Patrons.

Up in British Columbia things are different from here. It seems odd to read in the house rules that no dogs will be admitted without leash, but this is one of the rules promulgated in the Owl, successor to The Trail, the house organ of the O-Row-Nay circuit of Trail, Fernie and Nelson. The Owl regrets that some patrons have not complied with the leash rule, and other patrons complain of uninvited canine caresses. Dogs mean more in the snowlands and the management must accommodate itself to conditions. The Owl keeps up to standard and lately dug a new one. They sprinkle boxes a couple of inches deep on the pages, each bringing out a single feature or house point. It looks well and it fills up space to profit, if not more than two to the page are used. By employing outline type, these display advertisements can be well shown without hurting the appearance of the page. They have taken up the "Out of the car, into the Carleton" line; a far cry from Cape Town to British Columbia.

A Lecture.

The York Theater News, published for the Dean and the Opera House, York, Neb., comes out with an editorial that others might copy, so here it is:

> HURRAH! Now the prohibition people have another great helper in their fight against the liquor evil. It is THE MOVIE PICTURE.
>
> When the National Retail Liquor Dealers' Association held their annual meeting in Washington, D. C., they went after the moving picture.
>
> They adopted the following resolution unanimously:
>
> "Another unfair and dishonest advantage that is being perpetrated upon the liquor business is that of the moving picture industry.—"
>
> It is another victory for the MOVING PICTURE. At last it is getting to the point where its enemies are coming out flat-footed to fight.
>
> Actual reports are showing a decrease, in cities, of saloon incomes of 50 per cent. And the cause is laid at the door of the picture theater.
>
> It is TOO BAD (for the saloon-keeper). But what a boon for the family at home—the mother, the wife, the children. Husband, father, brother, now spend an hour or two in a picture show instead of spending their weekly wages in one night's dissipation.
>
> And the little ones at home can now enjoy the pleasure and instruction of moving pictures, wear better clothes, be better fed, and have a brighter and rosier outlook for the future. It is HURRAH for the moving picture.
>
> Personally, we are glad the Liquor Interest has taken up the fight against us. It is helping kill themselves.

This will work in well in most programs. The rest of the Theater News is mostly advertising for the two houses, but it is chatty and pays some attention to local matters to interest those who are not wholly interested in films.

Enterprise.

Marion, Alabama, had a Tag Day lately to raise funds for a monument to the Confederate dead. D. S. Greer, of the Bonita, saw it coming, so he supplied the tags free, and only asked permission to use the front for a small advertisement for "The Battle Cry of Peace," which fitted well with the spirit of the day as well as on the tag, which was a handsome shield with the national colors. The back was printed with the proper tag matter, and the ladies were pleased to get a handsomer tag than they could have afforded, and it was one of the best all-around advertisements the Bonita ever had. Mr. Greer adds that he never misses this department, which is why he stays awake. Even if you do know it all, read what the other fellow is doing just to keep your own mind active. You may not need just those stunts, but reading of stunts will keep your mind active along those general lines. Picture Theater Advertising was gotten out to help the man who needed help, but all of the advance orders and about eighty per cent. of the orders for the first two months following publication came from the live wires; the men who might be supposed to be beyond the need of such a book. But these are the men who overlook no chance to enlarge their knowledge and they did not have to be urged to order.

Think It Over.

We wish there were more Y. M. C. A. officers who would realize the value of a good motion picture show. The Auditorium, Coatesville, Pa., runs six days a week with the best features of Paramount, Metro, Pathe and others, and it runs it like a regular theater, which is why the experiment is a success. You can't run it like a Y. M. C. A.; you must manage it as a theater, and their house program is a model of the way stuff should be run, dignified, but intelligent and attractive. Perhaps the secretary will advise other secretaries if they will consult with him. This is the cleverest comment on a recent episode that has been printed yet:

> Arthur Brisbane, the editor of that "yellowest of yellow newspapers"—the New York Evening Journal—recently spoke at a dinner given to newspaper men by a group of film producers. "Yes," said he, "I never saw Mary Pickford or Charlie Chaplin or Theda Bara. I know nothing of moving pictures, but they probably should be censored." Upon such intelligent remarks as this is the censorship propaganda founded. As Lewis Carrol might have had it:
>
> "The time has came"—the Brisbane said,
> "To pump some heated air,
> On censorships and Charlie Chaps,
> And wicked Theda Bar—
> And what the thing is all about,
> I little know—nor care."

And here is something else you can print in your program if you know what is what:

> The photoplay—yesterday called the "moving picture"—is the first new art-form since the ages of Pericles. It is one of the most useful arts, for it serves, it recreates; cheers, uplifts and broadens mentally countless thousands of every race, class and creed. The screen is a window—through which all life may be seen, understood and appreciated.

Perhaps a Y. M. C. A.

The Auditorium, Kingston, N. Y., sends in a postcard program neatly done. The auditorium is in the Y. M. C. A. building, but there is

nothing to show that it is an enterprise of that institution. The card is the regulation government card, printed in blue with the days dated and nicely displayed in side panels. It is unusually neat and therefore effective. It is not merely what you say in an advertisement that counts. The amount of type, the choice of type and the manner in which it is printed all count. This card gets the 100 mark.

A Pink Door Knob.

The Columbian, Maplewood, Mass., sends in a pink door knob 7 by 7 inches, printed on one side in black. It may be hypercritical, but we do not like the pink string that is used for the hanger. It curses the lighter tint, and a white would have been better and more conspicuous. The days should be dated, otherwise the card is nicely laid out, though it will not reproduce. The general effect is a strip across the top for the house name and then three panels at right angles to this for the three days they have a program. It is a four-hundred house in a town of five thousand, and yet runs only three days a week. The D. K. is a handy form of distribution and yet it does not show up as much as it used to. We wonder why?

Universal Please Note.

W. W. Dunkle, of South Bend, Ind., an advertising expert, sends in a couple of full pages he did for the La Salle theater of that city for "The Dumb Girl of Portici." The house booked this Pavlowa film and then found they could get no help from the exchange, with the result that they had to call in Mr. Dunkle, who had to locate her appearance in that town from his personal records and then dig in the newspaper morgues for photographs for cut purposes, the cuts costing in excess of $25. Of course, had there been time to write in to New York there would have been stuff in plenty at his command, but this excellent service should be extended to the exchanges or the exchanges should notify patrons on booking that the advertising matter must be obtained from New York. The advertisements are splendidly done, a full page split between the display advertising and reading matter with a four-column layout.

A Systematic Anniversary.

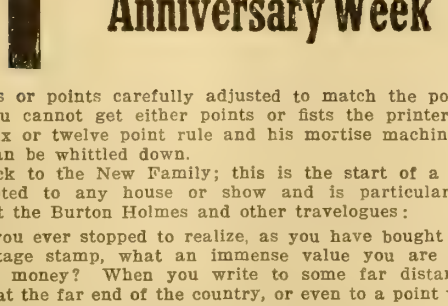
Elwyn M. Simons is systematic. This shows not only in the manner in which he handled the recent anniversary of the New Family Theatre, Adrian, Mich., but in the way in which he sent his stuff in for comment. There was a package of slides, a package of press matter and a letter, all well packed and on top of the slides was the typed explanation that they ran as they were packed in the box. The only thing missing was a lodge ticket he spoke of in his letter. The anniversary was prepared for with slides and newspaper stuff, the start being made a couple of weeks before the proper date. The slides run are a set of six. The first tells what an anniversary is, quoting Noah Webster as an impeccable authority. The second is

MY IDEA OF APPRECIATION OF PATRONAGE.

The entire film market combed with the finest toothed comb ever made for the best plays ever produced. Your gain.

"We are not altogether certain that we like that fine tooth simile. It suggests quite another sort of product. We like better an allusion to "hand picked" features. The third slide tells of a seven-piece orchestra and the stars and the fourth announces that on one of the days the kiddies can come in free from eleven to half past two for a feature specially selected for their benefit. The other two refer to the attractions.

Meantime the newspapers were telling the same thing to the people who read. The first was just a teaser, a suggestion to watch the column, but soon it got down to business and talked definitely of films and music. Mr. Simons uses something that is new to us, a six-point rule, one side only—the left—with arrow heads set in to point to the special features. This is used both for display and straight reading stuff and works well both ways. We do not place the arrowhead as a stock type, but any printer will have small black fists that will serve about as well. Do not use them more than one pica wide. The cut will suggest the use of this idea, which works best in a long length



with the fists or points carefully adjusted to match the points in the story. If you cannot get either points or fists the printer can make some from six or twelve point rule and his mortise machine or a file. Wood rule can be whittled down.

Getting back to the New Family; this is the start of a reader. It can be adapted to any house or show and is particularly good if changed to fit the Burton Holmes and other travelogues:

> Have you ever stopped to realize, as you have bought a two-cent postage stamp, what an immense value you are getting for your money? When you write to some far distant city, possibly at the far end of the country, or even to a point without the country, you may transact business, convey words of joy or grief, business or sentiment, and the total expenditure is so little as to be almost negligible. Stop to estimate, if you will, what it might cost if you had to go in person in place of your letter. Include the railroad fare, the hotel bills, and the countless incidental expenses. Add them together, subtract two cents, and you have your saving.
>
> Next week, to celebrate its anniversary, the New Family theater will outdo the postage stamp. You may be whisked away to the theatrical center of the country for six different performances of as many stars. You will be returned to your home each night and there will be no "postage due."

In the original you are merely taken to Broadway and back, but for a five or ten cent stamp the patron can be taken to any part of the world. What we like best of all in Mr. Simons' letter is his comment that he took over a sick house, the Star, now the Garden, and with four of his old employees put it on a paying basis. This provides his own opposition and at the same time it gives not only these four employees, but all of the Family staff the feeling that it will pay to give faithful service and meantime the four well trained people are doing ten times the work for "their" house.

The Only Day.

Ralph Durfae, of the Millerton, (N. Y.), Opera House, used Western "Onion" messages for April Fools' Day; about the only day when the fake telegram has a real reason. Mr. Durfae dolled the scheme all up and had the messages personally addressed and delivered by uniformed messengers who demanded a receipt. The envelope was too good in quality to deceive the experienced, but not many people comparatively are experienced in telegraph envelopes. The blank is addressed to "Dear Friend" and booms the Paramount service. The best touch is an imprint in one corner. This is almost certain to attract attention and it reads; in four point type, that "Curiosity killed the cat." The rest is along the usual lines, but the man who cannot laugh at that imprint needs to have his face fixed. It lifts whatever curse may lie on the rest of the message. If you try the scheme and cannot get four point use the smallest size of some six point gothic or similar letter, but the great idea is to have the line so small that it does not appear to be part of the reading and must be studied over. A six point face would have killed it. This is the only one of the recent flood of fake telegrams to offer something new.

Rather Old, But—

Writing from Columbia University, New York, Park Hitchins sends in the program for the Lyric, Olive Hill, Ky., for last August, explaining that it will be started up again soon and asking for comment. He is the printer of the issue. The specimen is an eight pager, three by five, colored stock, the color being changed each issue. The use of shaded letters on the front page gives a distinctly neat effect. Shaded letters are apt to clog unless the ink distribution is carefully looked after, but it is a pretty letter when well printed, though not altogether to be commended for a front page where a "plucky" letter would be more distinct, though the chief fault here is that an all capital letter is used. Several fonts now show upper and lower case, notably the Cheltenham, which is a very pretty letter indeed. Inside the program seems too casual. The titles are in display, which is better than machine, but we imagine that this is because the matter is all hand set. It is a little more trouble to centre the lines instead of starting them flush with the left hand margin, but it would give a much neater effect and just a few words added to each descriptive line would help much. The dates should not tbe cut off from the program with rule. This is all right in some cases, but here the date is set between two pieces of rule like the meat in a sandwich and it is merged into the rule. Opening two points top and bottom would help, but it would be better still to omit the lower rule, put the date line away from the top line and set in a larger face, which would be possible were merely the day and date set instead of "Program for Thursday, August 12." Most persons will understand that it is the program without being told. The house runs but three days a week, and each program should appear on one of the inside right hand pages. It gives a bad effect to turn from that neat first page to three advertisements. The first turn should always be to program or reading matter, never to solid advertising. Rule panels would help a little, too, but the chief trouble now is the obscure date and an insufficient description of each film. "Ham and Bud in a Kalem comedy" does not pull. "Can you fancy Ham with a tin star?" might do the work better.

Handwriting on the Wall.

Note the stress many successful companies are laying upon the one reel features they handle. Note the Paramount and V-L-S-E ones. We are swinging back to the shorter subjects. Get ready for them now.

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By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid*

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INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Developing Ideas.

TOO many authors accept the first development of an idea and rigidly adhere to that. They do not realize that it is often possible to better the plot. Some others, it is true, go to the other extreme and fairly worry their plays out of existence through constant changes. The best play is carefully built up from an idea to a complete whole. It is not merely set down as it comes to the mind, but no development is made until the story is reasonably clear in the mind and then this development is not accepted as final until it has been found that nothing better offers. No plot factor is written down until it is carefully examined and found to be the best line of progression, and this is determined only through the elimination of all other possibilities. Even then it may be that later in the story a new thought will come that will require the elimination or change of some of the early factors. For this reason it is best to use some sort of a card system, about the simplest being the use of sheets of paper from a cheap pad about three by five inches. Only one factor is written on a sheet and these are placed in regular order but are not numbered. Then if the later development requires a change of some of the early facts, instead of crossing off the latter, the slips are withdrawn or replaced by others so that the script at all times stands complete so far as it has gone. It is not sufficient to intend to remember when you go over the story again. Make the change at the moment the change becomes necessary. It is the only way in which changes may be made without difficulty. When the plot is fully outlined, put it away. Take it up some time later and go over it again. If no further changes present or suggest themselves, then note on the back of each sheet a memorandum of the action that will tell that factor. Then lay the story aside once more and the third time write out the action fully as a complete script.

It is advisable to do this even where it is intended to offer the play in synopsis form only. Writing from these factors you can get all of the essential development into the story and you know that the story can be told in action because you have already developed the action and you are prepared in case you get a request for the action.

The best technique cannot sell a story, but technique is necessary even to the sale of synopsis form. It must be based upon a practicability and not merely upon a theory.

Reactions.

Be careful not to make yourself a pest to a studio. Some months ago an author complained that he had received a very insolent letter from a certain editor. The letter bore certain ear marks and when the editor turned up some time later he explained the reason for his having written as he did. His predecessor had a fad for writing personal letters to all authors who gave promise. This man had received several, whereupon he had proceeded to unload his entire stock upon that studio, one at a time, and at the rate of two and three a week. He got to be a nuisance and was choked off. He presumed upon what was, at best, a perfunctory politeness. He became a pest.

It is fatal to unload on any studio. Do not ship your entire back files to any concern. They will know that either you are unloading or that you are writing so rapidly that you cannot possibly do good work. In either case they will not care to do business with you since it is improbable that you will be able to give them anything they want.

In the same way do not regard a friendly letter as an invitation to open a heavy, though one-sided correspondence. You will not get many chances these days for most editors now know it to be fatal, but now and then some editor will write a letter and nine times out of eight he is made to regret his action.

Something Wrong.

Lately a company started to put on a comedy. It was to be a five reel feature, but after eighteen thousand feet had been made, it was cut down to two reels, and these were not good. The director worked on a script by a high priced writer who does not know photoplay. He did not stick to the script, but put in whatever he thought of and anything that the star suggested and a couple of ideas he dreamed. As each negative is doubled in this studio 36,000 feet of negative were made. The picture will not sell in spite of a high priced star and a lot of booming. A trained photoplay writer could have bettered the story without half trying and could have turned out a script that would have made about the proper amount of action, allowing for cuts. He might have charged two or three hundred dollars and would have saved several thousand. There is something radically wrong with methods that regard everything but the play in a business that is based on play production.

To Which, AMEN!

The Los Angeles Herald is getting opinions as to just where a director gets off. William Parker, of the American Film Company, was the first to be asked and he speaks with no uncertain voice. He writes in part:

> A director has no more right to change a characterization than Chapman and Hall would to have allowed their foreman to make Pickwick cadaverous and imbecile because he, the foreman, never knew such a man as Dickens created Pickwick.
>
> It is said there are but seven men in the country mentally qualified to sit in judgment on an author's story. Many times seven directors are making pictures. And it is these unqualified men the authors must contend with.
>
> An assistant director in talking with a photoplay author recently spoke of "Dickenson" and "Thachery!" And in a brief space of time this assistant director will become a director, cloaked with full authority to make changes ad lib in the work of famous authors and others who are battling for fame against tremendous odds.
>
> This situation, in some degree, is the fault of the manufacturer. When the men who are putting films on the market drop the word "manufacturing" and substitute "publishing," they will have taken a great stride in the future.
>
> The majority of the photodramas released weekly are a hodge-podge of antedeluvian stage tricks and a weirdly inexpressible something that the directors have injected, and which they will unblushingly tell you is the "punch." Sometimes they will yawn wearily and tell you that they "sat up until 2 o'clock in the morning to write the 'punch' into the story." If some of the "PUNCHES" the authors see injected into their stories have occasioned any nocturnal labors on the part of directors, then the authors in one fervid breath wish that somebody would slip the directors a sleeping potion along with their dessert.
>
> Several of the bigger (and more advanced) studios are handing the scenario to the director with instructions to produce "as is." The director, however, is allowed sufficient leeway to make changes to conform to topography and other conditions.
>
> These companies, while recognizing the value of the director, are giving their moral support to the author because it is business so to do. The STORY is the beginning of the motion picture industry and the THEATER is the end; anything in between is but an incidental factor important perhaps, but withal, merely incidental. People go to theaters to see THE PLAY. The author's name, the producer's name, the star's name, are of passing moment to the rectors, but the creator of the idea is as much entitled to screen credit as an inventor is entitled to a patent.

Probably Done.

It is probable that by the time this appears in print the Photoplay Authors' League will be no more. Members were asked to vote on the question of continuance, but the letter suggests that the league is no longer necessary "having done what it set out to do," whatever that may have been.

Cartoon Plays.

There seems to be no market whatever for cartoon plays. Many writers have asked for data, but there is no market with any of the companies now making these plays. There are two reasons for this, the chief being that the novelty of the idea will suffice to entertain without plot, where plot is possible. A second reason is that the idea being comparatively new, there has not yet been reached that point where cartoonists have exhausted their own ideas. When the motion picture was still a novelty, any brief play was regarded as sufficient of an improvement over the old fifty foot lengths. The chief requirement was motion and plenty of it. It was a full ten years before there arose a real demand for the outside writer, and it is not probable that there will ever be a market for more than a suggestion for the cartoon comedy.

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Important Notice.

Owing to the mass of matter awaiting publication, it is impo-sible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) ,will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

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Question No. 137.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

Given a 16-foot picture, what is the relative light intensity of a 1½-inch spot and the light on the screen? How much more light would you need to project a given size picture 100 feet than 50 feet?

Roll of Honor on Question No. 130.

The Roll of Honor on Question 130 consists of Joseph H. M. Smith (this is a habit Smith has, but he is entitled to it, because he comes in with "the goods"), Fort Worth Texas; Wilson Hays, Barton, Md.; F. F. Bell Palestine, Texas; W. C. Collins, Tiffin, Ohio; C. S. Stuckey, Edmonton, Canada; O. J.Bean, New Bedford, Mass.; J. E. Simms, New Bedford, Mass; C E Linstruth, Carthage, N. Y.; W. C. Crawford, Brooklyn, N. Y.; M. Nosti, Tampa, Fla., W. E. Bryner, Springfield, Ill.; D. R. Davis, Albany, N. Y., and L. Pagenhardt, Westernport, Md

I have selected the reply of Wilson Hays as best suiting the requirements of publication, but first, lest we become confused, I will, myself, reply to the second section of the question, viz.: What would you do first in case of fire?

This question must be answered in two ways. First: Assuming that the fire is discovered the instant it starts, and while it is still only in the aperture, drop the dowser, or pull the machine switch in order to shut off the effect on the screen, at the same time stopping the machine and blowing into the machine aperture with all the power of your lungs. If this puts out the fire, as it will nine times out of ten, well and good; nothing more need be done. If it does not, however, then the next thing will be to open the machine casing, NOT the magazine, and rip the film off as close to the lower magazine fire valve as possible, but don't touch the upper loop because to break the loop ahead of the upper sprocket would do little, if any, good, and to break it behind the sprocket would be very apt to give the upper reel a jerk and unwind a lot of loose film in the magazine. This would largely aggravate the trouble if the fire finally got into the magazine. The next thing to do would be drop the port shutters (they would not have dropped automatically as yet under these circumstances) turn on the house lights, make sure that the vent flue is open and its fan, if there is one, running. Then transmit the fire signal to the manager. Other things to do will depend upon circumstances concerning the individual case. Most likely the fire will not go into the magazines. However, my advice is, if you cannot blow the fire out at the aperture, let the machine alone, absolutely, except for ripping the film in two below the lower sprocket, and it is an open question whether it is best to even do that. With modern machines it is not likely the fire will go into the mazagines if the magazine fire valves are in condition. The other film should be gotten out of the room if possible.

If, on the other hand, the operator is not at his machine when the fire starts, and it gets into the magazine before he discovers it, then the first thing to do is to make sure the port shutters have dropped, and that the vent flue is open, and its fan, if there is one, running. Next TURN ON THE HOUSE LIGHTS and transmit the signal to the manager. You can then pull the machine switch, and machine motor switch or not. It won't make much difference, and your seconds will be fully occupied with more important matters. Having done the foregoing you should bend your energies to saving the rest of the films. *Never, under any circumstances, open the machine magazines in case of fire.*

Reply to Question No. 130.

By Wilson Hays, Barton, Md.

The Question:

What is the most effective thing with which to smother a film fire? What would you do first in case of fire? What would be the first four things to do? Suppose the fire got into the upper or lower magazine, what would you do? What is the main objection of the operating room door opening directly into the main auditorium?

The Answer:

Film, other than N. I. stock, burns fiercely, and in so doing furnishes its own exygen. It is, therefore, almost impossible to smoother a fire fed by film. Ordinary wheat flour is about the only substance which will do the trick. You cannot do it by closing a metal box, such as a machine magazine, nor can you do it with sand, or even with wet sand, though the flames may be kept down by its use. The first thing to do in case of fire will depend, to some extent, upon the construction of the operating room. With a properly-constructed concrete, brick or tile operating room it is only necessary that the operator see to it that the shutters drop, or have dropped, and devote the rest of his time to saving other films if possible. (What about signaling the manager, turning on the house lights, etc., Brother Hays?—Ed.) If the vent contains a fan it should be started before the performance begins, and run continuously. In case of fire in most small town theaters the following duties should be performed by the operator: Turn on the house lights, signal the manager and see that all openings in the operating room are closed. A four P. D. T. switch controlling house lights and fire signal to manager, port shutters, and signal to stage manager can be installed at trifling cost. It is also practical to rig up a spring and trigger to throw this switch when the mastercord burns, but this should not be done unless it is possible to operate it perfectly 100 per cent. times, since anything which may stall the dropping of the port shutters would be very bad indeed. The operator who keeps cool will see lots of things to do besides these, and will probably have time to do them. If the fire threatens to become dangerous a general alarm should be sent in, and any fire may become dangerous in some theaters. In case of fire it is up to the manager to disperse the audience when he receives the fire signal. In houses where a stop is practically unknown, the show stopping in the middle of the reel is always suggestive to the audience, and is even more so if a recent fire in town has caused considerable newspaper comment. In dismissing the audience the manager will need to show tact and coolness. In modern construction where everything is fireproof the only danger, outside of damage to apparatus, lies in panic, and with properly hung port shutters, proper size vent, and plenty of exits, only normally closed, this danger is largely eliminated, unless the operating room sets at the foot of the balcony where the audience seated at the top of the balcony can see what is wrong when the operator leaves the room. The door of the operating room should be carefully planned so as to be as nearly as possible out of sight of the audience, remembering that the operator is not supposed to stay inside and roast, or suffocate through failure to get out when it is necessary for him to leave. A pyrene gun hung at either machine can be used to combat a fire in upper or lower magazine by means of a small hole normally closed by a metal flap. A water pipe can be connected to the top of upper and lower magazine with valves installed to flood either magazine, but it is claimed that pyrene does not injure film, whereas water will ruin it. One rule concerning fire in the magazine is: Don't, under any circumstances, open the magazine door. If it is already open, close it. With the closed magazine the progress of the fire is hampered to some extent, and the actual blaze is confined to the magazine, though the smoke will, of course, escape in clouds. Once a fire catches in the film roll you might as well kiss that particularl film goodbye. Danger of fire in the operating room may be greatly reduced by keeping the take-up mechanism in good shape, and carefully inspecting and repairing the film; also providing proper containers for film, placing of wires in conduit, grounding the machines to the metal of the operating room and keeping the operating room free from dirt, scraps, rubbish, etc., or, to say more in fewer words, being "on the job."

The principal danger in having the operating room door open directly into the auditorium is that in case of fire, when the operator comes out he is likely to be accompanied by a cloud of smoke, and that would be worse than bad.

Incandescent Lamp for Projection.

Rufus R. Bliss, Kennan, Wis., says:

> In issue March 11th, page 1651, under title of "Cleveland," you spoke of seeing a good 14-foot picture projected with a 600-watt nitrogen lamp. Can you tell me where I can get one of these lamps? Would it have to be a special order, or was it a stock lamp? Am in a town of 250 to 300 people, with some pretty good farms near-by. If I could get such a lamp I would run a show here one night each week.

The lamp spoken of is not yet on the market. The article in question brought forth a number of inquiries, but it is no use to try to get those lamps yet. You would have to have a special lamp, and the lamphouse apparatus would all have to be special, but, regardless of that, it cannot be had—at least not yet.

Sub-Skip.

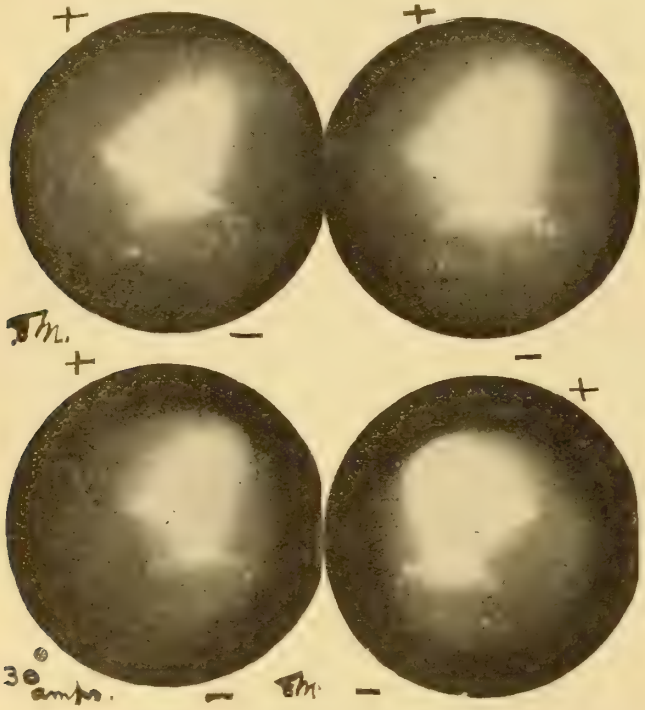
The editor has had a number of samples of film sent in which the emulsion had peeled off. Finally he submitted some of the film to the Eastman Kodak Company with the following result:

> Samples of film submitted show what we term "sub-skip," indicating that the substratum used on the base as a means of preparation for the sensitive emulsion has not been properly spread, in consequence of which the emulsion failed to take proper hold upon the celluloid base. The usual edge markings indicating the film to be of our manufacture do not appear on the samples.

All of which is respectfully submitted for the information of those interested.

Interesting.

Edward Marshall, Vancouver, British Columbia, sends in some photographs of the electric arc which are excellent enough, and interesting enough to deserve space.



Comment, I think, is unnecessary, except to call attention to how nicely the black beads which form on the negative tip show up

Can't Be Did.

From Georgia comes the following interesting communication:

> I can operate an Edison machine good, but we are going to change to a Power's Six B before long, and by September 1st I will be wise to the Powers. Think I can run one now with about one day's experience, and I want to ask you if you won't get me a job in New York, or in some other big city. I can get a recommendation from my employer here. I run ten large Draper Looms eleven hours per day for one dollar, and work three nights and Saturday afternoon as assistant moving picture machine operator. I am thinking of joining a union. How is the I. A. T. S. E.? If I go to a city I will have to belong to a union, but I won't join until I know whether you can do anything for me or not. I will pay you for your trouble, and your kindness will be long remembered.

Now, gentlemen, don't smile. To the experienced city operator this letter will be amusing. I publish it as a sample of letters often received from operators in very small towns; also I publish it to set these well meaning, but misguided men straight. In the first place, Georgia, you could not hold down a job in a city at all, nor could you get a license. In the second place, you could not join a union, because you would have to pass an examination, and in the third place you need to serve a regular apprenticeship under a competent operator. No, I could not get you a job, but if you are made of the right kind of stuff you will hoe your own row and *get yourself a job.* In one part of your letter you say you have ambition. All right. Couple that with common sense. You tell me you are working eleven hours a day for one dollar. Heavens, man, you could do better than that in the penitentiary making canes to sell to visitors. If you have energy, plus ambition, the course for you to pursue is go to some city, hustle around, and get something to do, and then watch for a chance to serve an apprenticeship in some operating room. But let me warn you of this: don't go into an operating room with the idea that you are already an operator. You are not, and from your letter I should say you are a long, long ways from being one. Get a position as operator's apprentice, *work and study hard. Serve the full term of a year as an apprentice,* and then, if you have studied and worked energetically, you ought to be a competent operator. Certainly you have nothing to fear in leaving that eleven-hours-for-one-dollar job. You might as well starve decently and in order, as to work all those hours for such a sum as that in these days of high cost of living.

Solar Comments.

John Solar, Watertown, makes the following comment:

> Commenting on friend Martin's article on Chromatic Aberration, Feb. 19th issue, I agree with his deductions in Fig. 1, and will add to it that if the rays proceeding to the screen be continued so as to cross the principal axis, the violet rays will focus much nearer to the condenser than the red rays.
>
> In Fig. 2 red and green are predominating colors of the spectrum, but with conditions the same as in Fig. 1, we would have the same spectrum as in Fig. 1. The yellow and blueish-green are the brightest rays of the spectrum, and we get the best results when these are focused at the aperture. In circulating an achromatic combination of lenses, the index of refraction for the yellow and bluish-green rays are used for best results. As to the complete combination of red and green into white as shown, under the conditions given it is an impossibility, and I don't believe friend Martin fully understands this phase of the matter. Referring to Fig. 3, the red and green rays cross at the aperture, afterwards continuing in their direct course, but separated the same as before crossing. And now, reverting to Fig. 2, under the same conditions as shown, cover the condenser with card board, punch two pin holes so as to let these sams rays pass, interpose a screen at the point of focus, we will have a highly colored image. This shows that the orange and green has not combined into white, as shown in the figure. What does occur is this (neglecting spherical aberration to avoid confusion): At a point on the principal axis (the meeting point of green in the figure) at which violet rays meet, a violet image of the point source of light is formed, and not only the violet rays from these two points, but rays from the whole condenser are focused at this point.
>
> At a point on the axis which will be farther from the condenser, the red from the whole condenser will focus, and the intermediate colours of the spectrum will focus at intermediate points between the violet and red. If the aperture is moved back into the focal plane of the violet, then violet rays will predominate, and this predomination at the screen is called a 'ghost." And now, since many may doubt my statement that the colors of the spectrum focus at different points on the axis, or at different distances from the condenser, I will give a demonstration from optics. A pure spectrum must be used; that is to say, one formed by a prism and lens, so as to have the colors distinctly separated. Project this spectrum on a red screen and the red will be reflected back to the eye, but the other colors have disappeared. If we use a screen of some other color, the corresponding color will be reflected, and the other colors will disappear, and it will be found that when the screen is at the focal point of any one color it will be at a distance greater or less than when focused for some other color.
>
> Quotation from Optics: "A point course of light on the axis of a single lens never gives rise to an image at a single point; the image consists of a series of colored points on the axis, the blue image being nearer to the lens than the red image. Thus, the complete image consists of a small linear spectrum lying along the axis, the blue end of the spectrum, being nearer the lens. This divergence is termed chromatic aberration. If a single lens is used to form an image on the screen, it will, of course, be impossible for the various colored images to be simultaneously in focus. The blue image, being nearest to the lens, will be the smallest, so that if the red images are focussed on the screen, the red images will have smaller blue, green, etc., images superposed on it, but out of focus."
>
> Referring to his comments on the curve of the light beam, Martin says:
>
> But even to the eye the beam has a curved shape, probably due to the existence of infra red at the outer edge of the orange envelope.
>
> If he will study spherical aberration he will easily see this curve is the caustic curve. It is formed by the rays from the outer border of the condenser folding back over the rays from points of the condenser nearer the center, as shown in my sketch.

I will pass this matter along, and let Brothers Solar and Martin fight it out between themselves. I do not really feel competent to pass judgment on this particular matter at this particular time, except to say that Brother Solar's statement that rays of different color focus at different distances from an incorrect lens is a well known fact, though just how far it will apply in practice, when applied to the condenser, I do not know. I would like to ask Brothers Martin and Solar to give me actual measurements, using the condensing lens of a projector for the experiment. This matter is intensely practical and very important to operators if it can be reduced to an actual working rule or basis.

Operator Wanted.

In a small town, not very far from a large eastern city, the Young Men's Christian Association is in need of a real operator. The theater is a large, up-to-date house, and the man must start at $18.00. Here is what the manager says:

> Replying to yours of the 4th, I would be perfectly willing to pay $18.00 for a man who could deliver the goods, i. e., for

$18.00 worth of MAN. As I previously told you this is a *very* large increase over average wages in this locality. It is possible for a man to live comfortably here for less than one dollar per day, therefore you will readily see that $18.00 should go fully as far here as $25.00 would in a city. I have no objection to your publishing this request, provided you withhold enough of my address to prevent a flock of "would-be's" from swooping down on me.

This manager demands a man who is a thoroughly competent operator; one who not only can and will deliver the goods on the screen, but who is clean, decent, and in every way a MAN. He tells me he will be willing to increase the $18.00 somewhat after the man has demonstrated his worth. Now I am not going to stand good for any of you. The town is not far from Philadelphia, and I will forward letters from such as may wish to communicate with the manager. I wish, however, to impress upon you that it will be an entire waste of your time and energy to write unless you are a four-square man who can fill the job all around, both morally and projectionally. You don't have to be an angel with wings, but this manager does not want any cigarette fiends, semi-drunkards or incompetents. I would regard the position as a good one, particularly for a man with family who wishes a permanent place where good work will be appreciated. The salary is not high, true, but, as he says, living is very much cheaper in a small town than in a city.

Lens Trouble.

Nashville, Tenn., says:

I have a 6-inch E. F. Bausch & Lomb lens which was taken apart and put together correctly, but about three weeks afterwards spherical aberration appeared on the edge of the picture. Removed the front and back combination and clamped each with three rings of thin paper. This helped a little, but four rings on each brought the pin point focus back to the picture. I have found that the excessive use of wood alcohol in cleaning lenses to turn the edge of the lens green. If, however, you add three teaspoonfuls of glycerine to a half pint of wood alcohol, this will not occur. I am thinking of placing a 2 c. p. incandescent light in the top corner of the upper magazine, so that when the door is opened the lamp will light and I can see how much film there is left. Do you think it possible to so connect the motor that the striking of the arc would start the motor, thus obviating the necessity for closing the motor switch? Conditions in Nashville are good, and every one tries his best to produce high class results on the screen.

I wonder what really happened in that lens matter. Nashville is in error with regard to spherical aberration. Spherical aberration exists in the condensing lens only, and has the effect of causing uneven illumination at the aperture, and therefore at the screen. I used to think that it was responsible for loss of definition in the picture, but that, it seems, is not true. If the brother means that he clamped in three rings of paper in such way that the distance between the two combinations of lenses was made greater or less, or the distance between the two lenses of the rear combination were altered, why then something must have happened to that lens when you took it apart. What it was I could not even undertake to guess. As to wood alcohol turning the edge of the lens green, I never heard of that before, nor do I see any reason why it should. It is quite possible, however, that the continued use of wood alcohol will injure the polish of the lens, thus reducing its efficiency. As to adding glycerine to the alcohol, why —well, I don't know. That is referred to our readers for experiment. Personally, I should not suppose it would be a good stunt. I don't think it is a good idea to put an incandescent light in a film magazine, nor would the inspectors stand for it if they knew it. There is always a chance for a spark which might touch off a reel of film. Better let that particular proposition alone. As to the motor, no. That particular thing could be done; anyhow, I could not consistently approve of it. If I had my way about it, motors would only be allowed where they are controlled by a spring switch on the machine table which the operator would have to hold closed by his hand. This is the Massachusetts law, and it is a mighty good one, too, since the operator, under this condition, has to stay right there beside the machine, where he belongs. I expect to be in your city and deliver a lecture on projection some time next winter.

From Alaska.

George E. Stephens, Treadwell, Alaska, orders the question booklets and says:

I certainly get a lot of information from the department. Have been operating at the Treadwell Club for eight years. This club is supported by the employes of the Alaska Treadwell Gold Mining Company, and the show is free to all who wish to go. It is only given on Saturdays. There is a matinee in the afternoon, so that the children and the men working nights can attend. The evening show has an audience of about 600. We run from four to six reels of pictures, and a seven-piece orchestra furnishes music. Projection is kept to the highest standard I am able to attain. We have a Powers 6A machine, with motor generator for light, and are getting very good results. But there is always a chance to improve, and you bet I am looking for that chance. There are five other picture shows in this part of the country, besides the one at Treadwell. The city of Douglas, one-half mile from here, has two M. P. theaters. In Juneau, the capital of Alaska, there are three theaters. Projection in all of them is good. We get some of the best productions up here, though they are old before they reach us. The films, however, are in very good condition, and give but little trouble. I noticed in replying to a letter you referred to Alaska as being mostly snow and ice. Not so, Brother Richardson. We have a very fine summer season, with lots of sunshine. Just at present we are having the worst winter in ten years, but will forget it all when the spring comes, because we get weather that can't be beat anywhere. It is a mistake to suppose that Alaska has a bad climate. I am sending a package of views of these parts so that you can see it is not all ice.

All right, old man, I apologize like a reg'lar gent. The views were 8 x 10 in size, and beauties. I have been reading some articles with relation to Alaska, and, to my surprise, I learn that in portions of that territory the winters are no worse than those experienced in Virginia, this being due to the action of an ocean current which corresponds to the Gulf Stream.

Practical Experience vs. Theoretical Knowledge.

An operator in Wilmington, Delaware, propounds the following:

Please answer, in this week's issue, the following question: What is your opinion of a so-called operator who claims he can give 25 per cent better projection than anyone else in town, and who has been engaged in the business but a short time? Perhaps he got his knowledge from some correspondence school, which is only theory, while we operators have got our knowledge from practical experience of years at the business, and have worked hard to get our projection symmetrical, and still he claims that we have poor projection.

Your data is altogether too vague to allow me to pass an intelligent opinion, Wilmington. However, the question you raise, while old, is still interesting, and its answer is not as simple as you seem to imagine. In the first place, my brother, the acquiring of knowledge of projection entirely through practical experience is a long, slow process, nor is it within the range of probability that any man living can become a thoroughly competent operator in that way. On the other hand, after a man has thoroughly grounded himself in theory, the acquiring of practical experience is a comparatively rapid process. I presume I will mortally offend some of my non-theoretical friends by saying this: I would rather have a man who was thoroughly grounded in the theory of projection, but who had only six months' practical experience, than have the same man if he had no knowledge of theory but had three years of practical experience. Of course that sounds pretty radical, but it has a sound basis just the same. Operators must come to an understanding of the fact that it is no longer sufficient to merely put a good picture on the screen—a brilliant picture, free from shadows, for instance, but that that picture must be put on in a way that will cost the least possible amount of money, and produce the least possible amount of eye-strain.

Nor is this all that is involved. Wilmington operators have placed in their hands every day films which are worth about $125 each. I wonder how many of the Wilmington men have made a test of the tension on their machines in the last thirty days. *I wonder how many of them know how to make an intelligent test of the tension on their machines.* Yet just a little bit too much tension will cause damage to every foot of film that is run on that machine, particularly if the intermittent sprocket happens to be just the least bit undercut.

I wonder how many Wilmington operators could give an intelligent answer as to whether their objective lenses are of the right diameter to avoid light loss. I wonder how many Wilmington operators could give a thoroughly intelligent reply as to how far their condenser ought to be from the film, and WHY it ought to be that distance, or name all the effects brought about through altering the distance of the arc from the condensing lens.

These, my good Wilmington brother, are just a few of the EXCEEDINGLY important questions of theory, which you, as an operator, not only ought to, but MUST *understand, and understand thoroughly, in order to be a really competent operator.*

And now I will make the Wilmington men the following proposition. Some time this spring I am going to deliver a lecture on projection in Philadelphia, Baltimore and Washington. If the operators and managers of your city will arrange a meeting, and *undertake to get out a full attendance of operators and managers,* I will stop one day in Wilmington. If this offer is accepted, perhaps when I finish talking you will have your eyes opened to some of the possibilities of projection, and to the necessity for a thorough understanding of the theories involved therein.

I would not care to express any opinion with regard to the gentleman in question. You say *perhaps* he has acquired his knowledge through a correspondence course. Under the terms of that statement I might with equal reason say perhaps he has not.

From a Manager.

Illinois (name and town suppressed by request), says:

We thoroughly appreciate your work in the projection department, although disagreeing with you from time to time. With regard to operators, do you mean to say that the results obtained by an operator depends wholly on the amount of money he gets? If you do, we must emphatically disagree. We used to depend entirely on the operator. Had an out-of-town man, and paid a fairly good portion of our receipts for projection, which was in the nature of a farce. We began, however, to get wise to the fact that a real manager should at least know how to run a projector, and Yours Truly got very busy. We have not acquired a swelled head by any manner of means, but are putting up as good projection as that seen in some of the best Chicago houses, and certainly better than many Chicago theaters where we presume the operator gets two or three times as much as we pay ours. Furthermore, we can take any young man of average intelligence and show him all the work it is required he do in three months' time, and he will then produce just as good results as the average Chicago operator. In this connection please take note that the manager is in Chicago quite frequently, and visits Chicago houses while there. If you claim the results obtained are proportionate with the salary paid, I am going to say "'Tain't so." The manager

of this theater now inspects the machines daily, so that part of the operator's duty is taken off his shoulders and out of his hands. We use a local man, and all he is required to do is to set the carbons, thread the film, light the lamp, turn on the automatic feeder, and keep the spot centered on the aperture. The machines, two of them, are motor driven. With a hand driven machine and a hand-fed arc and a one-machine outfit it is something else again, but with first-class equipment, such as we have, and such as any first-class house has, an experienced operator is positively not a necessity, meaning by this a fancy salary city man. Our only competitor has an out-of-town operator, but our projection with a local man makes his look like thirty cents. My wife has frequently taken my operator's place for a night, and nobody knew the difference. The reason for this is that we study, attend to our machines ourselves, and take more pains with them than any operator would. Half of the operators are only in it for the pay envelope. Of course, there are those who take a real interest in the work, but that kind would not be available here, even if we needed them.

And now with regard to the table on page 437, October 16th issue. Suppose you got a new machine and set it up. How am I to determine (1) distance from condensers to aperture; (2) size of condensers, etc., with nothing to start on? We have got to experiment, haven't we? This is not a catch question. We are sincere. If you have any doubts as to the claims of anything in our letter we will cheerfully pay the expenses of your Chicago representative if he does not say we are putting up as good projection as in the average theater in the "Loop" of Chicago, which is the downtown district.

This is a long letter, but I have quoted it verbatim because it raises or rather re-raises some exceedingly interesting, and enormously vital points.

Yes, Illinois, I do claim that, broadly speaking, results on the screen are directly in proportion to salaries paid, but the difference between you and I is that you apply this in a way I don't intend it to be applied. You take the text of my statement, but disregard the underlying, vital principles involved. What I mean is simply this: Why don't they pay railroad presidents $15 a week? Stop and think a moment. I, too, am sincere, and this is no catch question. *Why don't they pay railroad presidents* $15 *a week, instead of* $1,000? I will tell you why. Because railroad presidents must be men of brains and ability, who can manufacture tangible results by the use of their mentality; because they are men of real attainment and ability, and *ability, brains and attainment must be paid for.* Now, you might hire a section man at $50,000 a year and place him in the president's office, but that does not mean that he would be a railroad president. He would only be a rank imitation, and if he undertook to exercise the powers of the office he would wreck the railroad in short order. Now, do you begin to sense what I am driving at? Laying aside the increase in salary forced by labor organizations, the salaries of men are very largely graded directly in proportion to the ability of the men, or, in other words, the possibilities the positions they fill present for superior workmanship. The bricklayer, for instance, can't go very high, because once he has served an apprenticeship and thoroughly learned his trade, ordinarily speaking the only considerable value he can add to his work lies in speed, and that, of course, is a very limited quantity. The moving picture operator, however, has large opportunities to prove his worth through superiority of presentation of the picture on the screen, and whereas one operator may actually be worth a very small sum, another operator may be worth a comparatively large sum because he is a close student of projection, and is able to place a very high class projection on the screen *at a comparatively low cost, at the same time reducing the wear and tear on films and machinery to a minimum.* Now, if your argument be correct, and we, for instance, adopt a flat salary of $15 a week for operators, don't you see, Illinois, that we will get as moving picture machine operators only that class of men who cannot make more than $15 at anything else? On the other hand, let us take an extreme case and say we pay $75 a week for operators. Don't you see that immediately we would bring into operating rooms the very best talent available, because $75 a week would be sufficient to attract very high class men, or in other words, men who could not make more than $75 a week at something else. And let me say right here that I firmly believe that the time is not far distant when some operators in large cities will be receiving $75 a week, though that is probably as high as it will ever go, and I think the $75 a week field will be very limited, but $50 a week here in New York City will be common enough, I think, within the next two years.

As to your comparison with the Chicago downtown houses, you have selected a city where the leaders of the operators' organization have time and again openly avowed their disbelief and disapproval of the education of the operator in the technical side of his business. In other words, the leaders of the Chicago operators' union have openly disapproved of projection departments and handbooks, and presumably the rank and file of Chicago operators approve of the position of their leaders, because the leaders could not very long maintain a position which the membership disapproved. They would lose their job if they did. You therefore have not picked a city where uniformly high class work could be expected. Go to some of the high-class St. Louis or Boston theaters; come here to New York City and look at the picture in the Triangle theater in Brooklyn, or in the Strand theater, or go to Utica, N. Y., and look at some of the work there, that being a comparatively small city, and then see if you don't think that ability in the operating room counts for everything.

Yes, I very firmly believe in the theater manager understanding the theory of projection, though I don't hold it to be his place to run the machine, or even to take care of the machine, except in small towns where the possible patronage renders the employment of a good operator an impossibility.

But to get back, for a moment, to our argument. I certainly do not mean to say that the payment of a high salary to any given individual will make him a good operator, but *I do say that as operator's salaries gradually rise the present operators will have to improve, or other men who are willing to study and improve will come in and crowd them out.* When a man is getting a low salary he does not care very much about the job one way or another, because he can get another one just as good without much trouble, but let that man get up into a high-salaried position and you are going to find him hustling to improve, because he don't want to lose that job. This last is, however, to some extent qualified by the mistaken position assumer by unions which accept into membership men of inferior ability, and then undertake to back up their demand for the union scale without regard to the ability of the individual. This is, in my judgment, absolutely wrong, except in cases where the union scale is so low that good workmanship is not to be expected. Personally, I think the time has about arrived where operators' unions, in cities at least, should cease receiving into membership operators who cannot absolutely prove and demonstrate their ability, both in practical and theoretical projection. I could amplify in this matter very greatly, but I think you have got the idea. My contention for higher wages does not apply individually, but broadly.

As to your question with regard to the lenses, yes, that is one weak point, and it is a point you cannot get around at present. You have got to know the back focus at which that lens will work before you can make any intelligent estimate of the requirements of the rest of the lens system. I am, however, becoming pretty firmly convinced that if the diameter of lenses up to 4 inches E.F., or possibly 4½ inches, be not less than 1⅝ inches, and from 4 inches or 4½ inches to 5½ inches, the diameter be 2 inches, and beyond 5½ inches the diameter be 2½ inches, all requirements will be met. When this matter is finally settled you can order your objective and, using a temporary pair of condensers, put the picture in focus on the screen and measure up.

Your statement that an experienced operator is not a necessity under certain conditions is quite true. He is not a *necessity,* but he is a mighty good investment neverthless, always provided you get a *real* operator. Your show-him-in-three-months statement made me smile. Man, man, man! I am at least of average intelligence, I think, and after seven years of close application I have still very much to learn about operating, yet you coolly tell me you could teach anyone all that in three months. Raus mit you, brother! 'Tain't so. On second reading, however, I see you only propose to supply knowledge sufficient to equal that of the "average Chicago operator." Umph! Well, that's an awful slap at the Chicago average.

Not So.

Glen Kalkhoff, Milwaukee, Wis., says:

> Referring to article by Bert Carlson, entitled "A Kink," April 22nd issue, in which he describes an invention for resetting the lower loop, I believe Mr. J. H. Hallberg said that too large a lower loop injures your lower idler. Until recently I thought every operator knew the simple method of picking up the lower loop, but have discovered that most of them do not. When the lower loop is too large, just raise the lower idler a little ways and the take-up pulls the loop back in jerks. When you have the right size loop let the idler down again. This method makes Brother Carlson's invention unnecessary.

Sorry, Brother Kalkhoff, I cannot agree with either you or Mr. Hallberg. Running with too large a lower loop is not going to do the lower idler any harm if it revolves, as it should do, or even if it did not revolve, but it *is* likely to, with some machines, produce an oily film, as any practical operator well knows. However, the invention of Brother Carlson is not designed to remedy a too-large loop when the machine is running, but merely to assist the operator when threading the Power's Machine. I cannot at all agree with your method of catching the loop. It can be done that way all right, but jerking the film over the sprocket teeth is not the best thing in the world for the sprocket holes; also, if you happen to drop the idler at the wrong time, as will sometimes happen (don't tell me it won't, for it will), you will have sprocket indentations between the holes. Nope, Friend Kalkhoff, you undoubtedly mean all right, but I cannot agree with you this time.

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Hints to Newsfilm Cameramen.

By P. D. Hugon.

(Some time ago Mr. Mayell of the Pathe Freres Company announced through this column that he had several hundred copies of the above named booklet which he would be glad to distribute free to anyone who was interested. In a very few days the entire supply was exhausted and Mr. Mayell's office was swamped with requests for more booklets.

Mr. P. D. Hugon, the author, has kindly consented to the publication of his booklet in these columns, with the idea in mind that the substance of the article may be of some assistance to the Newsfilm Cameraman.)

CHAPTER I.

What to Take.

The object of motion pictures is to show motion. Only things in which there is motion are worthy of the cameraman's attention.

The subjects that make good news negatives are: (1) All news subjects, i. e., the unstaged happenings of to-day, not yesterday, last week or last month; riots, disasters, great railroad wrecks, the activities of well-known men; and news caught in the happening is the only real news there is. The consequences of an event, ruins, wrecks, can only be of value if presented in a suitable manner.

(2) Pretty subjects, with good scenery, pretty girls, children, young animals, with some kind of a topical interest. But when it comes to girls, only the most strikingly beautiful specimens should appear.

(3) Photographic effects of light and shade, also with some kind of topical interest; a novel view of some building which is being talked about, a remarkable combination of natural beauties.

There is no demand for pictures of the ordinary activities of boy scouts, local parades, lodge meetings, unveilings of statues or tablets (except when attended by the President), posed groups of delegates to conventions, or similar line-ups of persons much embarrassed by the camera.

A good general rule to follow is this; Never send pictures that do not tell their own story. Pictures that require lengthy explanatory titles never can be interesting.

Make sure you get the news in your picture. To every event there is one picture and one only, if a man has invented a new engine we want to see the man and his engine in the same picture. If in doubt, write out the story in two lines, then take the picture showing just what you had in those two lines. If you cannot do that, you have missed the story.

Get local color in your pictures. There are many scenes that you never look at, and never would photograph, because you see them every day; but people in other cities want to see them, just because they are different from their own surroundings.

The first scene of every subject should be a general view characteristic of the place, containing the subject proper; the subject proper, although visible, being subordinate to this general view. For example, if you were taking the visit of the King of England to Berlin, for Berlin, you would take close-ups of the King, and not trouble about Berlin streets. But if you were taking the same subject for London, you would show the royal equipage coming down Unter der Linden, showing the architecture of the place. The close-ups of the King would be almost superfluous.

The same applies to your town. Other people want to see it in your pictures.

Specific recommendations for certain subjects are given below.

Races.—Where speed is the dominant factor, turn slowly about half speed Failure to do this is unpardonable. Remember then that you must shut down your iris diaphragm, so as to not over-expose. Take all moving objects coming toward the camera, never going away. Every race must show at least four scenes; beginning, middle, finish, winner; and if possible an extra scene of the middle.

Parades.—A parade is only worth taking if there is something decidedly new in it; and you can never say that there is until you have succeeded in stating what it is in writing.

Owing to the speed of the movement across the field of vision and to the nearness of the subject to the camera a float is almost impossible to photograph successfully when in motion. Pick out two or three of the best floats, and take still pictures of them either before or after the parade showing of course, the people seated on them as they were in actual parade. A parade must be very interesting indeed to justify the usual street scenes.

Shows.—Find out from the man who knows what are the points that make one exhibit more successful than another, and go for these points, and write them clearly in your "dope." For instance, "This pony won a prize for condition, owing to the lustre of its coat and the length of its tail." If you cannot write such a title, then you have not grasped the important points yourself, and it is a certainty that you have not got the right picture.

CHAPTER II.

How to Take. Composition (i. e. Artistic Arrangement of Subject).

Most subjects must be taken successively from two distances.

First from a fair distance, to give a general view of the object and its surroundings. Secondly from as close a range as possible, to give detail. Most positions taken by cameramen are intermediate between these two and therefore wrong. If you will reflect for a moment you will see that the way of viewing a subject is to get a general idea as you approach it, after which it is important to get up just as close as possible, and inspect the subject minutely. If you cannot get close up, you can sometimes use a six-inch lens with the same effect. Every cameraman going out on a difficult job should always carry a six-inch lens with him.

Sky.—Sky is only permissable with a very fast exposure when a good cloud effect is to be obtained. In other cases, sky must be masked by means of a tree, a flag, etc. Never more than one-fifth of the picture should be blank sky.

Water.—Water in a picture is almost as undesirable as sky, unless it is agitated. When taking pictures of ships it is almost invariably necessary to get close up or to use a long focus lens. If the picture has to be all sky and water (e. g. in the case of a ship at sea), take one-third sky and two-thirds water. Whatever you take with water in, make sure your horizon is perfectly level, as nothing looks worse than water running up hill.

Silhouettes.—Any imposing, towering object makes a good silhouette effect obtained by under-exposure.

Focus.—You cannot be too particular about crisp focus. Whenever you are able to do so, carry a newspaper with big headlines, and have someone hold it upside down for you at the exact distance at which the person to be photographed will stand, and focus on it.

2. When the light is very good, and you can stop down to F-16, there should be no difficulty about focus, as every object from a few feet to infinity is in focus when focus is set for infinity.

3. It will be much more noticeable if a near object is out of focus than a distant one. If you cannot get both in focus, focus on the near one, but you can generally get both in focus by focussing on the distant one, and stopping down (i. e. shutting your iris diaphragm to F-11 or so).

4. Quite frequently a negative made at F-16 with the very best lighting conditions looks out of focus. This is due to halation, a very painfully frequent occurrence in the South and at sea. Halation is caused by too much white light striking one object (or one part of the picture). This light spreads over the dark parts, covering up the sharp lines and making them look hazy and out of focus. To avoid halation avoid white clothing, sky, objects that reflect a lot of light; and carefully guard your lens from reflection of the rays of the sun inside the lens shade. Every photographer working in Southern climates is advised to purchase a yellow light filter and to make use of same during the brightest hours of the day, particularly in the summer months. The filter makes it necessary to increase the exposure three times for an x three, six times for x six, etc. The x three is quite sufficient.

Exposure.—Not one day passes without twenty dollars being lost to one cameraman or another, and often one hundred dollars or more, owing to incorrect exposure. It takes a lifetime to learn exposure by practice. It take two hours by means of a 50-cent exposure meter. If dollars are worth more to you than cents, order one right away now from your photographic dealer.

If you use Pathe negative stock, always remember that it is very much faster than any other.

The following rules are given only to make you realize the need for a thorough study of the subject.

1. The object to be photographed. The nearer or darker an object or person to be photographed the longer the exposure required. The following are the relative values of subjects most frequently used in newsfilms:

Portrait in shade, seven feet away	4
Three-quarter figure in shade, twelve feet	3
Half length figure in sun, seven feet away	2
House, street scenes, light and shade	1
Snow, yachting, open beach scenes	¼
Open sea, distant yachts	⅛

This means that, to take a yacht race, you require 32 times less exposure than to take a portrait of someone standing in the shade.

2. Shutter and Iris Diaphragm. There are two means of altering the exposure; the shutter and the iris diaphragm. For ordinary subjects it is better to keep your shutter at a fixed speed so that you do not forget that you have changed it. One-fiftieth of a second is fast enough

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for habitual use. You can then alter your iris diaphragm to suit your light. When you see the subjects on the ground glass, you therefore know what depth the shadows should be. At a fiftieth of a second, the details in the shadows should be clearly visible in the ground glass, at the point at which you cease stopping down.

For example, if we have to take a general view of a parade in very bright sunlight in June about 2 o'clock on Pathe stock, we have the choice of the following approximately exposures.

1/300 of a second at F/3.5
1/150 " " " " 5.
1/75 " " " " 8.
1/40 " " " " 11.
1/25 " " " " 14.

We would choose 1/50th of a second at F/14 because this would give us "depth" (i. e.; both the foreground and the background would be in sharp focus), and it would be fast enough to catch without distortion the movements of the paraders.

If, however, in the same lighting conditions, we had to take a yacht race, our choice would be more difficult:

1/1200 of a second at F/3.5
1/600 " " " " 5.
1/300 " " " " 8.
1/150 " " " " 11.
1/50 " " " " 16.
1/40 " " " " 22.

It will be noticed in this case that all the speeds necessary to avoid over-exposure, when the iris diaphragm is wide open or nearly so, are greater than habitually found on shutters of moving pictures cameras. We must therefore stop down to between F/22. and F/32.

Sometimes, again, a fast exposure is essential, as in aeroplane pictures. It is clear in such cases that the necessary aperture of the iris cannot be estimated by looking at the object in the ground glass. It requires a calculation, which is found ready made in the exposure meter. Remember, when taking pictures from aeroplanes, to allow for vibration, and to increase your speed as much as possible.

Don't waste any more film, it does not pay. Get that meter right now, and use it on every occasion.

3. Shutter Speeds. For each turn of the handle, eight pictures are exposed. The handle is turned twice in one second. Therefore sixteen pictures are exposed in one second. Therefore the speed of the shutter is always the same, when the handle is turned at the regular speed. This means that the shutter (the whole of the shutter which is a circle) goes round in one-sixteenth of a second. But is not possible to obtain a sixteenth of a second speed on the film, because a portion of the time that the shutter takes to revolve is occupied by the movement of the picture downward. That interval is marked by the dark part of the shutter.

Now if the whole circle (consisting of 360 degrees) revolves at an even speed of one-sixteenth of a second, one degree passes a given point in 1/360th of 1/16th 1. e., 1/5760th of a second. Ten degrees take 1/576th of a second and so forth. It will be seen, therefore, that the time the film is exposed to light (what is called the speed of the shutter) depends entirely on the angle of the open part of the shutter.

For any camera on the market, the speed is the same for the same angle of opening. But some cameras have shutters that can be opened or closed more than others, and are, therefore capable of longer or shorter exposures. Some cameras, for instance, cannot operate as slowly as 1/30th of a second; but it is capable of operating at a 5,000th of a second. The Pathe camera, on the other hand being extensively used in climates like England's operates at 1/29th of a second if required.

Practical Approximate Speeds of all Moving Picture Camera Shutters.

Half and half opening	1/30th of a second
One-third open and two-thirds black	1/50th " "
One-quarter open (right angle)	1/60th " "
A little under right angle open	1/100th " "
An inch opening (at widest part)	1/200th " "

Exact Speed of all Moving Picture Camera Shutters, According to Angle of Opening. (Calculated when camera handle is turned at Normal speed.):

Angle of open part.	Speed.
1 degree	1/5760th of a second
5 degrees	1/1152nd " "
8 degrees	1/720th " "
10 degrees	1/576th " "
20 degrees	1/288th " "
45 degrees (half a right angle)	1/128th of a second
57 degrees	1/100th " "
77 degrees	1/75th " "
90 degrees (quarter circle)	1/64th " "
115 degrees	1/50th " "
163 degrees	1/35th " "
180 degrees (half circle)	1/32nd " "
192 degrees	1/30th " "
196.3 degrees	1/29th " "

Speeds of Pathe Professional Camera.

(Outside Magazines.)

Shutter fully closed	1/96th of a second
Shutter fully open	1/29th " "

(Other speeds according to angle, as above.)

Speeds of Pathe News Camera.

(Enclosed Magazines.)

Word or number engraved on circumference of shutter.

Ferme	10.	20.	30.	40.
1/288th sec	1/158th	1/109th	1/83rd	1/67th
50.	60.	70.	80.	90.
1/57th	1/49th	1/43rd	1/39th	1/35th
100.	Ouvert.			
1/32nd	1/29th			

Care in Handling the Negative.

Steadiness.—It is essential, to preserve the illusion which is the basis of the film business, that the picture should be absolutely steady. A very large number of pictures are rejected owing to unsteadiness has been found in many cases to be due to defective screwing up of tripod or tilting platform. In other cases, unsteadiness has been found to have been due to the practice of cameramen of resting their left hand on the panoram or tilt handle which thus shows a sympathethic motion.

Scratches.—To avoid scratches, every nook and corner of the camera and magazines must be thoroughly cleaned several times a day, and the magazines (particularly the slot through which the film passes), must be cleaned every time they are changed. This can only be done with a stiff brush. Blowing is useless.

Panorams.—There should never be a panoram, either vertical or horizontal, unless it is absolutely essential to obtain a photographic effect; and in any case the panoram should be, not from the main subject to others, but from others to the main subject, where the attention will finally rest. It is very much better to take two scenes than one panorammed scene. Panoramming is the lazy man's remedy.

Length of Scenes.—As the average subject in a newsfilm measures about 60 to 100 feet it is to the cameraman's advantage to avoid taking more than that length. Several scenes, each 20 feet in length, stand the best chance of acceptance. Never turning less than 10 feet if the object is still, and 15 feet if it is moving.

Numbering.—Every scene should be numbered at the end, before the punches. This can be done by any agreed means or by holding up one finger about one foot in front of the center of the lens or scene one, two fingers for scene two, etc.

Punching.—Three punches should be made between each scene i. e., each time the position of the camera is changed, or each time the light changes, or each time the distance of the subject changes considerably. This makes it possible to develop each scene separately and to get the best results in each case.

CHAPTER III.

How to Dispatch the Negative.

(1) No negative should ever be sent by mail, as this is illegal.

(2) All negatives must be sent undeveloped and uncut, packed first in a tin can, sealed with electrician's tape, and labeled with the cameraman's name and address, clearly marked "Open in Dark Room Only." This can should be packed in a wooden or metal box, also bearing the sender's name and address, and labeled in accordance with the requirements of the railway companies concerning moving picture film.

(3) The parcel should be sent by express, and by the very best company and its very best train. There is in every city one, and only one, express company giving the best service between that city and other cities. Find out which it is; but don't wait till you have made a negative before doing so. Find it out today. Ask each and every express company.

Do you guarantee that a parcel will get there by your service quicker than by any other? How much quicker? When will it get there if handed in at such and such a time?

Of what lines have you got an exclusive running monopoly?

What is your best train out of this city, on which film can be shipped?

(4) Inside the tin can containing the negative should be placed full list and fullest description of scenes, stating who, why, how, when, where; also newspaper clippings of the event or the programme.

(5) Immediately after handing your negative to the express company, send the editor a night letter (a day letter if necessary but never a full rate telegram), in exactly the following form and words:

"Shipped by (state name of express company) this (evening or morning), to reach you (state what time)—feet of (name of subject) suitable for (state whether general edition, local edition, or special reel); event covered by (state names of competitors who took the scene). (If local competitors took scene, state when they will release.)

CHAPTER IV.

The Golden Rule.

Make as good a picture for others as you would like others to make for you.

Nothing but the best is good enough. Think and think hard how you can make the best picture. Put it all down in writing in advance; plan your scenes; first I shall stand there to get the best general view. Then I shall walk around the crowd to this spot, which will be held for me by my friend So-and-So and make a close-up. I shall want my two inch lens for this scene and the six-inch for the other. The event will take place at such and such an hour, therefore the sun will be there, and I must turn my camera that way to get the best composition. That tree would nicely mask the sky. I must take my position so as to include that branch in the picture. I will have everything ready to ship the film, etc.

There is plenty of room at the top of your profession, but you will not get there by standing about or just grinding away. Brain work is ultimately the only way to big money.

And the money is there waiting for you.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the one paper you need.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

"Musical Setting for Britton of the Seventh"

Released May 8 by the V-L-S-E., Inc.

Suggestions prepared by S. M. Berg.

(By special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 16¼ T "Two weeks pass," is a sub-title and is printed reading matter on the screen. But 3½ D "Military parade," is a description of action.

This picture is built about the last stand of General Custer against the Indians in 1876. It opens forty years later when the hero, Tony Britton, is an old man. He is telling his grandson, Bobby, how much different fighting is today than in his time and many scenes of modern-day military encampments and methods of warfare are shown. Then Bobby falls asleep and is taken to bed. The old man sits by the fireside and the story goes back forty years, when he was the pride of the Seventh Regiment in the Indian country. He thinks he loves Mrs. Granson, wife of Capt. Granson, but when Barbara Manning visits the post he knows he has been mistaken. Two of the army scouts have been killed, and Rain-in-the-Face, an Indian chief, is captured for their murder. He escapes and leads his braves in an uprising. Meanwhile Captain Granson, long jealous of Britton, succeeds in forcing him to resign in disgrace. Then occurs the massacre of the Seventh, in which Granson dies. Before this, however, he vindicates Britton and the story closes with the reunion of Barbara and Britton.

Note particularly: Indian scenes at 10¼, 27¼, 54½. Battle scenes at 60 to 64.

The THEME selected is "For Valor"—Ancliffe.

Time schedule: Five reels (about 4,700 feet), 67½ minutes.

Time.		*Subtitles or descriptive cues.*	*Music.*
0	D	Opening.	For Valor—Ancliffe. (Military Valse) (THEME)
3	T	"Oh tell me now Grandpa—"	
3½	D	Military parade.	Distant Greetings—Doring. (March)
5	T	The horses are well taken—	
6	T	"The field telegraph—"	Children of the Regiment—Fucik. (March)
7½	T	"The men are glad to get back—"	
8½	D	When Bobby is carried to bed.	Repeat: THEME.
10¼	T	Westward the path of the empire.	Sachem—Rosey. (Allegro intermezzo)
12¼	T	"Otonawah will listen—"	
13	T	Barbara Manning of Chicago—	Repeat: THEME.
14¼	T	"I have just heard a rumor—"	
14¾	T	At the officer's club.	Told at Twilight—Huerter. (Moderato cantabile)
16	T	"I am very sorry, Mrs. Granson—"	
16¼	T	Two weeks pass.	Repeat: THEME.
19½	T	Barbara's horse runs away.	*Hurry No. 1.
20½	T	"Not seriously injured."	Repeat: THEME.
23	T	"Barbara, I don't love—"	
23¼	T	The following day a detachment—	The Lion of St. Mark—Fabiani. (March).
25¼	T	Captain Yates dispatches—	
25½	T	After an hour's scouting. (Shots)	*Hurry No. 2.
27¼	D	When Indian returns to Otonawah.	Repeat: Sachem.
27½	T	A Sioux celebration. (Tom-toms)	
28½	T	Meekins overhearing the boast.	Banner of Victory March—Von Blon.
30	T	"Captain Yates, take Lieutenant—"	
32	D	When Indian is seized.	*Agitato No. 2.
32¾	T	Back at the post—	Water Lilies—St. Clair. (Andante moderato)
35	D	When Britton gets letter.	Repeat: THEME.
38½	T	For the sake of propriety—	
39¼	T	Granson follows.	*Agitato No. 1.
41¼	T	"Go on off with your lover—"	Romance—Wieniawski. (Andante non troppo)
43¼	T	"I will come back—"	
44¾	T	Granson carries out his threat.	Andante—Mendelssohn.
47¾	T	"Lieutenant, the charges—"	
49¾	T	Britton's last signature—	Repeat: THEME.
52	T	Captain Eversley brings news.	
52¼	T	Whispers of an Indian uprising—	Cavatina—Bohm. (Moderato assai)
54	T	"The day you left Lincoln."	
54½	T	The Indians on the war-path.	Repeat: Sachem.
55	T	The Seventh takes the field.	The Girl I Left Behind Me.
56	T	"These Indians are miles away."	Sons of the Brave March—Bidgood
59¼	T	The Indians learn that—	
60	D	When Britton reports.	*Hurry No. 4.
61¼	T	The last stand.	
62	T	Rain-in-the-Face makes good—	*Pathetic Andante No. 1.
63	T	When two months had gone by.	
64¼	T	After the terrible massacre.	Repeat: THEME.
67	T	The End.	

Note: For the convenience of the readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1421.

To the Lone Pianist

By S. M. Berg.

In a series of articles which will be published in these columns, I shall endeavor to deal with the musical interpretation of the picture from the view-point of the lone pianist, as from time to time the cry is heard, "What shall I play for the picture?" Each article will open with a synopsis of the story and then a discussion will follow on how the picture can be played.

A few evenings ago I strolled into a theater seating about 900 people where an orchestra organ was being used. The young lady who was operating it frequently changed the music and played with taste and accuracy. I noticed that she waded through an enormous amount of music and it so awakened my curiosity that I kept actual count of the numbers she used. The next picture projected happened to be a two reel drama. It lasted 28 minutes and within that time I discovered that she played eleven different compositions. By such a system as this, figuring that a ten reel show was given with a change of program daily and that no repetition of music was made within two weeks a library of 770 compositions would be necessary. Apart from characteristics such as Chinese, Oriental, Indian, Mexican, Agitatos, galops, etc., it is quite improbable that the average pianist has so large a collection of music. Therefore continual repetitions must be the result. It is as a help and a solution of these problems that I submit these articles to my readers.

There was released by the Triangle company on April 30th a feature picture of six reels, "The Beggar of Cawnpore." The time of projection was 84 minutes and the whole action of the picture lay in India. The synopsis is as follows:

Dr. Robert Lowndes of the British Army Corps is in the Indian desert striving to save the life of Burton, the engineer in charge of running a government telegraph line across the desert. Burton dies of the fever and the natives fearing cholera flee, leaving Lowndes and a faithful Brahmin alone. While the Brahmin goes for aid to Delhi, Lowndes remains fighting the terrible heat of the desert. At last, unable to stand it, he seeks the relief of morphine. Later, when the months bring him back to Delhi, the drug has claimed him as its victim and to Betty, his sweetheart, he confesses his bondage. Captain Douglas, a rival, tempts him to indulge his craving, and Betty's father, discovering his condition, orders him away. Six months later Lowndes is a degraded beggar of Cawnpore, living for nothing but hasheesh, a Hindoo drug. Meanwhile Douglas has married Betty and they visit Cawnpore. A native rebellion breaks out and the Europeans take refuge in the garrison. Douglas, the only coward, tries to desert, but an English bullet stops him. Greatly outnumbered, the band is forced to surrender. Lowndes, hearing of the surrender,

after a terrible struggle, overcomes his habit, and realizing the treachery of the natives, decides to go to Betty's rescue. He saves her and his manhood returned, they are re-united.

A very excellent score was composed and arranged by Victor L. Schertzinger, and I am sure that it will interest all players to dissect this work and see how many distinct numbers are used noting the number of bars of music and the frequency of their repetition.

There are 26 cues in the score. The opening number is a pleasing valse lento which is used for the English characters, and consists of an introduction of 8 bars, and then 32 bars which can be repeated. It is again used at cues 6, 10, 16 and 26. Cue 2 is a characteristic Indian number in moderato 2-4 movement with timpani and Indian drum prevailing. There are two movements of 32 and 16 bars which can be indefinitely repeated. This number is used again at cues 14 and 23. Cue 3 is an oboe solo, dramatic oriental in character, with an undercurrent of cornets and bassoons. The tempo is moderato 6-8 with two movements of 19 bars each which are repeated at cue 11. 4 is a characteristic Oriental agitato allegretto in three movements of 16 bars each and is repeated at cue 17. 5 is an Oriental andante con espressivo in four time with oboe and clarinet predominating accompanied by dramatic chords. There is one movement of 16 bars to be repeated. 7 is an andante Oriental bassoon solo repeated at cues 19 and 22. 8 is a 2-4 allegretto moderato of 32 bars D. S., which is not repeated. 12 is a dramatic allegro of one movement of 11 bars and a repeat movement of 16 bars. 13 is a characteristic Oriental number moderato 2-4 with oboe and tom-tom which opens with a four-bar oboe solo. There is one movement of 40 bars repeated, and a second movement of 18 bars repeated also, the melody carried most of the time by the wood wind. This is repeated at cue 15. 18 is a battle agitato in four with cornet calls and timpani rolls with 16 bars to be repeated. This is repeated at cue 20. Cue 19 is an effective agitato for mutiny and battle scenes, the first movement of 38 bars repeated. Second movement of 24 bars is repeated and then D. S. repeated. This is repeated at cue 25. Cue 24 is a movement of 24 bars repeated andante pathetic.

By this description we find that although 26 changes were necessary to fittingly portray the action only 11 different compositions were needed, so that practically each number was played for 8 minutes though not continuous. The reason of this minute description is to show that this picture playing 84 minutes with continual changes from allegro to pathetic, with scenes of Oriental display, native characters, British military encampment and battle scenes, required but eleven distinct numbers to fittingly interpret it.

The first cue, waltz lento, for white characters is repeated five times, and the Oriental theme with tom-tom effects three times. The second Indian theme is played three times and almost all other numbers are repeated in different parts of the score. In playing this character of picture the pianist should strive to select a theme for each of the leading characters, bearing in mind the racial characteristic and repeating at the logical situations. Then by slight improvising and handling of pathetic, dramatic or allegro requirements he will find that his musical settings will take on some individuality and interpretation instead of being a string of intermezzos just being played as an accompaniment.

Marion and Madeline Fairbanks

NOW that they have reached their fifteenth year, the "Thanhouser-Mutual Twins"—Marion and Madeline Fairbanks—have modestly requested that in forthcoming releases they are desirous of having their names appear in the cast, though not for the purposes of differentiation, having long ago given up hope of ever having people tell them apart.

"We have been known so long as the 'twins' in screen productions," said Marion, speaking for her sister as well as herself, "that now that we have reached our fifteenth birthday we think it best that we be known as Marion and Madeline. It looks much more important, we think, to be listed by our individual names than it does merely as the 'Fairbanks Twins'."

Marion and Madeline Fairbanks.

Telling these two young ladies apart has long been a matter of conjecture at the Thanhouser-Mutual Studios. On one occasion, during the staging of a feature, Director Sullivan, perturbed at his inability to pick the right one, hit upon the happy idea of fastening a ribbon to their arms. Marion was assigned a blue one and Madeline a red one. Thereafter, little difficulty, so far as identification was concerned, was encountered. The same scheme has been resorted to frequently in the staging of releases in which both young ladies appeared.

The difficulty in telling Marion from Madeline or Madeline from Marion may be imagined when it is realized that in height, weight, color of hair and eyes and even to complexions and mannerisms, they are as one. Each is just four feet tall and each weighs seventy-four pounds. Marion's hair is curly and brown. So is Madeline's. Madeline's eyes are hazel. So are Marion's. They dress exactly alike even to hat and shoes and their voices are the same.

Both young ladies, however, believe that they have hit upon a happy solution, so far as the picture fans are concerned, in being designated in the cast of the productions in which they appear as plain Marion and Madeline and not as the "Fairbanks Twins."

"The Answer," a two-reel production to be released by Mutual shortly, will be the first in which they will be represented in the cast as Madeline and Marion Fairbanks, and not as the "Fairbanks Twins."

Kalem Signs Ivy Close

International Stage Star Will Sail on May 13 to Take Up Screen Work Here.

FOLLOWING the exclusive news in last week's Moving Picture World that Miss Ivy Close, the English stage star, recently announced as a recruit to moving pictures, had been caught in the whirl of events incident to the Irish rebellion, the Kalem Company on Saturday made public a letter from the player telling of her safe arrival in England. With the publication of the letter the news leaked out, of course, that Kalem had secured the star's services for the screen.

Miss Close will sail for America on May 13. According to the terms of her contract she is bound to sail on a boat flying the American flag, which makes necessary the delay until Saturday for the American Line steamer St. Louis. Reservations had been originally booked on the liner Finland, when Miss Close was delayed in Dublin.

Ivy Close.

While no definite announcement has been made as to Kalem's plans for presenting the famous beauty on the screen, Mr. Wright, of Kalem, was emphatic in his declaration last week that she would be featured in one-reel subjects. "Since our practice of putting our strongest efforts into the short subjects is well known," he declared. "It may be expected that Miss Close will be seen in the short lengths. We made an innovation in presenting such a high-salaried star as Rose Melville in single reel Sis Hopkin's comedies, but the overwhelming success of the plan makes it certain that the large figures of Miss Close's contract will not cause us to abandon our loyalty to the short subject."

It would seem from the letter received by Kalem from Miss Close that she had the British war censor in mind when treating of the exciting days of Ireland's short-lived rebellion. "For several years," she writes, "I have been putting off my first trip to America because of one business arrangement or another on this side of the water, and now, when everything seemed settled it looked for a time as though Fate was going to step in and take a hand in stopping me. There wasn't a hint or sign of trouble when I set out for Kingstown for a farewell visit to my estate and even when I returned to Dublin on my way back to London everything seemed perfect. Then the storm broke. I can't tell you much of what happened after that, but I can assure you that for two days it took considerable courage to venture out into the streets. I made three attempts and I do believe I have three gray hairs to remember them by."

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

GET TOGETHER WITH SOUTH AMERICA.

Exhibitors of Southern Countries Desire American Pictures, Says A. W. Conklin—Appreciate Spanish Edition of Moving Picture World.

THE Los Angeles Office has received an interesting letter from Mr. A. W. Conklin, who is living at present in Balboa Heights, Canal Zone, right beside our big Panama Canal. He is a scenario writer and author and is interested in the great industry. He says: "I feel very closely allied to the business and I do want to see the American films get some of this trade which heretofore has gone to Europe.

"The business men of South America do not mind paying for what they want, provided they get what they ask for. Some business houses in the States seem to think they can unload their surplus stock on South America and get away with it. Perhaps they can, once or twice, but they lose out in the long run. As for the moving picture business, in which we are both interested, I am sure the results would be very gratifying to both sides if the producer in the North and the exhibitor in the South would get each other's views on the subject. Now that the World is putting out a Spanish edition I strongly urge that it get the ideas of what the States' exchanges will do in the way of credits. I believe I am correct when I say the South American merchant wants long time credit. I believe I am also correct in stating that with very few exceptions, all notes are promptly paid when due. The people of South America are not so full of 'pep,' as we of the North understand the word. They may seem a little slow; it is because they want to be careful. I have come in contact with many business men and have always found them courteous, anxious to please and willing to accept advice. 'Show me' is their motto.

"Wrote your New York Office today to send me one of their new 'Cine Mundial.' This is something these South American countries have needed for a long time, and now that Europe is practically out of the market there is no reason why the 'Gringo' should not get some of the trade. One thing the trade must learn and that is, business men in South America will not accept anything that is sent them. They don't mind paying for what they want, but they certainly insist on getting what they ask for."

WANT TO BUY EDUCATIONAL FILMS.

Director of Visual Education of Los Angeles City and County Desires Information on Educational Subjects.

The following letter was received from H. S. Upjohn, who is the visual education director here. It is of interest to many and is given below:

Seventh Floor, Hall of Records, Los Angeles, Cal.

Mr. Clarke Irvine, Moving Picture World, 305 Hass Bldg., Los Angeles, Cal.

Dear Sir:

Under the control of the office of the County Superintendent of Schools a bureau has been established in Los Angeles for the purpose of promoting projection work and other visual aids to instruction in the schools of Los Angeles City and county.

We are interested in the purchase, lease or rental of films which are adaptable to educational purposes. We wish especially to collect a library of films in length of from 300 feet to 1,200 feet which are printed on acetate cellulose stock. The subject matter treated in these films must be such as to admit of close correlation with the usual class-room work.

Films which are clear and accurate and which relate to science, history, current events, established drama, civics, sociology, geography, travel, life and customs in foreign lands, animal and bird life, plant life and growth, lives of eminent men, stories with strong lessons but free from crudeness of plot and of photography, microscopic films, if good, etc., etc., are such as will interest us deeply.

Your aid in making this endeavor successful is most courteously solicited. The work is a public effort and relates to the adaptation of the film to the work of the public school. If our effort fails it will be a serious set-back to the whole prospect of the success of this idea, as we are being watched from many corners of the Union. There is no commercial element involved. Your counsel and co-operation will mean everything to the future of the movement. Yours very truly,

H. S. UPJOHN,

Director of Visual Education, Los Angeles City and County.

With other cities following Los Angeles in this campaign for better and more complete educational systems, and several towns buying projectors, it seems that this communication ought to be a profitable tip.

PHOTOPLAYERS 1916 BALL.

Annual Event to Be Held at San Diego Exposition—Several Hundred to Attend.

This year, as there is no Photoplay Club, the filmsters of the West Coast are to hold the former annual affair in San Diego at the Cristobal Cafe at the Exposition on the evening of May 6, and more than two hundred players will arrive in a special train from Los Angeles. Some of the greatest actors and actresses in America who are now appearing before the camera, will take part in "Movie Day" at the Exposition.

The grand march will be led by Dustin Farnum and Miss San Diego. Immediately after them will come Miss Edna Goodrich and one of the executives of the Exposition. Celebrated directors will put on scenes during the day. Many of the stars will entertain.

Myrtle Stedman, the "songbird of the pictures," and Ruth Roland, will sing at the organ Sunday, May 7.

For the night of May 6 the Cristobal will be turned over to the photoplayers. Boxes will be built upon the floor and a star will be in each, accompanied by citizens of San Diego. Each box will be named after the star who occupies it. There will be special decorations at the Cristobal and many novelties offered for the entertainment of the guests.

Among the producers who will be seen at work will be Eddie Dillon, who will feature Fay Tincher and other Griffith stars in scenes. Hobart Bosworth will put on a big scene for the picture he is directing. The Nestor Comedy Company with Al Christie will move its entire personnel to San Diego for the day.

Dustin Farnum says he will do anything for San Diego but make a speech.

In addition to the special train which will bring two hundred, many will arrive on other trains and scores are planning to motor down. The following photoplayers and producers have positively decided to make the trip:

Roth Roland, Jackie Saunders, Helen Holmes, George Walsh, Gladys Rockwell, William Farnum, Dustin Farnum, Myrtle Stedman, Edna Goodrich, Gertrude Selby, Mary Anderson, Lillian Gish, Dorothy Gish, Norma Talmadge, Fay Tincher, Eddie Dillon, Constance Talmadge, Mae Marsh, Douglas Fairbanks, Blanche Sweet, Bessie Barriscale, Clara Williams, Francilia Billington, Jack Warren Kerrigen, Charles Murray, Anna Luther, Ford Sterling, Mabel Normand, Margaret Gibson, Marin Sais, Kathryn Williams, Victoria Ford, Eugenia Ford, Tom Mix, Audrey Munson, Wallace Reid, Mollie Schaeffer, Arthur Shirley, Louise Orth, DeWolf Hopper, Mack Sennett, D. W. Griffith, Hobart Bosworth and Cleo Madison.

FILMSTERS AID EAGLES.

Mayor, City Officials and Stars from Stage and Filmland Take Part.

Selig's big zoo was crowded with men, women and children who frisked and frolicked in the sunshine Sunday afternoon, and enjoyed the excellent program of entertainment provided by the Boosters' Club at the Eagles' picnic. The picnic was designed to raise funds for the entertainment of the delegates and visitors to the state convention of the Fraternal Order of Eagles, to be held in San Diego on May 22.

Mayor C. E. Sebastian, City Prosecutor James Warren Williams, Justice J. W. Summerfield, Judge Thomas P. White, Judge Griffith Jones of the sunrise court, C. E. Rice, Mayor Ed. Gerety of Venice, Charlie Murray, the comedian and film star of Keystone; Mabel Normand, now with Ince's forces, De Wolf Hopper, from Griffith's, and Anita King, Lasky Paramount star, were among those who took part in the entertainment.

"CIVILIZATION" FOR BROADWAY.

Thomas H. Ince's Peace Drama Will Soon Open in New York—George Beban to Be Manager.

Preliminary plans were launched this week for the New York premiere of "Civilization," Thomas H. Ince's great spectacular peace drama, which is now playing to capacity house at the Majestic theater in Los Angeles.

It is not yet announced in what theater the big film will be shown, but we understand that Mr. Ince is negotiating for one of the largest and most popular playhouses on Broadway.

We are also informed that George Beban, the well-known actor will assume the role of manager. Mr. Beban has long been an intimate friend of Mr. Ince, under whose personal direction he worked in two well-known photoplays, "The Italian" and "An Alien." He has demonstrated in more than one instance that he is well equipped to guide the destiny of a production like "Civilization" and particularly his successful management of a year ago at Los Angeles theater of "The Sign of the Rose," later changed to "An Alien." This unique combination of silent and spoken drama made by Mr. Ince was one of the great successes last year and in addition to the distinction of being the star, Mr. Beban shouldered a generous share of the responsibility of the business management of this play.

Mr. Beban is now in New York representing Mr. Ince and consummating the deal for the lease of a theater. When this deal is closed preparations will immediately be put under way for what is expected to be one of the most pretentious film premieres the eastern metropolis has even seen. The presentation will be accompanied by the same elaborate stage settings and musical score that characterized its debut in Los Angeles.

SIGNAL PLAYERS TO MAKE TRIP TO THE ORIENT.

Combining business with pleasure, Helen Holmes, J. P. McGowan and their company of Signal players are soon to leave the Los Angeles studios for a trip to the Orient, the trip to serve in the double capacity of vacation after the strenuous work of producing "The Girl and the Game" serial and the later feature, "Whispering Smith," and to enable them to secure the necessary boat scenes and exteriors in Honolulu for the production of a five-reel feature, "The Diamond Runners," which Mr. McGowan and Miss Holmes are at present putting into scenario form.

The party is to leave Los Angeles on May 17. They will take passage at San Francisco and go direct to Honolulu, where they will stop for some time to make exterior scenes. It has not yet been decided whether or not the company will continue to Japan and the Philippines, but it is likely that they will visit either one or the other of those two places before returning to the studios.

Those who will make the trip besides Miss Holmes and Mr. McGowan, include Chance Ward, Paul C. Hurst, Thomas G. Lingham and Mrs. Lingham, Leo D. Maloney, William Brunton, S. A. Sues, the cameraman, and a staff of propertymen and assistants. A set of lights will be taken along to facilitate the making of scenes on ship-board and in real locations on the islands.

Before leaving Los Angeles, it is Mr. McGowan's intention to make a number of exterior scenes of the action that is supposed to take place in the Kimberly mines. The party will be away something over a month, working by easy stages towards the completion of the five-reel story of adventure.

ETHEL MARTIN KILLED IN AUTO ACCIDENT.

From Santa Barbara we learn the sad news that Miss Ethel M. Martin, stenographer for the American Film Company, was instantly killed Friday morning last week when a machine in which she was riding plunged from the San Marcos grade, a few miles beyond the Flying "A" studios. Nathan P. Oakes, a scenario writer for the American, who was driving, was thrown from the machine as it left the road, and escaped with slight bruises about the face.

Oakes says that he was crowded from the road by another machine, which was ascending at a rapid rate of speed. The two machines met at the beginning of what is called the "double S," one of the worst places on the San Marcos. Seeing the car rapidly approaching, Oakes turned as far to the right as he could, and was hugging the edge of the highway, when the other car shot by. He believes that the car struck the rear of his machine, for as it went by he heard a crash, and the next instant he realized his own car was hurtling over the grade. He was shot through the air, and as he struck the road he caught sight of his car rolling down the mountain.

The accident happened so suddenly that there was not even time for an outcry. He could see the form of his companion being thrown about by the car as it rolled down the bank, but, he says, that she uttered no call, and when he reached her she was pinned under the wreckage and unconscious. He was sure she was dead.

After vainly endeavoring to release her from the wreck, Oakes climbed back to the road, and ran for half a mile for help. He met a machine, the occupants hurrying to his aid. They raised the lifeless body from the wreck, and carried it to the roadway, a telephone message being sent to town for physicians and an ambulance.

It was found that Miss Martin was badly cut and bruised, both legs and arms being broken, and internal injuries resulting, which were the direct cause of death. It is believed that she died before the machine stopped rolling down the mountain.

Miss Martin had resided in Santa Barbara for several months, making her home with her brother and his wife, Mr. and Mrs. H. W. Martin, at 1435 Bath street. The brother is employed as a painter at the American studios. The remains will probably be sent to the home of the young woman's parents in Massachusetts.

JOHNNIE BRENNAN, PRODUCER.

A moving picture has been made by John E. Brennan, former star comedian with Kalem when Ruth Roland was being featured as a comedian. He has completed a film of Santa Monica that will reel around the country with publicity for the November road race and attractions of home life there in summer and winter.

The pictures, to be shown, include views of ocean front scenes in action, as well as the races, race drivers and the big crowds that line the course for all the speed events.

An exhibition for city officials, officers and directors of the Santa Monica chamber of commerce and the press will be arranged soon.

Following that the pictures will be sent on their way around the country. Mr. Brennan states that they will be shown in every city in the country large enough to boast a moving picture show house.

MOTHERS UPHOLD PICTURES.

Opening the fifth annual convention of the Los Angeles District California Congress of Mothers, with praise for the encampment at Monterey in June, and a little informal talk on preparedness, Mrs. Frances Richardson Chamberlain led the flag salute in which two hundred women attending the convention at Blanchard hall participated this week.

Long before the doors of the convention hall were opened women were discussing the report concerning motion pictures which had been read at the State Federation of Women's Clubs in Del Monte, in which it was stated that motion pictures were to be condemned because they were not an educational force.

Groups of women planned at once to refute the report.

Mrs. E. H. Noe for two years censor of motion pictures for the P. T. A., and chairman of the committee which controlled the famous "White List" upon which were the names of houses which showed pictures beneficial to youth, was working strenuously today to draw up a resolution to not only present to the congress of mothers, but also to be sent to the federation in Del Monte.

Dr. Jessie Russell, one of the best known club women in the state agreed with Mrs. Noe.

Mrs. M. E. Hutchinson of Glendale was another well known woman who felt that the convention should take some action against the Del Monte report.

Los Angeles Film Brevities.

Five companies from the Arts studios are to go to New York this month, where they will work in the local studio. John Emerson, the producer, left on Saturday last week for the east, where he will direct Douglas Fairbanks in a new picture.

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Two-reel photoplays in addition to the regular five-reel releases will from now on be produced at the Fine Arts studios. These two-reel subjects will be issued at spaced intervals as a regular part of the Triangle program and each play will present one of the prominent Fine Arts stars. The same directors who have been staging the five-reel features will take turns in making these two-reelers.

They will be staged with the same care that is given the five-reel productions.

The insistent demand from exhibitors for additional good two-reel pictures prompted the Fine Arts studios to adopt this new policy.

It is the intention of the Fine Arts Film Co. to select light comedy dramas to serve as the basis of these two-reel plays.

* * *

Five new Triangle plays have now been completed at Hollywood studios of the Fine Arts Film Company and will soon be announced for release on the Triangle program. They are: DeWolf Hopper in a picturization of "Casey at the Bat," supported by Marguerite Marsh, Frank Bennett, Kate Toncray, William H. Brown, Carl Stockdale and Loyola O'Connor. Lillian Gish in a Kentucky story, by Granville Warwick, supported by Sam de Grasse, Mary Alden, Spottiswoode Aitken, Jennie Lee and William De Vaull.

* * *

Douglas Fairbanks in "The Assassin," his associates in the cast includeing A. D. Sears, Jewell Carmen, Wilbur Highby, Margie Wilson and W. E. Lawrence. Norma Talmadge in "Going Straight," supported by Ralph Lewis, Eugene Pallette and Kate Toncray. The fifth Triangle production is a pictureplay featuring Mae Marsh, Robert Harron and Wilfred Lucas.

* * *

Fay Tincher is starting rehearsals this week on a two-reel Fine Arts comedy under direction of Edward Dillon. She will play the part of a rather fresh, but human shop girl. The story is laid in a modern atmosphere with very amusing and clever situations, and this popular comedianne will have many opportunities for good acting. The supporting cast will include Max Davidson, Edward Dillon and Jack Cosgrove. Miss Tincher has just returned from a short vacation and is in splendid shape to resume her film work.

* * *

Dorothy Gish will shortly appear in a new Triangle play to be directed by co-producers, C. M. and S. A. Franklin. The story was written by Frank E. Woods, manager of Fine Arts productions, and Bernard McConville, author of Dorothy Gish's latest play, "Susan Rocks the Boat." Elmer Clifton will play the opposite lead and Josephine Crowell, Jack Brunnell, Hal Wilson and G. M. Blue will be included in the cast.

Miss Gish has a number of very emotional scenes as a young and pretty school teacher, when the school board dismisses her for an act of which she is entirely innocent. The children in her class include a number of the Fine Arts juvenile players who scored such a hit in "Let Hattie Do It," and with Norman Talmadge in "The Children of the House."

* * *

Lillian Gish will be directed in her next Triangle play by William Christie Cabanne, who directed her in "Daphne and the Pirate" and "Sold for Marriage." This will make the fifth play Lillian Gish has appeared in on the Triangle Program.

* * *

Chester Withey, of the Fine Arts studios, has been promoted to director and his first story will be "The Dope Fiend," of which he and Roy Summerville are the co-authors. The cast will include Norma Talmadge, Tully Marshall and Marguerite Marsh.

* * *

The big exhibit of the Los Angeles Chamber of Commerce left for the New York exposition on Friday last wek. Arthur W. Kinney, Industrial Commissioner who is in charge, expects to meet manufacturers in various lines while in the East.

* * *

Kolb & Dill, the German comedians, are to continue their work before the camera. We are informed that they have closed a deal with the Mutual to furnish comedy releases. They will probably locate at Santa Barbara.

* * *

The Goodfellow Association of the American Film Company will give another one of its successful dances in the big glass studio of the "Flying A" plant, Friday evening, May 5. The purpose of this dance, as well as the others, is to obtain funds to carry on the good fellowship and benevolent work of the organization.

A specifice instance of the good work of the association was demonstrated recently when the child of one of the "Flying A" cowboys died. The family was in urgent need of funds and the association paid the bills incurred for medical treatment and undertaker's expenses.

The association has purchased and erected a tombstone to mark the grave of Leslie Reed, who met a tragic death several months ago during the production of a picture.

* * *

Wallace McDonald, director with the American Film Company, will leave soon to visit his mother in Halifax. Mr. McDonald will spend some time in the north and east, and will probably return here in about six months.

* * *

Harry Williams, song writer and member of the musical staff of the Keystone Film Company, was operated on for appendicitis Thursday last week. His physician reports he is doing nicely.

Film Men Discuss State Censorship

At Noonday Gathering—Representatives of Prominent Firms Make Final Plans to Protest Against New York Bill.

TWENTY-SIX prominent men of the film industry met at luncheon at Delmonico's on Monday, May 8, to perfect plans for the protest to Governor Whitman of New York against the Cristman-Wheeler censorship bill. Practically all of the larger film concerns were represented, the exceptions, the General Film and the Mutual, being accounted for by personal messages from their heads. One of the indications that the meeting was unprecedented in its comprehensiveness was the "meeting up" of J. Stuart Blackton and Edwin Thanhouser. It was the first time the two manufacturers had met. Jesse L. Lasky, just arrived in New York from the coast, also for the first time met several of his competitors. The gathering was the result of the initiative of J. Robert Rubin, counsel for the Exhibitors' League; Arthur S. Friend, John C. Flinn and Arthur James.

Mr. Rubin was chosen as the head of the forces that will leave New York at 8.45 on the morning of May 11 to call on the governor. Bainbridge Colby, Martin W. Littleton and Cranston Brenton of the Board of Review also will make addresses. Others on the special committee are William A. Brady, William M. Seabury, Arthur S. Friend, Walter Seligsberg, and Lee Ochs. Among those who also were present at the luncheon were Walter W. Irwin, J. A. Berst, Adolph Zukor, E. A. McManus, Richard A. Rowland, Samuel Goldfish, J. C. Myers and Fred J. Herrington, president of the National exhibitors.

There was an informal discussion of state censorship. When Federal bills cropped up there was agreement to stick to the big issue and let nothing befog it.

Commodore Blackton took occasion to remark that the Board of Trade would be glad to have in its ranks every company represented around the table; that the board wanted their co-operation. He said the members of the board were going to stick, to battle for the industry as a whole.

It is expected the party going to Albany on Thursday will comprise 150 men.

Exhibitors to Have Show at Hippodrome

New York City Locals and Actors' Fund to Share in Proceeds of Entertainment in Which Screen Stars Will Aid.

THE organized exhibitors of New York City, comprising the locals in Manhattan, Brooklyn and The Bronx, have arranged a benefit performance at the New York Hippodrome for the evening of Sunday, May 21. A portion of the receipts going to the picture men will be turned over to the Actors' Fund. Assisting in the entertainment will be practically all of the screen stars in the East. The Hippodrome will contribute several of the best numbers from its regular program. These will include Sousa's Band, the skating scene and the Ladder of Roses. The exhibitors will devote their portion of the receipts to fighting antagonistic legislation. The Board of Trade has contributed a booth at its exposition for the purpose of aiding the Hippodrome show.

A committee of motion picture directors has been selected. Each director will choose from his own company those players who in his judgment will best shine on the legitimate stage. To R. H. Burnside, general state director of the Dillingham enterprises, the members of the committee will make recommendations as to the particular things their players should do.

The directors' committee includes Ralph Ince, Vitagraph; Fred Thomson, Famous Players; John Ince, Fox; Joe Smiley, Screen Club; Maurice Tourneur, Paragon; Herbert Brenon, Fox; Barry O'Neill, Peerless; Edwin Carewe, Metro; Henry Otto, Universal, and Ivan Abramson, Ivan.

Metro Plans for Summer

Metro to Star Irene Fenwick in "The Purple Lady"—Mabel Taliaferro Signs Long Time Contract—Viola Dana Begins Her First Production.

METRO'S early summer announcement includes plans for the production of many elaborate features and the engagement of new talent, including Irene Fenwick, the popular stage and screen star, who will begin immediately upon a series of Metro wonderplays. Ralph Herz, one of the foremost comedians in the country, is also a new member of the Metro family and will appear with Miss Fenwick in all her productions.

The first production in which Miss Fenwick will be starred on the Metro program is "The Purple Lady." This five-part feature was written by Sydney Rosenfeld, the well known playwright. All the Fenwick screen plays will be produced under the supervision of Edwin Carewe.

Mabel Taliaferro, who has appeared on the Metro program in "The Snowbird" and "Her Great Price," two five-part productions that have been pronounced artistic triumphs, has signed a long time contract with Metro which insures her appearance in at least eleven big productions on that program. She will begin work on the first one immediately, which will be called, "The Good Little Bad Girl." This feature was written especially for Miss Taliaferro, and gives the fullest range to her supreme versatility.

Edwin Carewe will personally direct all of the Taliaferro productions. He produced both "Her Great Price" and "The Snowbird" for the Metro program.

Another important addition to the long list of Metro stars who will begin work on her first production is Viola Dana, formerly of the Edison forces. She will make her debut on the Metro program in "The Flower of No Man's Land." This feature was written by John Collins, who will also direct its production. Mr. Collins is one of the ablest of the younger directors, and produced all of Miss Dana's features at the Edison studio.

Among the notable Metro productions of the year will be the pretentious six-part feature, "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the stellar roles. This production will be made apropos of the Shakespearian tercentenary, which is being celebrated throughout the civilized world. Within a short time Metro will make an additional important announcement regarding the program planned for the presentation of Mr. Bushman and Miss Bayne on the Metro program. This announcement, it is predicted, will prove something of a sensation among exhibitors and photoplaygoers everywhere.

The scenario department, under the direction of Arthur James, has been enlarged considerably. The staff includes Harry O. Hoyt, Charles W. Taylor, Howard Irving Young, L. R. Stark, Leander de Cordova, and others engaged in reading scripts and rewriting scenarios. On account of the high class material demanded for the Metro-Drew one-reel weekly comedies, produced by Mr. and Mrs. Sidney Drew, difficulty has been experienced in obtaining manuscripts for them. They are always in the market for good, live, clever and wholesome comedies, and the top price is being paid for them.

Harold Lockwood and May Allison have begun work on their second Metro wonderplay. The previously announced name of the production, "The Night Rider," has been changed to "The Masked Rider." The exteriors for this feature are being made in the hills of North Carolina under the direction of Fred J. Balshofer. The two stars have a strong supporting company including Lester Cuneo, the well known heavy leading man.

Lionel Barrymore, whose next production, "Dorian's Divorce," is scheduled for release on the Metro program June 5, is also engaged on a new production, "The Quitter," which is novel in both theme and production. This five-part feature is being produced under the direction of Charles Horan. Mme. Petrova, who has just completed "The Scarlet Woman," is at work on a new five-part production which will likely be called "Dress." Marguerite Snow and Director William Nigh are the stars of "Notorious Gallagher," a unique story of the slums and the upper crusts of society, written and directed by Mr. Nigh. It will be an early release on the Metro program.

Edmund Breese, who has just completed "The Spell of the Yukon," will begin work shortly on another big five part feature, based upon another poem by Robert W. Service, the "Kipling of the North." Some time during the early summer Metro will put into production elaborate picturizations of Ella Wheeler Wilcox's greatest poems. Metro has exclusive rights to all her writings and they will be adapted for the screen by Charles A. Taylor.

Coming "Social Pirate"

"Sauce for the Gander," "The Missing Millionaire" and "Unmasking a Rascal" to Be Released May 15, 22 and 29, Respectively.

ON MONDAY, May 15, Kalem will release "Sauce for the Gander," the eighth episode in the fifteen week series. The story provided by George Bronson Howard for this episode finds the girls dealing justice to an unscrupulous loan shark and his worthless son. Father and son are played against each other so as to make a story that presents an admirable blend of comedy and drama.

This element of comedy found in the George Bronson Howard stories has been the cause of much of the praise received by Kalem officials. The series has shown that it

Scene from "Unmasking a Rascal" (Kalem).

is possible to blend a delightful touch of satire and comedy without sacrificing the strength of the dramatic moments.

"The Missing Millionaire" is the ninth release in the series, being scheduled for Monday, May 22. A wealthy munitions manufacturer, played by Frank Jonasson, is the center of the unusually timely story. The millionaire has become interested in the girls' plans for social reforms so that when he is spirited away by the machinations of rival stock brokers the heroines take up the task of solving the mystery.

Monday, May 29, will mark the release of "Unmasking a Rascal," the tenth episode in Kalem's series, "The Social Pirates," leaving that series five more weeks to run. "Unmasking a Rascal" presents Marin Sais and Ollie Kirkby in unusually strong roles as the heroines of the George Bronson Howard series, with Frank Jonasson in the principal male role.

Jonasson is seen as a bank official who has succeeded in defrauding his ward and is apparently beyond reach of the law. But the two girls have their pity aroused for the ward and they set about to win her inheritance back by means of their own. They find a stern antagonist in the banker, however, and are put to severe measures before they finally emerge successful.

V-L-S-E SALES FORCE MEET.

A special meeting of the members of the V-L-S-E sales forces of the New York and Syracuse Exchanges was held at the home office of the organization last week. It was attended by executives of the various departments and presided over by General Manager Walter W. Irwin.

The meeting had for its object the discussion of the trade conditions in general, the outlining in detail of the organization's policies, and the airing of timely suggestions looking toward increased efficiency in dealing with the requirements of the Big Four exhibitors.

The reports of the representatives present furnished conclusive evidence that the open booking system and the box office value method of renting features, as evolved and put into practice by the Big Four, are two policies daily gaining increased favor with exhibitors throughout the country, who are realizing that the most equitable plan for the marketing of features is to book them on each film's individual merit, and pay for them according to that merit.

New Vitagraph Releases

A Blue Ribbon, a Broadway Star Feature and Three Comedies on the Program for Week of May 15.

DURING the week of May 15 Vitagraph offers a well-balanced program of exceptional merit. "The Ordeal of Elizabeth," the five-part Blue Ribbon Feature of the week, produced from the book of the same name, is the leader of the collection which includes four other subjects of high quality.

Lillian Walker as the country girl is supported by Evart Overton, who is seen as a millionaire clubman. Denton Vane,

Scene from "The Ordeal of Elizabeth" (Vitagraph).

L. Rogers Lytton, Ollie Walker, Karin Norman and Walter MacGrail make up the balance of a very capable cast. The story was produced under the direction of Wilfrid North.

In "Kernel Nutt Wins a Wife," Frank Daniels conducts a matrimonial agency. The story is from the pen of Reginald Wright Kaufman and was filmed under the supervision of C. Jay Williams. Alice Washburn and Adele de Garde assist Mr. Daniels in its enactment.

William Dangman in "A Lucky Tumble" takes a fall from grace by falling behind in his board bill. Frank Currier directed the action of the play. Lucille Crane, Florence Natol, George O'Donnell and William Lytell, Jr., do some good work. On this same reel are shown some wonderful scenes of Iceland.

"More Money Than Manners" is by C. Graham Baker and Lawrence Semon, showing the experiences of the Oodles family and their attempt to break through society's upper crust. John T. Kelly, Jewell Hunt, Kate Price and Hughie Mack are the chief funmakers. Semon also directed the production.

In "Miss Adventure," the Broadway Star Feature of the week, Mary Anderson plays the part of a capricious young miss. This comedy was filmed by William Wolbert at Vitagraph's western studio. Webster Campbell is seen as the beau.

LOCAL LIFE FILMS POPULAR.

With James White as president and Charles M. Seay as general manager, the Local Life Film Corporation is being given liberal support by the press, public and exhibitors of New England, where an energetic campaign is being conducted by T. O. Eltonhead, a newspaper man of long experience, who resigned from the Dramatic Mirror to handle the publicity of the new concern. The leading newspapers of cities such as Hartford and Springfield are devoting pages to advertising contests for the choice of amateur playes to appear in pictures made by Mr. Seay and his associates. In the Bronx and other places this plan has proved a remarkable circulation builder and exhibitors have found the Local Life films to be an unparalleled attraction.

EDISON COMPANY BACK FROM DESERT.

With the swollen tongue of the desert; with sun-scorched faces, necks and noses; with silver sand of Long Island in their hair, ears and teeth, a company of Edison players have returned from Amagansett, L. I., where Director Frank Smithson filmed scenes for the two-reel comedy, "The Salvation of Dan Packard," by Peter B. Kyne, featuring the well-known and rotund Otis Harlan. The company included William Wadsworth, Ray McKee, Marcia Harris, Frank Cummings, James Ramsey and Albert Kelley.

At Santa Barbara

American Studios Prepare Reception for Mary Miles Minter and Richard Bennett—Other Activities.

EXTENSIVE preparations are under way at the American Mutual studios in Santa Barbara for the reception of Mary Miles Minter and Richard Bennett, recently signed by President S. Hutchinson to star in features to be released exclusively by Mutual. Mr. Bennett, according to announcement made by him a few days ago, will leave New York for the Coast just as soon as his engagement with the "Rio Grande" company at the Empire Theater is brought to an end. Just when this will be is still indefinite. It was stated, however, that Mr. Bennett will be able to leave for Santa Barbara some time during the last week in May.

"I'm anxious to get back to picture work," said Mr. Bennett, "and will leave for the American studios just as soon as my engagement with 'Rio Grande' terminates. I am a great believer of the motion pictures, and realize the vast opportunities picture work affords an earnest and conscientious player.

"Just what the productions are that Mr. Hutchinson also has in view for me I do not know at this time. I understand, however, that the scenarios for several of them are now well under way. Mr. Hutchinson also told me that I was to have my own company of players, especially chosen from the great array of talent now employed at the American studios. However, all these details are in the hands of Mr. Hutchinson."

Miss Minter has completed all arrangements for her departure for Santa Barbara. She will be accompanied by her mother, Charlotte Shelby, a noted instructor in literary and dramatic art. As yet, the feature productions in which Miss Minter is to star have not been titled. Several are now in the course of preparation at the American-Mutual studios. Like Mr. Bennett, Miss Minter will be supported by an especially selected company of players chosen personally by President Hutchinson.

Miss Minter will play a big part in the selection of the roles she is to assume under the auspices of the American-Mutual forces. It is known that among the features scheduled for her is one by a noted scenario writer, in which she will essay a part she has never before attempted in studio work. All the feature productions starring Mr Bennett and Miss Minter will be released in five reels.

Audrey Munson, the artist's model, who has been engaged by the American-Mutual studios, is now at work on her first release. As yet it has not been titled. Miss Munson will be seen in an exceptionally interesting role, quite unlike anything ever attempted in motion picture production. Some of the lighting effects used in the staging of this feature are exceptionally novel.

The production starring Miss Munson is being filmed on an elaborate scale, regardless of expense. Mammoth sets predominate throughout. The feature to be released exclusively through Mutual will be in seven acts. This will be Miss Munson's second appearance as a featured star in Mutual features, her first being as the heroine of "Inspiration," a five-act masterpicture, filmed at the Thanhouser studios.

Helen Holmes, fourth of the stars whose engagement was recently announced by President Hutchinson, has all but completed her work in "Whispering Smith," a forthcoming American-Mutual feature, released in five acts. In this production, based on Frank H. Spearman's popular story of the same name, Miss Holmes is playing the chief supporting role to J. P. McGowan, who is staging as well as playing the title role.

Immediately upon the conclusion of her work in "Whispering Smith" Miss Holmes will begin the filming of her first feature production, title of which has not yet been announced.

In order to handle the companies selected to appear in support of the four new stars corralled by President Hutchinson, two additional stages will be built at the mammoth plant in Santa Barbara. Carpenters, electricians and others have already begun work.

The directors who will supervise the work of the new features starring Miss Minter, Mr. Bennett and Miss Holmes have not as yet been named.

WALTHAL BACK FROM VACATION.

Henry B. Walthal has just returned to the Essanay Studios in Chicago from the Coast, where he has been taking a month's vacation after completing his work in the fifteen episode series, "The Strange Case of Mary Page." Essanay's leading man soon will begin on another feature play, the title of which soon will be announced. It will be a theme which gives him ideal opportunities.

Universal Program

"Peg o' the Ring" Opens the Week of May 22, and Many Other Good Subjects Follow.

OF COURSE by far and away the biggest feature of the Universal program for the week of May 22d is "The Adventures of Peg o' the Ring," with Francis Ford and Grace Cunard in the leads. Episode four was made partly in Universal City, Cal., and partly in New York, where Miss Cunard obtained some wonderful new gowns for the play and where Mr. Ford completed arrangements with some big circus people regarding the sensational "big top" scenes included in the serial.

On Monday, May 22, King Baggot will be featured with Edna Hunter and Clara Beyers supporting in the five-reel Red Feather production, "Half a Rogue," upon which Mr. Baggot has been working for some time. Special posters will be issued with this Red Feather feature, including two six sheets with four-sheet streamers to be used for combination sixteen-sheets or separately in addition to the regular two three sheets, two one sheets and window cards. On the same day's program Lee Moran, Eddie Lyons and Betty Compson will cavort about in the Nestor comedy, "Her Celluloid Hero," a romance of filmdom.

On the following day the feature will be "The Woman Who Followed Me," a two-reel comedy drama released under the Gold Seal brand and featuring Juan de la Cruz and Gladys Brockwell. On the same day Cleo Madison will appear, supported by Edward Hearn, in the Rex drama, "Virginia," which, as its name implies, is a sterling feature of the Southland of unusually high quality. And just to make the day's program an A-1 tip-topper no less a personage than Bernard McFadden, of physical culture fame, will appear with Allen Holubar in a strong-arm light comedy, "The Health Road," which will have the brand burned into it. This release is an unusual feature and arrangements have been made to show it in gymnasiums and Y. M. C. A. auditoriums all over the country where Mr. McFadden is known.

Mary Fuller leads off the program of Wednesday, May 24th, in "The Limousine Mystery," a two-reel drama to be released under the Victor brand, which relates an intensely absorbing story of a murder which is not solved until the last fifty feet of film is flashed on the screen. "The Limousine Mystery" is followed by the L-Ko comedy, "A Busted Honeymoon," in which Alice Howell and Ray Griffith do the bustin'. On the same day Universal photo fans will get their first glimpse of Animated Weekly No. 21, which Editor Jack Cohn says in a hummer for hot-stuff news events.

On May 25th Thomas Jefferson, son of the late Joseph Jefferson, will put on the two-reel Big U rural Decoration Day drama, "Corporal Billy's Comeback," which catches at one's heartstrings at the same time it brings the laughs. An unusually interesting Powers split reel follows "Corporal Billy's Comeback." In the first part the amusing cartoon character "Mr. Fuller Pep" dabbles around in a pond in mirth-provoking fashion and when his five hundred feet are done dainty Little Lena Baskette, "Pavlowa, Jr.," is presented in a group of classic dances. Don't miss little brown-eyed Miss Baskette—she's the "charmingest" and most talented juvenile actress in the entire Universal organization at Universal City.

"The Unconventional Girl," a two-reel society drama, will be released under the Imp brand as the feature of the day's program on Friday, May 26. Edith Roberts and Joe Gerard play the leading roles in this drama of an unconventional girl, who does some unconventional things, but finally forces her tempter to make good his misdeeds. On the same day Ben Wilson, with Dorothy Phillips, appear in a dainty little Rex comedy, "Harmony in a Flat," which deals in the main with the troubles of a couple of newlyweds in a Harlem bird-cage "apartment."

Another comedy, "Love and Brass Buttons," will be released on the same day under the Nestor brand, with Ray Gallagher and Billie Rhodes in the fun-making roles.

On May 27th Harry D. Carey and Olive Golden appear in "The Wedding Guest," a two-reel western drama of unusual plot and situations, while "Storming the Trenches," a Powers comedy, and "A Stage Villain," a Joker comedy, featuring William Franey and Gale Henry, closes the day's selection of pictures.

Ben Wilson, supported by Dorothy Phillips, appears in a timely three-reel special Southern Decoration Day drama, "A Gentle Volunteer," on Sunday, May 28. This feature deals with miscegenation and hinges on the adoption of an apparently white octoroon girl into an old Southern family in civil war times. It is the sort of a play that exhibitors like to book three days in succession. Just to finish up the day with a laugh, the L-Ko-comedy, "Gamboling on the Green," with Gene Rogers, Reggie Morris and Anna Darling doing the gleeful gamboling, follows up "A Gentle Volunteer" and leaves 'em smiling.

Ray Comedies

Johnny and Emma Ray Succumb to the Lure of the Screen.

JOHNNY and Emma Ray, two of the best and most popular fun-makers in America, have entered the field of motion pictures. These monarchs of merriment had been deluged with offers from motion picture companies, but it was not until they had made an exhaustive study of conditions that they succumbed.

The Reserve Photoplays Company, of Cleveland, Ohio, which will have full control of the services of the Rays, is

Johnny and Emma Ray.

an organization formed by the Rays themselves and a few interested friends, and has for its president Robert H. McLaughlin, author of the "Eternal Magdalene." Johnny Ray is vice-president, while Samuel Doerfler, one of Cleveland's most prominent lawyers and assistant prosecuting attorney, holds down the important office of treasurer.

Very quietly, and without blare of trumpets, the Rays have erected a splendid studio in Cleveland, which, by the way, is their home town. The Ray studio is in every way an ideal one. The equipment is of the very latest. The overhead system of lighting has been adopted and three different sets can be obtained at one time.

In his offices in the Columbia Theater building, Sales Manager C. Lang Cobb, Jr., who needs no introduction, pointed to stacks of requests for the first releases of the new company which he has received. "Outside of Charlie Chaplin," said he, "no comedian ever posed for the screen whose facial comedy, mannerisms and personality have such commercial value as Johnny Ray.

"The first releases of the company will be a series of Casey films, in which this inimitable screen character will be seen as the Fireman, the Bandmaster, the Surgeon, and Casey's Dream, Casey's Luck, Casey's Servants and Casey's Wedding, and these will be followed by 'Down the Pike,' 'A Hot Old Time' and 'Casey's Night Off.'

"These pictures of the Rays are to be festivals of feature fun, fast and frolicsome. Exhibitors will have signs up, 'Abandon gloom, all ye who enter here, and tie your blues outside.'" after which Mr. Cobb turned off his flow of eloquence and returned to business.

V-L-S-E TRAVELING AUDITOR.

In line with its unvarying policy of promotion from the ranks, the V-L-S-E has appointed R. B. Simonson, assistant to A. C. Wyckoff, the auditor of that organization, to the position of traveling auditor. Mr. Simonson has been acting as assistant to A. C. Wyckoff, the chief auditor at the home office of the company, for the past year—or since the formation of the Big Four—and his reputation for accurate and painstaking work, as well as the knowledge he has obtained first-hand of the company's policies and business needs render him peculiarly well fitted for his new post.

Brady-Made Players Busy

Five World Film Companies Actively Engaged in Productions—Four Others Getting Ready.

FIVE playing companies of the World Film Corporation, working under the Brady-Made regime, are away, seeking the elusive local color and atmosphere. Mollie King, Arthur Ashley and a supporting cast of fifteen players under the direction of Edwin August are at Asheville, N. C., where the first co-star picture these two have appeared in, "Contrary Mary," will be staged. The story calls for the rugged scenic surroundings the North Carolina Mountains are noted for, and the site selected is a virgin spot, a few miles up Jobet Canyon, where towering cliffs and abysmal chasms will afford ample scenic sensation for even as vivid a picture as Edwin August contemplates making.

Gail Kane and House Peters are at Washington, D. C., where midst the wondrous Federal Buildings, under Maurice Tourneur's supervision, scenes are being staged for the forthcoming production of "The Velvet Paw," in which Peters and Miss Kane are co-starring. Consent of the Government was gotten and the White House, Capitol Grounds, interior of the Mint, the Congressional Library and Senatorial Chambers formed settings and backgrounds for a number of novel situations and climaxes in the next Paragon-World feature.

June Elvidge, with a supporting cast and under the guidance of Frank Crane, are aboard a warship bound for Hampton Roads, Virginia, where during the spring maneuvers of the Atlantic Fleet, a number of scenes for use in "Reparation" will be made. Permission of Secretary of the Navy Daniels was gotten, which permits of the company travelling with the fleet at least two weeks and consent to photograph from the decks of torpedo boat destroyers, submarines and battleships was secured.

This will be the first instance wherein a company has been allowed to accompany the squadron during drill and maneuver and the first time actual scenes were made during maneuvers, also the first interior scenes made in a submarine.

For the Holbrook Blinn picture, "The Prima Donna's Husband," in which Clara Whipple and Julius Steger are featured members of the acting cast, the Casino theater at Broadway and 39th street was secured from Messrs. Shuberts, and for the past two weeks, at intervals when the theater is not in use by the "Blue Paradise" Company, scenes requisite to the original scenario are staged with an audience of over six hundred picked people.

Muriel Ostriche and Carlyle Blackwell, playing opposite each other in "Molly o' Pigtail Alley," are enroute to a small city in the Middle West, where the foundation of the play was laid and where, according to the author, every feature, every character and every incident mentioned in the tale can be carried out, because they exist and are lasting features in the section of the town described by the author.

Alice Brady, working under the guidance of Albert Capellani, in "La Boheme," will not have to go out of the city on location work, the entire production having been arranged for at the Paragon Studios or close by.

Robert Warwick, playing in "Friday the 13th," the first film play from the pen of Thomas W. Lawson, the noted financier and fictionist, will work along for several more weeks at the Peerless Studios, then visit the stock exchange at Boston and Chicago, as the story so vividly describes these points, that Mr. Brady deemed it best to work right inside the buildings, rather than attempt to set up duplicates at the studio.

In addition to the companies outlined, four other companies are either assembling or ready to start work at the sign from Mr. Brady, who now gives every detail his personal attention.

V-L-S-E. OPENS ORCHESTRA HALL, CHICAGO.

Orchestra Hall, so long the home of musical devotees in Chicago, has yielded to the lure of the films. The transformation took place Saturday, April 29, when "cinema concerts," consisting of V-L-S-E photoplays, selections by the famous Chicago Symphony Orchestra, under direction of Arthur Dunham, and solos by distinguished singers were given.

The policy of the house will be modelled on similar lines to that in vogue at the New York Strand. Orchestra Hall is one of the handsomest theaters in the country, and possesses, in addition to its numerous attractions, a magnificent organ of wonderful tone and volume of which the Windy City inhabitants are especially proud. That Big Four productions have been selected for the picture program of the hall for its opening film season, is no small compliment to the popularity, artistic qualities and commercial value of the V-L-S-E releases. The first picture shown, was Vitagraph's "The Law Decides," starring Dorothy Kelly.

Paramount Program

The Training of Babies and Policemen, Colonel Heeza Liar and a Railroad Educational Among the Releases for May 21.

PARAMOUNT'S table of contents for its "magazine on the screen," the Pictograph, issued the week of May 21, includes physical training for "Better Babies," "The Making of a Cop," "The Aerial Pocket Camera," a continuation of the "Preparedness" series, "Arm or Surrender," and "The House That Jack Built," showing how a railroad instills the principles of Safety First in its employes.

Nursery adages may be as changeable as the seasons, this release of the Pictograph shows.

How the well trained blue-coated officers are fitted to become guardians of the law is shown in the Pictograph feature. "The House That Jack Built," the Grand Central car equipped with a motion picture machine, which is sent all over the country to instruct railway employes in the fundamentals of the Safety First campaign, is seen too in this release.

Colonel Heeza Liar becomes dissatisfied with the attitude shown toward "Preparedness" throughout the United States in the twenty-first release of the Paramount-Bray Animated Cartoons, "Colonel Heeza Liar Captures Villa."

Through the islands of the Phillipine Archipelago to visit Cebu, Iloila and Zamboangu, Burton Holmes journeys in the sixteenth release of the Paramount Burton Holmes Travel Pictures. The journey is made on the Coast Guard Cutter, "Scout," with Uncle Sam as host.

At Leading Picture Theaters

Programs for the Week of May 7 at New York's Best Motion Picture Houses.

Geraldine Farrar at the Strand.

"MARIA ROSA," a Jesse L. Lasky production, with Geraldine Farrar in the title role, was the week's feature at the Strand theater. The picture was made under the personal direction of Cecil B. De Mille, Wallace Reid and Pedro de Cordoba, who acted with Miss Farrar in "Carmen," play important roles in the new motion picture.

"Maria Rosa" is a dramatization of what is said to be an actual occurrence in a Spanish province of the Catalonian Mountains, written in Spanish by Angel Grimera. Soloists for the week included William Myers, Miss Emma Ecker, Jan Rubini and Bruce Weyman.

"The Innocent Lie" at the Broadway.

The attraction at the Broadway theater was the latest Famous Players-Paramount photodrama, "The Innocent Lie," by Lois Zeliner. Valentine Grant, the star, portrays the character of Nora O'Brien, a poor Irish emigrant, who comes to America in search of her brother.

It is an interesting story and was filmed under the direction of Sidney Olcott on the beautiful island of Bermuda. The latest weekly news, short comedies, scenics and cartoons completed the program.

Triangle Program at the Rialto.

W. S. Hart was the feature star at the Rialto and was seen in an Indian picture, "The Primal Lure." Mr. Hart plays a taciturn Scot in charge of a lonely Hudson Bay trading post. A little French girl falls in love with him, and a well sustained romance is the result. The star gives his customary excellent performance and is cleverly supported by Margery Wilson, as the French girl. Ford Sterling, Fritz Schade and Mary Manley are the principals in a laughable two-reel Keystone, "The Snow Cure." A trained bear supplies considerable of the action.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater the four latest Triangle features were shown as follows: On Monday, Tuesday and Wednesday William Collier in "The No Good Guy." The Triangle-Keystone comedy, "A Dash of Courage," was also on the program. The latter half of the week Douglas Fairbanks was seen in "The Good Bad Man," and the Sennett-Keystone comedy introduced Ford Sterling in "The Snow Cure."

Raver Forms New Company

With Wall Street Interests the Planet Film Corporation Is Launched.

THE Planet Film Corporation, a new million and a half dollar enterprise, organized by A. G. Wheeler, member of the New York Stock Exchange, Harry R. Raver, prominent film producer and John L. Dudley, late of the Citizens' Savings Bank, is gradually assuming proportions. Departmental heads are being selected and plans for early production are being quietly whipped into shape.

The officers of the company are John L. Dudley, president; Harry R. Raver, vice-president and general manager, and A. G. Wheeler, treasurer. The directors are: George S. Brown, Francis R. Masters, Paul E. Razor, Wm. D. Judson, John L. Dudley, A. G. Wheeler, Harry R. Raver.

The company's productions will be staged at the Raver Studios at Rockville Center, Long Island, thirty-six minutes by fast express from the Pennsylvania Station in New York. The studio grounds cover several acres and contain seven buildings, including the studio, the latter measuring 30 by 120 feet.

Output to be Limited.

The Planet will produce popularized plays and books at the rate of one each month. These will be distributed on a yearly contract basis subject to screen examination. Four special productions will also be made each year. The monthly releases will approximate five reels in length while the larger productions will comprise eight reels each.

The contracts of the new company with respect to state rights buyers are to be exceptionally liberal in that no production made by the Planet need be accepted by the buyer if its quality is not up to the standard, and it is the intention of the Planet company to produce a class of production embracing popular stars and plays or popularized books which can be sold at a popular price, the plan of the company being to make its profits on its four important films each year and at the same time utilizing the facilities and working organization for the regular monthly released practically without cost.

Harry R. Raver, who will have charge of the production and exploitation of the Planet output, believes the time has come for a popular priced production released monthly, in which an evenly balanced cast of experienced players appear, headed by a star of prominence. No player will be selected, however, who has not appeared in recognized feature program productions, thus eliminating the one two and three-reel actor of the lower price regular program, not because of his lack of ability but for his lack of prestige.

The Planet plan, as outlined by Mr. Raver, simply means the question of economy along certain lines, and principally in the matter of the expensive "Broadway" star and also the studio overhead. Mr. Raver claims the five thousand dollar a week Broadway star is little known where the greatest picture patronage exists, whereas the road show star is known everywhere and is not so high salaried.

The business departments will be in charge of John L. Dudley and A. G. Wheeler. Mr. Dudley is a member of the Chamber of Commerce and has been identified with many large and important corporations. Mr. Wheeler is a member of the New York Stock Exchange and was the organizer of the Automatic Telephone Company, a rival of the Bell system for many years until recently absorbed by the latter system for a sum said to be six million dollars.

The executive offices of the company are in the Worlds Tower building, New York. This suite includes the offices formerly occupied by the Raver Film Corporation. Among its additions will be a splendidly equipped exhibition and show room where advance showing of the pictures will be given. The studio will also be equipped with an exhibition room in conjunction with its laboratory for the purpose of editing the pictures right on the ground.

Through Mr. Raver, the Planet company will have the rights of picturizing the many Augustus Thomas plays in addition to the other material which is rapidly being gathered, such as popular novels and other well-known plays.

BIOGRAPH'S "GRAUSTARK" RELEASED MAY 17.

Through inadvertence "Beverly of Graustark," Biograph's three-part subject adapted from the famous novel and play by George Barr McCutcheon, was omitted from its place in the Calendar of Daily Program Releases for the General Film in last week's issue of the Moving Picture World. It should have appeared under the date of Wednesday, May 17, where it will be found this week. Exhibitors will please note that the production will be released according to its advertised date.

Facts About Players

"Who's Who in V-L-S-E. Plays" Imparts Novel and Useful Information for Exhibitors' Publicity.

AS AID to exhibitors and newspapers in assembling out-of-the-usual personality sketches, of the prominent players of the producing companies making up the V-L-S-E., the advertising department of that organization has just published a forty-eight page book called "Who's Who in the V-L-S-E. Plays."

Gotten up in handsome style, with a striking two-color cover, and rich duotone illustrations, it presents a most interesting array of facts regarding the stage folk and screen favorites who appear in Big Four productions. Supplementing these sketches is the complete list of Big Four releases since its inception, with pithy paragraph's describing each. This is the first time that all the V-L-S-E. plays and players have been listed under one cover, and in this brochure, they present a combination of talent who have won for themselves a country-wide following.

Besides being a book of interest and information it has been designed to be of especial service to exhibitors, to act as a ready reference guide and an ever-handy aid in compiling press notices and other publicity suitable for newspaper or program use, the biographies being written from a human interest angle to appeal to editor and public alike. Many previously unpublished details in the lives of these players are divulged in this book for the first time.

Florence Dagmar in "The Clown"

UNDER direction of William C. De Mille, there is nearing completion at the Lasky Studios an elaborate photoplay by Marion Fairfax entitled "The Clown," which has been set down for release on the Paramount Program for the summer months. In addition to Thomas Meighan, who is featured in this production in support of Victor Moore, the star, the leading feminine role will be played by Florence Dagmar, the young Lasky actress, who has come rapidly to the front in popularity throughout the United States. This is the second time that Miss Dagmar has appeared with Mr. Moore, as she played a role in "Chimmie Fadden Out West." Also it is her second important appearance with Thomas Meighan as they both played leading roles with Theodore Roberts in "Pudd'nhead Wilson," from the novel by Mark Twain.

Florence Dagmar.

For several years Miss Dagmar played ingenue roles in stock companies in Seattle and Oakland and upon her parents moving to Los Angeles she accompanied them and was immediately engaged by Constance Crawley and Arthur Maude. She then went with the Smalleys and appeared in ingenue roles in a number of their productions. She was seen on the screen by Cecil B. De Mille, director general of the Lasky company and offered a long contract with that organization, making her first appearance in support of Robert Edeson in "The Call of the North." She then played the lead with Theodore Roberts in "The Circus Man," and the feminine lead in "The Country Boy," as well as appearing in prominent parts in other Lasky productions.

Miss Dagmar is of the distinct blonde type and is considered one of the most beautiful young women in the photo-dramatic world.

GLADYS HULETTE NOW IN CLASSICS.

It is now definitely announced that Gladys Hulette has signed a contract with the Thanhouser Company by which she will appear in Thanhouser Classics exclusively. These are to be productions of not less than five reels, and Miss Hulette will star in eight productions a year.

Mutuals for Week of May 12

Two Masterpictures, De Luxe Edition, One Three-Reel Feature, Four Two-Reel Subjects and Ten Single Reels on Mutual Program.

"THE ISLE OF LOVE," a masterpicture, De Luxe, from the Gaumont studios, which goes to the public on May 15, serves to introduce to Mutual patrons Miss Gertrude McCoy, who is making her initial bow as a Mutual star.

For Miss McCoy's premiere appearance in Mutual releases the Gaumont studios furnished her with an exceptionally powerful story, adapted by Paul M. Bryan for screen production from the famous song of the same name. Edwin Middleton directed the feature.

Earl O. Schenck, well remembered for his good work in "The Haunted Manor," a previous Masterpicture, de Luxe, from the Gaumont studios, appears in support of Miss McCoy. Iva Shepard, the famous "vampire" of the Gaumont Mutual releases, and Robert Clugston are included in the big company of players.

The second of the Masterpictures de Luxe Edition, for the week, will be released May 18, under the title of "The Courtesan." This feature release is from the American studios and stars Eugenie Forde, who is making her first appearance as the lead in these five-reel features.

"The Courtesan" was prepared for the screen by William Parker and screened under the direction of Arthur Maude.

Al Fordyce, Hal Cooley, Charles Wheelock, William Carroll and Nell Franzen are prominent in Miss Forde's support.

Vivian Rich and Alfred Vosburgh are the principals in "Four Months," the three part feature of the week, which will be released May 18. Karl Coolidge, the author, and Carl Le Viness, the director of the feature, have combined in working into the piece a story of gripping interest.

Included in the two reel subjects are "The Answer" from the Thanhouser studios with George Marlo and the "Fairbanks Twins," Madeline and Marion, in the principal roles, to be released May 16, "The Pretender," an American feature, with Lizette Throne and Edward Coxen, for release May 15; "The Blindness," a Mustang drama, featuring Rhea Mitchell and William Stowell, to be released May 19, and "High Lights and Shadows," third of the new Centaur dramas featuring Margaret Gibson and Bostock animals, will be released May 20.

Mutual laugh-makers for the week include a wide variety of subjects, leading off with Claude Cooper and Frank McNish, in their screamingly funny roles of Oscar and Conrad in "Detecters," which goes to the public under the Falstaff brand on May 15. "Steven's Sweet Sisters" is the second Falstaff. It will be released May 20. Jay C. Yorke, Doris Grey, Gladys Leslie and Isolde Illian are the fun-makers. "Billy Van Duesen's Fiancee," featuring John Steppling and Carol Halloway and "Twenty Minutes in Magic," another of these laughable comedies featuring Orral Humphrey, are the "Beauty" releases of the week. They will be released May 17 and 21, respectively. The Vogue release for May 16 has not been announced but that for May 21 will go out under the title of "Chinatown Billians." Paddy MacQuire and Rena Rodgers are the stars. Billy Armstrong substitutes for George Ovey in "The Piano Tuner," the Cub comedy to be released May 19.

Mutual Weekly No. 72, and "See America First" will be released May 17. The former contains a number of pictures just received from Mexico as well as interesting news pictures gathered from all sections of the universe.

The third release of the new single reel feature, "Reel Life," the Mutual Film Magazine, is scheduled for Sunday, May 21, and should prove the most interesting of the three already released under this title.

LOUISVILLE PHOTOPLAY ASSOCIATION ELECTION.

The Louisville Photoplay Association held its annual meeting on Tuesday, May 2, at which the following officers were elected for a term of one year: President, L. J. Dittmar, of Louisville, who is also president of the state organization; vice-president, M. Switow; treasurer, Max L. Simons; secretary, Joseph L. Steurle.

The principal business transacted consisted of a movement whereby the association will probably buy carbons, incandescent bulbs, and other supplies through the association hereafter instead of individually. It is figured that a great saving could be made by buying in quantities through the organization. The secretary has been instructed to take the matter up with the supply houses and report at a future meeting.

Pathe Exchange Offerings

Rube Goldberg's Animated Comedy Cartoons, the "Who's Guilty?" Series and "The Girl With the Green Eyes" Slated for Early Release.

BEGINNING in the week of May 8th, the Pathe Exchange will release the first of the "Who's Guilty?" series entitled "Puppets of Fate." This drama and the thirteen which follow will be released in two reels each, and feature Anna Q. Nilsson and Tom Moore. Mrs. Wilson Woodrow wrote the stories from which the plays are being made, and these stories have been syndicated in hundreds of newspapers throughout the United States. "Puppets of Fate" tells the story of a young surgeon who, through his wife's efforts, rises rapidly to fame. A certain wealthy society woman, who is to endow a hospital, of which he is to be the head, becomes enamored of him and forces his affection. His wife becomes seriously ill and can be saved through an operation, which he only can perform. Just before the operation the "other woman" comes to him and so upsets his emotions that he bungles the operation and his wife dies. Query, "Who's Guilty?"

In the same week with the release of "Who's Guilty?" comes the "Boob Weekly," the first of the animated cartoon comedies that Rube Goldberg, the nationally renowned cartoonist, is creating for the Pathe Program. "The Boob Weekly" is a travesty on current news films, and treats fictitious subjects in a way that strongly suggests a real news film the while it burlesques it. Some of the scenes, such as "Harvesting Wild Umbrella Handles in Brazil" and "Hunting the Wild Collar Button on the Habadashery Fields of the Umpslopagus" are screamingly funny and should create a vogue for this droll humorist's creations that is current now for his still cartoons.

In the week beginning May 15th, Pathe will release on its Gold Rooster Program the screen version of Clyde Fitch's "Girl With the Green Eyes." This feature was made for Pathe by the Popular Plays and Players Company, and features Katharine Kaelred and Julian L'Estrange, two players better known on the "legit" than in the movies. Katharine Kaelred's name first came into prominence with her appearance in "The Devil." Then she created the part of the "vampire lady" in "A Fool There Was." She next appeared with John Mason in "A Son of the People," and is now playing a leading role in Arnold Daly's revival of Clyde Fitch's "Beau Brummel." Hard work, close application and a wise use of natural ability have given her an enviable position on the American stage.

Julian L'Estrange has always been a popular leading man. He played leading roles with Sir Herbert Tree in London, also with Arthur Bourchier, Billie Burke, Maxine Elliott, Mme. Simon and others.

The story deals with a woman whose unfounded jealousy causes her to lose the love of her husband. Overcome with the realization of her own doubt she takes poison, but is saved for a love that surmounts all doubt.

VIVIAN MARTIN LUNCHES WITH NEWSPAPER MEN.

A farewell luncheon was given to Vivian Martin at the Hotel Claridge Wednesday, May 3, the other guests consisting of members of the Oliver Morosco and Pallas companies, the Paramount Pictures Corporation and newspaper and trade journal writers identified with the moving picture industry. The affair was strictly informal and permitted Miss Martin to meet New York reviewers who are acquainted with her work on the screen. The affair also gave the scribes an opportunity to wish her a pleasant journey on her trip to Los Angeles. Miss Martin has just signed a long-term contract to star in photoplays for the Oliver Morosco Photoplay Company and Pallas Pictures, and left for the Pacific Coast May 4.

At the luncheon Miss Martin sat at the head of the table and the following newspaper men and representatives of her employers occupied the remaining chairs: Carl H. Pierce, Julian M. Solomon and Pete Schmid, of the Morosco and Pallas forces; Kenneth Hodkinson and J. Hesser Walraven, of Paramount Pictures Corporation; W. L. Hill, of the Famous Players Film Service, Pittsburgh; Thomas Kennedy, Motography; Harry Havens, Exhibitors' Herald; Patrick Kearney, Motion Picture Mail; Charles Giegerich, Morning Telegraph; Jack Edwards, The Billboard; Peter Milne, Motion Picture News; Ben Davis, New York Tribune; R. W. Baremore, Every Week; Frank Sniffen; Edward Weitzel, Moving Picture World; Wid Gunning, "Wid's;" Fred Beecroft, Dramatic Mirror.

Selznick Closes Two Big Deals

Forms Partnerships With Noted Film Men in Philadelphia and Detroit for the Distribution of Clara Kimball Young Features.

LEWIS J. SELZNICK, president of the Clara Kimball Young Film Corporation, this week formed two partnerships in connection with the establishment of his own system of exchanges. In Philadelphia a $400,000 company was incorporated with Stanley V. Mastbaum, head of the Stanley Booking Company, and W. D. Smith, of Paramount, as partners of Mr. Selznick; and in Detroit, a $200,000 company was organized with a syndicate headed by Harry Garson, of the Broadway Strand theater, and Mr. Selznick holding equal interests.

Both companies were incorporated under the general trade name—Lewis J. Selznick Productions, Inc.—which will be used by all the exchanges throughout the country. Mr. Mastbaum and Mr. Smith will control the distribution of Clara Kimball Young Features for Eastern Pennsylvania and Southern New Jersey on a 50 per cent. basis with Mr. Selznick, under a franchise for five years. Mr. Garson will represent Mr. Selznick on similar terms for the territory of Michigan.

These two deals are only the beginning. They are the first concluded of a number of similar transactions with big men in the film industry in various sections of the country. Mr. Selznick is now negotiating with the most important local film men all over the country and as fast as each deal is concluded announcement will be made. In explanation of his plan for the formation of distributing companies for the Clara Kimball Young Features, Mr. Selznick said:

"Many people have been wondering just how I was going about the establishment of my own exchanges. Through the closing of my deal with Messrs. Mastbaum and Smith in Philadelphia and Mr. Garson in Detroit, I am now in a position to make this important phase of our plans clear to the exhibitors and others interested in the motion picture industry.

"The Clara Kimball Young Film Corporation, which is the producing corporation, grants to the distributing or exchange company a franchise for five years, which is controlled 50 per cent. by myself and 50 per cent. by the local interests, who became my partners on an equal footing with me in the distribution of Miss Young's pictures in their allotted territory. Each exchange or distributing company is incorporated under our trade name, Lewis J. Selznick Productions, Inc., with the addition of the state in which it is organized by way of identifying the various companies.

"That our proposition is one of the greatest in the industry needs no further proof than the announcement of the partnerships just formed. Mr. Mastbaum is one of the biggest men identified with the theater interests, and Mr. Smith is equally prominent in the exchange end of the business. Mr. Garson of Detroit is one of the biggest figures in the Middle West. Within another week I shall be able to announce further partnerships with leading local interests with whom I am now negotiating. The response to my proposition has been so enormous that it is now merely a question of choice of association on my part.

"The advantages of the system I am inaugurating are apparent. Aside from the immediate benefit of being associated with such partners as I am now acquiring the future possibilities are enormous. With the most influential local men in the industry linked with me it will be a simple matter to swing any big proposition we may plan. Then, too, under this system the cost of distribution will become a mere fraction of what it would be under any other arrangement."

NEW FLOCK OF BLUEBIRDS.

M. H. Hoffman, general manager of Bluebird Photoplays, makes the announcement that the flock of Bluebirds that will be released during June will provide exhibitors with four of the best pictures they have had from this source, since the program was inaugurated with the first of this year.

The announcements have been made that Tyrone Power and Lois Weber will be co-stars in "The Eye of God," a psychological crime-drama, to be issued June 5. The Smalleys will make the production from Miss Weber's scenario.

Harry Carey becomes a Bluebird star June 12, appearing in "Three Godfathers," an intensely interesting melodrama of immense human interest. The tenderness in which three burly men accept the responsibility of raising a newly born babe is the theme worked out in this release with adroitness that will impel great interest in the feature.

On June 19 Louise Lovely makes her regular appearance among Bluebird stars in "Bobby of the Ballet," fulfilling the indications of its title in a uniquely contrived and interesting story of stage life—a subject forever popular with theatergoers.

Violet Mersereau, appearing in Rex Ingram's own scenario-directed feature, "Yellow and White," will provide a fourth feature to complete the diversity in subjects that has marked the progress of the Bluebird program. Mr. Hoffman gives the assurance that each of these four productions is different in theme, and in no manner resembles any previous release in the series of twenty-four subjects.

John McAleer

GRADUATING from the ranks of the theatrical profession into the moving picture field a little more than six years ago John McAleer blossomed forth as a successful exhibitor in Brooklyn. He was the manager of the Clarendon theater in Flatbush for some time and won a host of friends in the City of Churches. Two years ago he entered the employ of the Picture Play House Film Company and was sent by them to Pittsburgh to take charge of their office in that city. He has managed the Pittsburgh branch office of the corporation ever since with great success. His circle of friends and acquaintances takes in all of western Pennsylvania and West Virginia. He is a member of the Board of Governors of the Pittsburgh Screen Club and has been very conspicuous in the fight against the evils of censorship.

John McAleer.

WILLIAM RUSSELL GETS BIRTHDAY PARTY.

Though William F. Russell, the American-Mutual star, forgot that April 12th was his birthday, others in Santa Barbara did not, and the result was a surprise party, which greeted him upon his late arrival from the studio at his El Poplar Rancho in Santa Barbara. A spaghetti feast had been prepared at the ranch by Robert Klein, and Ashton Dearholt contributed to the feast with the making of a special dish, to which nobody seemed able to fit a name. There was music and dancing, the Temple City Quartet, Nate Watt at the mandolin, Dick Rosson as violinist and Baumann Johnson as a soloist providing entertainment. The guests comprised Mr. and Mrs. Franklin Ritchie, Mrs. Rosson, Helene Rosson, Mr. and Mrs. George W. Russell, Mr. and Mrs. Dick Rosson, Rhea Mitchell, Anna Little, Charlotte Burton, John Sheehan, Nell Franzen, Wallace McDonald, George Ahern, Charles Wheelock, Harry Keenan, Mr. and Mrs. Art Acord, John W. Brown, Abe Mollen, Walter Seely, Al Semnaker, Nate Watt, Jack Farrell, Oscar Gerad, Frank Porzage, Mr. and Mrs. Roy Stewart, Jack Prescott, Rea Berger, Hal Cooley, Baumann Johnson, Ashton Dearholt, Robert Klein, Ethan Fritz, Paul Gyllstrom, Edward A. Kaufman and Al G Faulkner and George Suttle, of Los Angeles.

METRO STARS NOT MARRIED.

As a result of a false rumor current some months ago stating that Harold Lockwood and May Allison, the popular Metro stars, had been married, these artists have been subjected to an endless amount of annoyance and no little discomfort. In their daily mail, received at the Metro offices, there have come thousands of congratulatory letters and post cards, and thousands of letters from admirers asking for details of the wedding. The families of both Mr. Lockwood and Miss Allison have also suffered much inconvenience because of the circulation of this unfounded report. Mr. Lockwood and Miss Allison not only wish it denied emphatically that they are married, but both declare they have no intention of marrying each other.

Reviews of Current Productions

Exclusively by Our Own Staff

"The Innocent Lie"

Valentine Grant Makes Good in Her Debut in Famous Players Five-Part Subject.

Reviewed by George Blaisdell.

IN THE making of stories of Ireland Sidney Olcott is in a class by himself. For that matter he has had very nearly a monopoly in the staging of photoplays on the "Ould Sod," and his experience in this particular section of the world covers a half dozen years. He knows his Ireland, its people and its people's ways. He has the art of creating Irish atmosphere, of portraying its interesting inhabitants. We see this fidelity to things Irish in "The Innocent Lie," the five-part story of

Scene from "The Innocent Lie" (Famous Players).

Ireland and New York released by the Famous Players on May 8, which Mr. Olcott directed.

The leading player is Miss Valentine Grant, who in this subject makes her debut in Famous Players pictures. Miss Grant plays the Irish maid to the life, as she has seen Irish maids on their native heath. It is an interesting character study, and the interest extends to Nora O'Brian's experiences in New York—not the least of it being the efforts of the untutored Irish girl to appear unconcerned in her surroundings of luxury. Miss Grant has vivacity in generous measure, and, too, she shows full appreciation of the requirements of sterner situations.

Jack Clark, another who knows as he has deeply studied his Ireland, is a prominent member of the cast. Mr. Clark is Terry O'Brian, brother of Nora, whose enlistment in the British army impels Nora to seek her younger brother in America. It is a good performance. Others in the cast are Frank Losee, William Courtleigh, Jr., Robert Cain and Helen Lindroth.

The story is competently staged, especially so the interiors of Nora's Irish home. The exteriors were photographed in Bermuda and they are not only picturesque, but in atmosphere vividly remind of the land and shore of the troubled island they are intended to simulate. The story, which develops rather slowly, picks up sharply in the latter part. There is action aplenty following the arrival of Nora in New York, where the Irish girl finds herself the beneficiary of a mistake in identity. It is this situation, the struggle of conscience to declare herself Nora O'Brian and not Nora Owen, that explains the title of "The Innocent Lie."

Clements Completes "The Fast Mail."

Director Roy Clements has completed the filming of Lincoln J. Carter's melodrama, "The Fast Mail," the principal roles of which were played by comedy people, including Victor Potel, the well-known "Slim" of pictures, Eileen Sedgwick, Yona Landowska, Ernie Shields, L. M. Wells and Duke Horne. This is an innovation to put one of the old-time lurid melodramas into the hands of comedians.

"Reel Life"

First Instalment of the New Magazine in Film Made by the Gaumont Company for the Mutual Program Contains Remarkable Animal Studies.

Reviewed by Margaret I. MacDonald.

THE Gaumont Company in the make-up of the first instalment of the new magazine in film have aroused admiration and interest. As was the case with their "See America First" series, the person desiring to make use of any part of it for educational purposes is not in fear of being put to shame by the belated discovery that, tacked onto the beautiful scenic, industrial, or, it may be, a study in natural history, is a low comedy number, too idiotic or too unblushingly vulgar to awaken in an individual of refinement any sense of humor whatever. "Reel Life" is truly educational as well as entertaining.

The first instalment introduces us first to the inhabitants of an alligator farm, where we meet familiarly hundreds of these ungainly but delightfully useful animals, from the yearling to the five-hundred-year-old specimen. The second item in the magazine shows us the butterfly passing through the various stages that prelude their birth from the egg and the destructive caterpillar period to the moment when it breaks its bonds, dries its pretty wings and flutters off on the breeze. The third and last gives some entertaining and instructive views of feats of horsemanship performed by Belgian cavalrymen.

The first release of this excellent educational series appeared on Sunday, May 7, and will be a weekly occurrence as long as it lasts.

Th Gaumont Company have received valuable assistance in the collection of their educational series from the government, and principally through the efforts of Robert S. Yard, of the Division of National Parks, Department of the Interior.

"A Son of the Immortals"

J. Warren Kerrigan Plays a Democratic Ruler in Story of Mythical Kingdom—A Bluebird Production.

Reviewed by Lynde Denig.

ADD one more to the list of romances belonging to "The Prisoner of Zenda" school. This latest contribution to the fiction writer's map of Europe was evolved in the minds of Louis Tracy and Bertram Grassby, authors of the story and the scenario, and was directed by Otis Turner, with J. Warren Kerigan playing the character of a democratic prince, who took the

Scene from "A Son of the Immortals" (Bluebird).

part of the people againt the despotism of "The Bloody Seventh," aptly described as a regiment of butchers. Romance of this type, so completely removed from the realities of life, possesses qualities quite certain to please the youthful members of an audience, still susceptible to glittering uniforms, ideal love affairs and a hero who never descends from an heroic mood.

Mr. Kerrigan's Prince Alexis is a paragon of all the manly virtues, and by way of contrast, his father, the deposed ruler of

Kosnovia, is made the incarnation of a spineless fop. Then there is Lois Wilson, looking altogether sweet and fetching, as an American girl studying art in Paris and flirting with the gay prince, who soon—poor man—is doomed to wear the crown of a stormy little kingdom. But "The Bloody Seventh," an unscrupulous prime minister, his woman accomplice, all the disrupting forces combined, are not enough to check the overwhelming love of the prince and the American girl. As a model hero should, he insists that she shall be his queen, and when he is asked to choose between the throne and the woman, he decides without a moment's hesitation.

Then to make even more certain of his popularity, a secret that has been kept through four reels is disclosed. Alexis is just a plain American, and proud of it, after his experience with European royalty. Whether the settings were made to fit the story, or the story to fit the settings is an open question. At all events they are entirely adequate and not a few of the street scenes, showing the populace in a festival spirit, or in revolt, are elaborate. Lest the picture lack excitement, a bridge is blown up in an attempt by the conspirators to take the life of the prince; also, there is a spirited attack on the palace occupied by the soldiers. Bertram Grassby gives a clever portrayal of the foppish Prince Michael.

Two English Productions

Ideal Film Company Offers "The Second Mrs. Tanqueray" and Sir John Hare in "Caste."

Reviewed by Lynde Denig.

"The Second Mrs. Tanqueray."

An American company produced "The Second Mrs. Tanqueray;" but that does not in the least diminish the value of this six-part picture made by the Ideal Film Company of London. The production is so true to the letter and the spirit of the play; it is so thoroughly well acted and tastefully staged that one may readily credit the statement concerning Sir Arthur Pinero's supervision. There is no danger of endorsing this film too highly, for it will stand the criticism of audiences familiar with the spoken drama and will interest those who never heard of Pinero or "The Second Mrs. Tanqueray." It is one of the few instances of a screen version of a famous stage work that gives more than a pale, or a distorted reflection of the original.

To begin with, the cast, headed by Sir George Alexander and Hilda Moore (a niece of Pinero) was selected from first class players of the London stage. The director was working with actors who knew from previous experience the play and the purpose of the characters. Then, whoever wrote the scenario refrained from taking liberties with Pinero's plot. He tried to follow, not to improve on his model, and in so doing allowed competent players to arouse interest in the author's creations. Situations grow out of the story, instead of being forced into prominence once every so often, regardless of dramatic consistency. Scenes are permitted to run for their full value, irrespective of the speed of the action, and in place of melodrama, we have sound, thoughtful drama.

Finely staged as they are and admirably photographed, these six reels are free from the tricks in which aggressively modern producers take such pride. Some of our "punch in every scene" artists may hold that "The Second Mrs. Tanqueray" develops too slowly, that it lacks snap; but more than counterbalancing these will be many hundreds of adults ready to welcome a picture that presupposes a mature intelligence. Significant lines from the play frequently are used as sub-titles and always they come in naturally, as, for instance, the tragic conclusion of Paula: "The future is only the past again entered by another gate." How many women have found to their sorrow that it is nothing more! If this production is an example of what English companies can do with important dramatic works, it is time to increase the foreign order.

"Caste."

Comparatively few of the present generation of theatergoers recall Sir John Hare's inimitably humorous and sympathetic portrayal of Eccles in T. W. Robertson's "Caste," presented in New York some twenty years ago. In theatrical annals it has gone down as a flawless piece of acting. The veteran player is over seventy now, but advanced years did not hinder him in giving an excellent duplication of his stage characterization in this five-part Turner Films production, directed by Larry Trimble. His Eccles, as revived for the screen, is a masterpiece of character acting, quite strong enough to justify the showing of "Caste," providing the picture lacked other merits, which, happily, it does not.

The story of how the social barrier in English life is lowered is delightfully told. On the one hand we have the incorrigibly bibulous Eccles and his two daughters; on the other, the haughty Marquiese de St. Maur and her son George D'Alroy, an army officer. The objections to a match between D'Alroy and Esther are manifold, nevertheless the marriage is carried through and little by little the gap made by birth and breeding is bridged. Once in a while the comedy scenes are a bit mechanical; but never when Sir John is in evidence as the most aggravatingly attractive of reprobates. In the picture, as on the stage, he envelopes the worthlessness of Eccles in an irresistibly lovable personality that invites unlimited indulgence.

Then, too, the star is given capital support by Peggy Hyland, a wholly winsome Esther, Dawson Millward, Roland Pertwee, Mary Rorke and others. Rich settings in the period of the story add appreciably to the tone of a superior picture, truly reflecting the greatest characterization of a great artist.

Triangle Program

"Not My Sister," Triangle-Ince; "The Snow Cure," Keystone; and "The Primal Lure," Triangle-Ince.

Reviewed by Louis Reeves Harrison.

"Not My Sister."

"NOT MY SISTER," by James Montgomery and C. Gardner Sullivan, is a strong offering, full of intense situations, and it has a notable cast, headed by Bessie Barriscale. The story is well constructed, but it is so illogical at times that it strains credulity. Over and opposed to this is an artistry of treatment which is bound to excite high admiration among those who can see into the future, who realize that fine picture composition is coming to be recognized as one of the chief values of story visualization. Scene after scene delights the eye because of real emphasis and contrast through effects of light and shade. Audiences feel a sense of pleasure in looking at such pictures without knowing exactly why, and there are even critics who do not know why. The picture composition in "Not My Sister" is an improvement on any previous Ince product.

All this artistry is subtle in its effect on the audience. More direct is the fine acting of a well-selected cast and the superb interpretation of Barriscale—I am tempted to call her "Incomparable Barriscale." In making the spectator aware of the condition of her mind and heart during her varied interpretations, all with sweet dignity and fidelity to her work, Barriscale stands well up in comparison with any screen actress I have had the good fortune to see perform. She is a powerful factor in a combination of author, director and interpreters working in harmony of purpose, with good taste dominating even the most delicate situations. "Not My Sister," barring faulty logic, is a fine example of the motion picture art, deserving a profitable run.

"The Snow Cure."

"The Snow Cure" is a surprising Keystone. It is a farce-comedy of unsuspected purpose; its scenes toward the last are laid where the courage of the performer must be tried to the utmost, and that natural comedian, a big black bear, has at last come to his own. Never has an animal acted with more intelligence in a screen story than the bear utilized by the head of a sanitarium to make a lot of overfed and gouty patients forget their ailments in paroxysms of sudden fear. The adventures of Ford Sterling as the lover in a domestic triangle lead to a sanitarium, or sanitorium, as you please, where the guests are designedly thrown in a panic by the release of Bruin from his cage while they are at the bath. Out into the snow they flee in bathing costumes, to be chased through freezing water, up telegraph poles, along the wires, until Bruin actually gives chase in a sled down a long snow slide. The strenuous life of a motion picture actor has never been better illustrated than in this Keystone, possibly destined in itself to eliminate several members of the company. The comedy is amusing enough in a strenuous way to satisfy the most exacting taste.

"The Primal Lure."

"The Primal Lure" puts William S. Hart in the limelight as a dime novel hero, but the story is so painfully lacking in anything that appeals to minds not primitive that it drags its dreary way without other relief than occasional flashes of fine acting by Margery Wilson as Lois Le Moyne. Hart, for all his manly strength and expressive face, fails to stir interest. He needs a better opportunity than such stories offer.

Scene from "The Primal Lure" (Triangle).

Ricketts Directing "Circumstantial Evidence."

"Circumstantial Evidence," a two-part drama from the pen of Anthony W. Coldeway, is being screened under the supervision of Director Thomas Ricketts at the American-Mutual studios. Lizette Throne and George Field appear in the leading roles.

"Her Maternal Right"

Paragon-World Film Production Starring Kitty Gordon Under Direction of John Ince.

Reviewed by Lynde Denig.

IN the matter of gowns, Kitty Gordon does not often repeat. She comes pretty close to offering a different creation for each scene in this five-part picture, and wonderful creations they are for an actress who might well have become a fashion model had

Scene from "The Maternal Right" (Paragon-World).

she not chosen a higher calling. Miss Gordon and her gowns are no small factor in the appeal of a production that presents a melodramatic story in a strongly melodramatic fashion. If the plot develops nothing of exceptional note, the author is to be commended for his satisfactory handling of familiar material, whereas Director John Ince's production is smooth and even elaborate when there is a call for rich settings.

Playing a musical comedy star Miss Gordon is quite in her element. This particular star, Nina Seabury, is said to be free from scruples in her dealings with men, whose attractions vary according to the size of their bank accounts. Believing Townsend to be the president of a bank, she regards him as worth cultivating and the young man is easily caught, although he is only a cashier and relatively poor. When the costly Nina wants presents he helps himself to the bank funds. But even his gifts are insufficient to hold the elusive actress and he goes west for a vacation on a farm where he meets the first and only girl he ever really loved. Their marriage prepares the way for a dramatic last reel, which lacks nothing in intensity.

Threatened with exposure, Townsend goes to Nina demanding that she make good the shortage; but there is small chance of his request being granted until his wife also appears in the apartment with a pistol to back up forceful arguments, based on the desperation of a woman who is soon to become a mother. All this is carried out in a highly melodramatic manner, but it is not unimpressive. Zena Keefe, as the wife, is most engaging in the lighter scenes and she rises very well to the emotional requirements of the last reel. George Ralph is successful in conveying the conflicting impulses of the cashier, and best of all we have Miss Gordon, Miss Gordon's back and Miss Gordon's gowns.

"Liberty Belles"

Attractive Girls Give First Appeal to Four-Part Biograph Adaptation of Stage Play—A Griffith Single Reel.

Reviewed by Lynde Denig.

GIRLS and then more girls are met in this sentimental comedy, produced by Del Henderson for the Biograph Company about two years ago. They attend pajama parties in disconcerting numbers, romp around the corridors of a boarding school, and when other entertainment is lacking, they adjourn to the bathing beach for swimming lessons. Fair young womanhood will be the making of this picture if the comedy weakens. First in the cast come the always attractive Dorothy Gish and her partner in mischief, Gertrude Bambrick, playing the belles, with Jack Pickford and Reggie Morris in the roles of suitors, who refuse to be discouraged by the cool reception of obstinate fathers. A more likable quartet of lovers could scarcely have been selected for a picture so largely dependent upon the spirit of youth.

For broad comedy, or to be more accurate, for scenes varying between farce and burlesque, the production relies upon the grotesque characterizations of Spotiswoode Aitken and Davie Morris, one as a scatter-brained inventor, the other as a retired sailor determined to locate a buried treasure. These two erratic men share one purpose in common. They refuse to sanction the love affairs of their daughters, so the girls are packed off to boarding school where they become leaders of the rebellious faction. Perhaps the most engaging scene in the picture shows a merry pajama party attended by the two boys, who have entered through a window. The humor offered in these four reels is rather elementary and the plot suggests old-time farce; but there is plenty of entertainment in following the experiences of the youthful lovers.

"The Spirit Awakened" is a one-reel Griffith reissue finely acted by Blanche Sweet, Alfred Paget, Edward Dillon and Chrystie Miller. The story is laid on a farm, it possesses a sound character foundation and works up to a really stirring climax in the last few hundred feet. There can be no question about the certain appeal of this admirably constructed picture.

"The Iron Claw"

Chapter 10 of This Serial Contains Some Startlingly Gruesome Effects That Are Nevertheless Entertaining.

Reviewed by Margaret I. MacDonald.

THE suave manner in which we are treated to a funeral and all its accessories in chapter 10 of the Pathe serial entitled "The Living Dead," makes up in a way for any shock to the nerves which might accrue therefrom. We must confess that director Edward Jose has made an artistic job of his ghosts, burial vaults, caskets, etc.

It may be remembered that in a previous chapter, Davy, Golden's secretary, was shot with arrows which we learned before the close of that episode had been robbed of their menace by the Laughing Mask, and that Davy was on the road to recovery. It is therefore surprising to find with the entry of Chapter 10 that Davy is on his way to his last resting place accompanied by weeping mourners, among whom is Margery Golden, becomingly attired in the gloomy garments which the occasion requires.

It remains for Legar, with the shrewdness of his kind, to uncover the mystery and reveal to the spectator the secret of the clever rule worked by the Golden faction. For, be it known, the contents of the casket so tenderly entrusted to keeping of the vault consist of a dummy and an astonishingly truthful waxen mask of the face of Davy. With an oath on his lips Legar turns to face a real Davy, who now stands at the foot of the casket in company with a couple of policemen. Alive to the seriousness of the situation Legar quickly fires a quick explosive with which he has armed himself and takes his chance amid the falling pillars of the vault. He is pursued into a steel plant where the Laughing Mask is almost upon him, when he escapes a second time, leaving us still in a state of wonderment.

Mutual Program

"The Floorwalker," Two-Reel Lone Star, Featuring Charlie Chaplin.

Reviewed by Louis Reeves Harrison.

"THE FLOORWALKER" is a farce-comedy coming under the general heading of "Vehicle," having been written to order and directed solely for the purpose of exhibiting the talents of Charlie Chaplin, who made his reputation as an acrobatic comedian and has improved to a point where he deserves better opportunity than has ever been afforded in a "vehicle" of any kind. It is true that his greatest value is as a drawing card. His name on the billboard is what counts with both producer and exhibitor.

Scene from "The Floorwalker" (Mutual).

But that value would not be lessened if he appeared in something better than a mere "vehicle," nothing more or less than a machine-made screen story, with artificiality written all over it, and stale business written all through it.

Chaplin is an artist of larger capacity, of greater versatility than is apparent to those who know him best. A great many of the screen stories in which he appears are little more than repetitions, or thinly disguised variations, of what he has already done, compelling him to repeat from lack of new business; whereas he would

be more effective in some bright and new comedy in almost any role it offered. He has discovered the secret of what brings the laugh, the portrayal of plain, ordinary stupidity. This is illustrated in "The Floorwalker," where he is chased down a moving staircase which is going up. Some pure psychology there makes it the funniest incident of the story. He needs bigger opportunity, but his personality is so convincing that "The Floorwalker" will win and keep many an audience laughing after it is well under way.

"Blazing Love"

Virginia Pearson Has Role of a Much Troubled Woman Who Finds Love Only Disillusion.

Reviewed by Hanford C. Judson.

THIS latest Fox offering tells a story of love, but pictures little that is at all beautiful. In the woman at the center of the story, love—the picture in five reels is called "Blazing Love"—is lasting; but her experience makes us lose our admiration for her almost as much as folly would. The picture's meaning boils down to bitter dust.

But the chief weakness of the offering comes from the poor plot construction and the crude way the transitions are brought out in the situation that is developing normally enough. The action begins in a strongly melodramatic way with a villain forcing his way into the room of a virtuous wife at night and her not daring to push the button that would bring help. This and the way she does handle the case is sensational and the action that follows never again reaches anything like the same power. In fact, the rest of the story is not melodramatic. If the rest of the story had only become really human it would have got past; but as there is little hightening of significance, the marked lowering of "punch"—a most melodramatic word—is the more disappointing.

I believe the picture to be the poorest and weakest made of all recent Fox pictures; but it has some things to stand on—it is not all dull and lifeless. The director has used freely close-up scenes and Virginia Pearson in the leading role gives us some ably played moments. Then there's Louise Huff, who adds charm to a good handful of scenes. The other players know their business and manage to entertain us. Then the story, with all its ack of imagination and in spite of its deadness, does get to the place it sets out for. We can follow it easily. It was made with noticeable lack of skill; but it has action. These things keep it from being wholly dead.

Knickerbocker Star Features

"The Oath of Hate" and "Broken Fetters," Three-Reel Dramas for General Film Program.

Reviewed by Lynde Denig.

"The Oath of Hate."

GRANTING the popularity of strong, uncompromising melodrama, "The Oath of Hate," a three-part Knickerbocker Star Feature scheduled for release on the General Film program, is to be recommended. The finer touches of photoplay construction are not in evidence; there is little in the way of motivation and the characters are made to suit the plot, rather than the plot to suit the characters; but conceding all this, we find compensation in the crude force of the story. Where some producers err on the side

Scene from "The Oath of Hate" (Knickerbocker).

of tiring the spectator with superfluous scenes, the director of "The Oath of Hate," if anything, goes to the other extreme by eliminating all save the sensational action in the drama. Just at it stands, the picture is likely to be well received; but it would be a better work of art if the motives and natures of the characters were more fully explained.

Henry King, the featured player, is cast as a brutal ship captain, who is jilted by his fiancée. He returns from a cruise in time to create a disturbance at the wedding of the girl to another man, whereupon he swears eternal hate. His sight destroyed by an explosion, he marries a poor, but loyal slavey, hoping that a son will be born to them who will carry out his dream of vengeance. All of the characters undergo marked changes in a comparatively brief period; but the most miraculous alteration is reserved for the hero. Knocked unconscious and thrown from a ship into the sea, the shock is given as the cause for restored vision and the reawakening of a kindly nature that was unbalanced by a blow suffered many years previous. Stone returns to his wife and the oath of hate is forgotten. The picture profits greatly by the acting of the two women in the cast, Ethel Fleming and Marzuerite Nichols.

"Broken Fetters"

In these three reels a rather unusual, if not entirely convincing story is capably handled. It is the conventional triangle with a few variations conducive to interesting situations, perhaps the best of them being the manner in which a discarded suitor discredits his successful rival. In the apartment immediately under that occupied by Morrison, lives a woman who passes for an actress, and also, when occasion arises, pretends to be Mrs. Morrison in order to convince the young man's sweetheart that he is an imposter. The plan works so successfully that Martha becomes the wife of the man who devised it. Two reels of misunderstanding and misery lead up to the killing of the faithless husband by the woman who assisted in the deception.

As in "The Oath of Hate," the author was far more concerned with the development of dramatic situations than with the creation of life-like characters; but allowing for the material provided, Margaret Landis, as the deceived girl fresh from a convent, and Madeline Pardee, as the obliging actress, succeed very well in making their portrayals appear human. The men in the cast are less impressive.

"Half a Rogue"

King Baggot Appears in Screen Adaptation of Harold MacGrath's Novel by the Same Name.

Reviewed by Robert C. McElravy.

THIS five-reel Red Feather production was adapted by Henry Otto, who also directed the picture, from the well known "best seller" by Harold MacGrath. It provides an excellent medium for King Baggot, a long time favorite, whose

Scene from "Half a Rogue" (Universal).

appearance as Richard Warrington is one of the best things he has done in a long while. He is assisted by Clara Beyers, as Katherine; Joseph Castallaneous as John Bennington; Edna Hunter as Patty, and Howard Crampton as the political boss.

The producer has provided a unique opening, picturing Warrington as a playwright fond of dining in a certain Broadway restaurant. Some night scenes of the great white way are shown.

Warrington is recognized by Katherine, also dining in the place. She pretends to lose her pocketbook and enlists his aid in getting home. Here she reveals herself as an actress who had been for some time endeavoring to get an audience with him.

An acquaintance formed in this chance way grows into an actual friendship, which extends over five years. In this time Katherine has starred in Warrington's new play. She falls in love with Bennington, who narrowly misses finding her in Warrington's apartments. The friendship, while one that would be certain to arouse criticism, is really a platonic one. Later, when Warrington runs for office in a small town, is is made the basis for a campaign scandal. But Bennington, now married to Katherine, retains his faith in both his wife and his friend, and the latter's name is cleared. Warrington loses in the race for office but wins the girl he loves.

The story is brightly entertaining and contains a good deal of sane optimism in dealing with situations that are often overloaded with the sordid and unpleasant.

"The Isle of Love"

Five Reel Gaumont, Featuring Gertrude McCoy.

Reviewed by Louis Reeves Harrison.

"THE Isle of Love" might be classified as a comedy melodrama, though the author seems to have forgotten that he is not writing for the stage, where the possible improbable is tolerated along with paste jewels and canvas trees. The mathematical chances of a girl being rescued by a young skipper from a trying situation, that of losing her clothes while in swimming, at a fishing village, and of subsequently being rescued from the machinations of a villainous suitor aboard yacht, by the same skipper, now captain of the yacht, are hardly within the range of demonstrable possibility, but when the same girl is rescued a third time by the same man at sea, this time because she happens to travel on a ship where he happens to be the wireless operator, we are entering the sphere of the pipe-dreamer, casting both abstract and concrete probability to the winds.

Scene from "The Isle of Love" (Gaumont).

As a vehicle for Gertie McCoy, the story might have been reasonably plausible and yet shown us how she has developed. Sylph-like Gertrude has grown since she left the Edison Company, and we are not permitted to forget for this great length of time in "The Isle of Love." Introduced as an Aphrodite, rising out of a white foam of lingerie, she eventually becomes a "Goddess of Love" when cast away on a desert island with the rescuing young skipper and compelled to wear leaves instead of a dancing frock. Gertie is physically well-featured and her nice proportions constitute the entire attraction of the play.

"Alien Souls"

A Most Interesting Lasky Production in Which the Famous Japanese Actor Sessue Hayakawa Is Featured.

Reviewed by W. Stephen Bush.

THIS Lasky feature is conspicuous for many of the excellent Lasky characteristics, such as lighting effects, atmosphere, attention to detail and, above all things, beauty. The story is not only interesting and original, but it is exceedingly well told and altogether calculated to awaken both the interest and the sympathy of the audience. As in the other great production, "The Cheat," the settings of Japanese interiors and exteriors are of singular charm and beauty.

The theme tells of the childish folly of a pretty Japanese maiden who, though betrothed to one of her own race, longs for recognition from white society. She is altogether guileless and is easily deceived by the pretensions of an impecunious adventurer who makes love to her and offers to marry her. Her Japanese lover, splendidly impersonated by Sessue, vainly appeals to her loyalty. The little girl is infatuated and is about to fall into the snare prepared by the wily adventurer when at the last moment her poverty is revealed. Her white lover, who had hoped to recoup himself with the girl's supposed great fortune, loses all further interest in her. She feels disgraced beyond all hope and, acting up to the traditions of her country, she seeks to destroy herself.

If the playwright had permitted her to succeed there would, of course, have been no happy ending, but it would have been a logical one, full of real strength. As it stands now, it not only seems somewhat illogical, but to many it will seem unintelligible. If you believe in happy endings as an absolute necessity you will have no trouble in forgiving the strange finish of the play.

Cochrane Hits Bull's-Eye.

Director George Cochrane has started a one-reel comedy-drama entitled "Pinkey's Bull's Eye," featuring Thomas Jefferson and little Zoe Bech. The story is by Calder Johnstone.

"The Wheat and the Chaff"

Three Reel Lubin Photoplay, Written by Josephine McLaughlin and Directed by Melvin Mayo.

Reviewed by Edward Weitzel.

"THE Wheat and the Chaff" was produced for the Lubin Company, under the personal supervision of Captain Wilbert Melville. It is a play of modern life, and the diversity of character employed in telling its story insures a number of dramatic situations. These situations do not always have the ring of truth, however, the character drawing of the author being after the manner of the old melodramas, where the hero and heroine were spotless; also, the villain—all black. This antiquated form of play construction still finds many admirers, and "The Wheat and the Chaff" is a good example of melodrama made after the recipe of the Popular Circuit dramatists of a decade ago.

Scene from "The Wheat and the Chaff" (Lubin).

Two brothers are leading male characters of the photoplay. One, a prominent lawyer and politician; the other, half-witted but devoted to his brother. Peggy Woods, a cabaret dancer, is in love with the politician and he with her, but he sacrifices his feelings to his ambition and marries the daughter of a political "Boss" who can serve his ambition to become Governor. Peggy resolves on suicide, but changes her mind, and is accidentally shot with the revolver belonging to Jerry. The boy is tried for the murder. Believing that his brother killed the girl, Jerry will not speak and, although Charles knows the truth, he also withholds his evidence. The night of his elections he has a vision of his brother on the scaffold and dies of heart disease. Jerry is acquitted.

The production is commendable, the cast consisting of Cecil Van Aukor, Allan Forrest, Adelaide Bronti, Ruth Saville, Geo. Routh, Evelyn Page and Walter Spencer.

Russell Choosing Company.

"Bill" Russell having completed the screening of "Soul Mate," forthcoming Mutual Masterpictures, De Luxe Edition, in which he also stars, is selecting a company of players for his next feature production. It will be released in five reels and has been adapted from one of the recent popular novels. Charlotte Burton will be the chief support of Russell.

"The End of the World"

Two Highly Spectacular Reels Make Great Northern Six-Part Production an Exceptional Offering.

Reviewed by Lynde Denig.

TO FORESEE the end of the world—as some pessimistic soul does every once in a while—is, no doubt, to imagine a cosmic catastrophe not unlike that depicted in this six-reel Great Northern drama. Humanity is literally swept from the face of the earth by an irresistible combination of devastating elements. With flames shooting from the sky to burn all the habitations of man, and earthquakes moving the ocean into unaccustomed places, one is offered a choice between death by fire or water—nothing more. The only known survivors of the day that a reckless comet collided with the world, are the hero, the heroine and the camera man, who preserved his negative.

As a spectacle this production scores emphatically, and the impression left by the overwhelming calamity depicted in reels five and six is made stronger by reason of the preparation in earlier scenes. This is no sudden, unheralded visitation. An astronomer had discovered the comet some months before, also that it was due to visit the earth with dire consequences. A feeling of impending doom is created in harmony with the progress of the story, which, in the main, concerns a miner, his two daughters and a wealthy stock broker who inveigles one of the daughters from the parental home.

After the discovery of the menacing comet, the audience is never allowed to lose sight of its existence. The miners stop to gaze apprehensively at the trail of fire that each night appears closer to the earth; there is a stock exchange panic on account of it, the astronomers hope to allay fear by preventing the publication of their conclusions, and so, in one way or another, the approaching horrors cast their shadows before. Excitement has been worked up to a high pitch before the skies release a shower of fire, and men, women and children, in helpless hundreds, flee from the flames and the floods.

Scene from "The End of the World" (Great Northern).

Although the spectacular scenes are of paramount importance in this picture, it should not be supposed that the production lacks other attractive qualities, in the charm of Norwegian settings and the interest aroused by a very passable story, ably acted, especially by Emma Thomsen and Olaf Fonss in the leading roles.

Two Kalem Releases

"Sauce for the Gander," No. 8 of "The Social Pirates" Series, and "An Innocent Vampire," a Sis Hopkins Comedy.

Reviewed by Edward Weitzel.

"Sauce for the Gander."

A PAIR of loan sharks, father and son, are made to refund the money wrung from one of their victims, in this instalment of "The Social Pirates." They are also obliged to contribute to the fund kept by Mona and Mary to aid them in their various schemes for setting right a little of the wrong that is daily being done in the world. An unfortunate young fellow, who has been driven to apply to the loan sharks, comes under the notice of lady members of the "Do the Villain Good" society. They immediately lay plans for his relief, the first move in the game being to make the acquaintance of the two sharks. Both gentlemen are single, and a little clever angling, with themselves as the bait, and Mary and Mona each hook one of the fishy brokers. Father and son are madly in love with their respective charmer, and a scheme is worked on the pair that is worthy a French builder of plots. Both men are made to believe that the other is the victim of a designing female, and that the only way out of a bad situation is to buy the woman off. With a touching exhibition of fatherly and filial devotion, this is accomplished, secretly, in both cases. The two sharks then exchange explanations and learn how they have been tricked, while Mona and Mary send for the unfortunate young fellow and hand him back his money. This moral bunko game is "pulled off" with all the expertness shown by some experienced society matron who is trying to land a title for her eldest daughter. To the credit of the gentlemen in the case, it must be set down that their intentions were most honorable and they were eager to place a wedding ring on the third finger of their respective ladyloves.

Scene from "Sauce for the Gander" (Kalem).

Realistic stage settings and sprightly acting on the part of Marin Sais, Ollie Kirkby, Frank Jonasson and B. Furey put this number of the George Bronson Howard serial on a par with the preceding instalments.

"An Innocent Vampire."

The author of this Sis Hopkins comedy is to be congratulated upon his choice of a title. Fancy, daring to call ingenuous and guileless Sis a vampire—just a plain vampire? The qualifying word saves the situation, however, and Miss Theda Bara is not in the slightest danger of having her laurels snatched from her brow by the lady of the rigid pigtails and the red flannel knickers. All of Sis' efforts at ensnaring the opposite sex are the source of innocent mirth, and Frank Howard Clark, the author of the scenario, has handed Miss Melville the material for a goodly number of laughs. Henry Murdock, Frank Minzey, Olive West, Arthur Albertson, Richard Purdon and Mary Kennedy are all expert at assisting the star in passing the laughs on to the man out in front.

Scene from "An Innocent Vampire" (Kalem).

Unicorn's Office Staff Complete

Personnel of the Inside Force of the New Twenty-one Reels a Week Program Company.

THE offices of the Unicorn Film Service Corporation, at 126 West Forty-sixth street, are in full swing, the fourth week's releases now being sent out to exchanges. J. A. McKinney, the secretary of the company, said that an unusually competent office staff had been selected to fortify the work of Ike Schlank, the general manager of the company, to whose initiative the formation of the corporation is due. It came out in the course of a conversation between Mr. McKinney and a World man that the secretary had been acquainted with Mr. Schlank since the days of their youth, when Mr. McKinney was a reporter on the Omaha World-Herald and Mr. Schlank was an usher in the Orpheum Theater in the Nebraska city.

Mr. Schlank, who is at present in the South opening exchanges, has had an all-around experience in the amusement field and has a wide acquaintance with exhibitors and exchangemen. The Unicorn was erected around Mr. Schlank's ideas as to what is needed for the small exhibitors—a reasonably-priced twenty-one reel a week program, consisting of one and two-part subjects, well made and carrying with them attractive paper. It was Mr. Schlank's presentation of these ideas that induced Leslie R. Palmer, J. A. Coram and Alwyn Ball, Jr., respectively the president, vice-president and treasurer of the Unicorn, to finance the new organization.

At the head of the general office and exchange staff is P. A. Chase, who has had much auditing experience with film companies. Assisting him are F. L. Drum, L. M. Ball, Ross A. Coram and Charles Zureik. Harry A. Palmer has charge of program selection, lithographs and advertising sales helps. W. T. Crospinal has under his hand the titling, editing and printing of film. F. G. Reilly is in charge of the purchasing and shipping departments.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

BUCKSHOT FEUD (Lubin), May 1.—Coarse humor is not lacking in this comedy featuring Davy Don. There is plenty of action, such as it is, and enough plot to connect the horse-play. Suitable for elementary audiences.

THE SELIG-TRIBUNE, NO. 35, 1916 (Selig), May 1.—City of Portland launched at St. Helens, Ore.; blind soldiers at Buckingham Palace, London; fire, Iowa City, Iowa; scenes in Chihuahua, Mexico; Ruth Law loops the loop in an aeroplane at night, Chicago; launching power boats, Lynn, Mass.; Lord Lieutenant of Ireland, Dublin; the circus goes to New York hospital; cyclone at Stover, Mo.; U. of P. and Yale boat race, Philadelphia; "somewhere in Mexico."

HAM AND THE MASKED MARVEL (Kalem), May 2.—While this one-reel comedy can hardly be called an echo of the late match between Messrs. Willard and Moran, it is a much more amusing "go" during any and all of the rounds. Ham is not a scientific fighter, according to the rules of the ring, but he manages to knock out his man, as becomes the star of a moving picture scrap. And Bud helps him to put over the trick.

THE FABLE OF "THE PREACHER WHO FLEW HIS KITE, BUT NOT BECAUSE HE WISHED TO DO SO" (Essanay), May 3.—Long titles are not always an indication of merit in a picture—except in a George Ade fable. In the present one Brother Ade has found a fit subject for his powers of keen but kindly satire, and painted it with many a golden text that are among the best examples of his humorous jugglery of polite conversation.

ROMEO OF THE COAL WAGON (Kalem), May 3.—A one-reel comedy wherein is shown that a man in love will do anything to win the lady of his choice—even will he go to work shoveling coal. In this case the heroine is played by Ethel Teare, consequently the hero's supreme sacrifice is easily accounted for. Jack MacDermott, Victor Rottman and Gus Leonard round out the cast.

THE SELIG-TRIBUNE, NO. 36, 1916 (Selig), May 4.—San Francisco High School Cadets at drill; Lady Colebrooke in New York; trial of air cruiser, Sunnyvale, Cal.; Generals Scott and Funston at San Antonio; senators receive peace telegrams, Washington; army polo game, San Antonio; scenes at Chihuahua, Mexico; in the Argonne District, France.

THE BRAVE ONES (Vim), May 4.—Plump and Runt are called upon to occupy a haunted house and be entertained by a number of ghosts in this one-reel farce. The spooks turn out to be a party of counterfeiters (ghosts generally are, by the way) and there are lively doings in the old house when the sheriff takes a hand in the matter. "Babe" Hardy, Billy Ruge, Billie Blucher and Elsie MacLoed are the star "cut-ups" of the cast. An average Vim.

THE DUMB HEIRESS (Kalem), May 5.—It would be unkind to remark that to secure a wife that was both dumb and wealthy would be too much luck for one male being. Edwin Ray Coffin has turned out a well-fitting scenario for the utilizing of Miss Rose Melville's abilities in this one-reel Sis Hopkins comedy, and Henry Murdock, Frank Minzey, Arthur Albertson, Mary Kennedy and Olive West supply the remainder of the histrionic efforts. Director, Robert Ellis.

THE HUMAN TELEGRAPH (No. 78 of the "Hazards of Helen" Railroad Series—Kalem), May 6.—The circus stunt known as "The Slide for Life" is far outdone in this one-reel railroad drama. Helen Gibson performs a feat on the telegraph wires that not only foils the villain, but gives screen patrons a first-quality thrill. P. Pembroke and H. Schum are members of the cast. James Davis directed the picture.

SOME CHICKEN (Vitagraph), May 5.—Mary Anderson, Webster Campbell and the members of the Western Vitagraph Company make this one-reel farce vastly entertaining. A good finely-developed rooster has a strong crowing part. A capital one-reeler.

FATHER'S NIGHT OFF (Lubin), May 6.—A masque ball is where father comes to grief on his night off. A woman is the cause of his trouble. In this case, she is a good-looking domestic in father's household and father is married. A laughable farce, of which A. R. Lloyd is the author. Francis Joyner is amusing as father, and June Day as Marie furnishes father with an excellent excuse for his fall from grace.

General Film Company Specials.

THE STRANGE CASE OF MARY PAGE, NO. 15 (Essanay), May 1.—The concluding episode of the Essanay serial does not give the answer as to who killed Dave Pollock until just before the finish. In a story of this kind the main object is to sustain the interest by preventing the spectator from making the right guess. The way in which everyone has been made to suspect first one person then another during the progress of the trial stamps the author and the producer of the serial as adepts in the art of play construction. The efforts of the cast have never slackened from the opening reel, and the long trial has been conducted in an impressive and always interesting manner.

THE MASTER SWINDLERS (No. 6 of "The Social Pirates"—Kalem), May 1.—An attempt to steal a celebrated painting known as the "Mona Vanna," furnishes the motive for the two heroines to return to their favorite occupation of swindling the swindlers. A review of this picture was printed in the issue of May 6, page 987.

THE MAN WITHIN (Selig), May 1.—There is a directness of purpose and a truth to life in this three-reel photoplay, written by E. Lynn Summers, that take hold of the spectator at the start and never lose their grip. The story of a man's reclamation is generally worth the telling, the author of "The Man Within" presents, in the character played by Tom Mix, a man who conquers his weakness for liquor and makes himself worthy of the woman who trusted him. The part is right in Tom Mix's way, and Victoria Forde, Pat Chrisman, Sid Jordan and Joe Ryan also fit their respective roles.

IN THE MOON'S RAY (Essanay), May 2.—A valuable scarab which a gang of crooks try to steal from the home of a wealthy collector of curiosities is the "cue for action" in this two-reel drama. The picture is a fair example of its class and is ably presented by Francis X. Bushman, E. H. Calvert, Rapley Holmes, Bryant Washburn and Gerda Holmes.

THE CANDLE (Lubin), May 2.—Rather an ingeniously contrived two-part drama, written by Maude Thomas and Julian Lamothe and directed by Leon D. Kent. There is a story within a story, the principal characters being played by L. C. Shumway, Helen Eddy and Melvin Mayo. Mr. Mayo's portrayal of a hypnotist would be more impressive if his make-up were less farcical.

FIT FOR BURNING (Biograph), May 3.—Vera Sisson, Charles Perley, Gretchen Hartman, Charles H. Mailes, Ivan Christy, Cora Drew and Grace Hamilton are concerned in the telling of this three-reel photoplay. The author has turned the light upon a social reformer who is an arrant hypocrite and uses his position to ruin young girls. The story is strongly dramatic and moves forward steadily to a big climax. It is well acted.

NONE SO BLIND (Lubin), May 4.—A review of this three-part drama may be found in the issue of May 13. The story concerns the building of a submarine and the efforts of a dishonest contractor to compromise the government inspector, a lieutenant in the navy. A reasonably entertaining subject, well enough acted by Walter Spencer, Evelyn Page, Ruth Saville and Mona Darkfeather.

THE MATCHMAKERS (Edison), May 2.—A well thought-out western drama in three reels, this Edison production was reviewed in the issue of January 1, page 90.

THE OATH OF HATE (Knickerbocker), May 5.—Something of the atmosphere and strength of Jack London's "The Sea Wolf" is found in this three-reel photoplay. The author of the screen drama, however, has not scorned the happy ending. The picture is full of action, several of the scenes being on shipboard. Henry King is forceful as Captain Mark Stone, Marguerite Nicholls, Ethel Fleming and Louis J. Cody are also of value to the cast.

ONCE A THIEF (Essanay), May 6.—The new and the old material in this three-reel drama are about evenly divided. The result is an entertaining picture in which a young fellow who purloins money from his employer to help his crippled sister, proves that the saying, "Once a thief, always a thief," is not always true. Bryant Washburn and Nell Craig do their usual sincere work in the leading roles.

THE RESURRECTION OF HORACE (Vitagraph), May 6.—George Strayer Maxwell's three-reel photoplay has a fairly good plot, but the finish is cheapened by having the discarded lover act the cad. It weakens the character of the heroine to have accepted the attentions of such a fellow. Most of the names in the cast are new, but the performance is a creditable one. Walter MacGrail, Belle Bruce, Arthur Cozine, Kalman Matus and Helen Pillsbury have the principal parts.

Bluebird Photoplays, Inc.

ELUSIVE ISABEL (Bluebird Photoplays), May 15.—This six-part production marks the return to the screen of Florence Lawrence, the popular screen star, after an absence of over a year. In the picture Miss Lawrence plays the role of a diplomatic spy, but it is to be deplored that a better adaptation of Jacques Futrelle's novel had not been provided this talented actress, and also that the production had not been given more competent direction. Miss Lawrence has done splendid work with the opportunities afforded her, which were few. A review will be found on page 1179 of issue of May 13.

A SON OF THE IMMORTALS (Bluebird), May 22.—A romantic story dealing with a mythical European kingdom. J. Warren Kerrigan appears to advantage in the role of an heroic prince and is ably assisted by Lois Wilson, Bertram Grassby and others. The picture is well staged and photographed. A review appears elsewhere in this issue.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 70 (Mutual), May 3.—One of the most interesting items of this number shows the placing of thermometers 300 feet in the air by the government frost survey to get the temperature of air currents in the orchards of the Northwest. The new auto line between San Francisco and Los Angeles, the opening of the bathing season at San Antonio, Texas, and the Buck aerial torpedo demonstration are also of special interest.

BILLY VAN DEUSEN'S ANCESTRIE (Beauty), May 3.—This farce comedy will be found entertaining to children as well as adults. Billy sitting reading at the fireside dreams a wonderful dream about his ancestry. In the dream he is the hero of the hour, living in the past of four or five centuries gone by.

M. T. DOME'S AWFUL NIGHT (Cub), May 5.—It is possible that some audiences would be much pleased with this film, while to others it would appeal as being exceedingly loathsome. It has to do almost entirely with a night of drunken adventure on the part of M. T. Dome, who, having brought home a new maid whom he makes love to at every opportunity, quarrels with his bride, and takes refuge at his club. There are no drinking scenes in the picture, but Dome is exhibited disgustingly drunk throughout the picture.

REEL LIFE, NO. 1 (Gaumont), May 7.—This first installment of an excellent educational series contains three intensely interesting and thoroughly exploited subjects, namely, "Alligator Life," "The Birth of a Butterfly" and "Feats of Horsemanship by Belgian Cavalrymen." All are clearly photographed and instructive.

GERMATIC LOVE (Vogue), May 9.—In this number, by Thomas Delmar, two tramps invade the professor's laboratory. He tests his love pills on them and they immediately fascinate the pupils of a girls' school. This is not in the best comedy tone, but is nonsensical and harmlessly amusing. Good photography helps the number.

SKELLY'S SKELETON (Beauty), May 10.—A comedy number, by Al Santell, featuring Carol Halloway, John Steppling and John Sheehan. The ghost party, at which the skeleton appears, makes a novel feature, and some good night photography is shown. This avoids the grewsome and keeps the comedy side uppermost, in spite of the weird settings. The number in quite entertaining.

SEE AMERICA FIRST NO. 35 (Gaumont), May 10.—This number contains many interesting views in and about Atlanta, Ga., showing its public buildings, parks, numerous monuments and historic spots. We are also introduced to the home of Joel Chandler Harris. The granite mountain known as Gutzon Borglum is an interesting sight as photographed in this film. "The Escapades of Estelle," a comic cartoon serial by Harry Palmer, is continued in this number.

THE ESCAPADES OF ESTELLE (Gaumont), May 10.—On the same reel with the above, Estelle, a stout colored maiden, demonstrates her affection for chicken by paying a midnight visit to a neighbor's hen coop. Very amusing.

JERRY'S PERFECT DAY (Cub), May 12.—This farce comedy in which George Ovey features will be found acceptable and amusing to any audience. Jerry longing for a home and a housekeeper tries to bring about the realization of a beautiful dream by carrying off bodily a small wooden house in which explosives are stored. On the road he collides with an automobile filled with policemen out on a holiday with their wives. The house shattered to atoms leaves Jerry sitting on the road looking about him. Other amusing incidents close the reel.

NO TITLE (Beauty), May 14.—In this comedy the endeavor of the comedian to present himself to an heiress as a titled gentleman is amusing, but the burying of a man who awakes to find fish worms crawling over his face is not pleasant. He tells the story to his prospective father-in-law with a repetition of this unpleasant scene. There is no excuse for this unhealthy flight of fancy.

A MIXUP AT RUDOLPH'S (Vogue), May 14.—A comic number which has numerous funny scenes, but lacks continuity. The characters are introduced without proper explanation and the action has scarcely a thread of logic to hold it together. This renders much of the humor ineffective. The characterizations and photography are good, but the production as a whole disappointing.

Mutual Film Corporation Specials.

THE COUNTERFEIT EARL (American), April 24.—An excellent two-part comedy-drama in which George Periolat plays a double role. Louise Lester, Vivian Rich and Alfred Vosburg are also leading members of the cast. The story concerns itself with the effort of a rich ranchwoman to get herself and her daughter into society. She is piloted by a friend whose Bible is the "Blue Book." An English earl is invited to visit them, and a master burglar contriving to take the place of the earl's valet while at a ball given in the earl's honor manages to mix things up in a very amusing fashion, and is finally taken into the cutody of the police.

WITH A LIFE AT STAKE (Mustang), May 5.—A two-part production which contains an old-fashioned thrill. The stars of the performance are Art Acord and Nita Davis. The story has to do with the persecution of a young woman by one of the toughs of a western town, who seeks to secure her for his wife. In revenge for her treatment of him he shoots her and she is miraculously rescued from death on the railroad track where she has fallen from her horse, by her cowboy lover. An entertaining offering with a good moral.

THE TOUCH ON THE KEY (American), May 8.—A two-reel newspaper story, by Anthony W. Coldewey, featuring Vivian Rich, Alfred Vosburgh and George Periolat. The girl saves her paper from a beat by her knowledge of telegraphy. This has a good newspaper-story atmosphere, is brightly pictured and presented by an attractive cast. There is nothing extremely novel about it, but the struggle at the keyboard is exciting and contains some suspense. An entertaining number.

WHEN SHE PLAYED BROADWAY (Thanhouser), May 9.—A two-reel subject, by Lloyd Lonergan, featuring Gladys Hulette, who proves very appealing in the leading role. Her cowboy admirer saves her from insult while she is acting as a waitress. Later she carries out her ambition to star on Broadway, and he again saves her, this time from the "backer" of the play. Some of the scenes are theatrical, but this lends a spice of interest, as some of the situations would otherwise seem too familiar. The trapdoor, manipulated by the old stage hand, makes a pleasing feature. This strikes a good average in interest.

THE PROFLIGATE (American), May 11.—A three-reel subject by C. B. Hoadley, featuring Winifred Greenwood, Edward Coxen, Louise Lester and George Field. The story concerns a girl who loves a young attorney, but whose ambitious mother desires her to marry a banker's son. The latter ruins a girl, whom he abandons. Later there is a murder of which the banker's son is falsely accused. He is sent to the electric chair, but the young attorney saves him at the last moment. The confession scene is admirably handled. This inclines to the melodramatic and sensational, but is well handled and makes a good subject of the type.

HER FATHER'S GOLD (Mutual Masterpicture de luxe Thanhouser), May 11.—This five-part production is not an especially well-constructed one, and consequently is not as entertaining as it might be. There is a crudeness about the entire production that seems inexcusable. The story concerns the theft of a quantity of gold bar from a certain mine, and deals in a rather disjointed manner with the adventures attendant on the discovery of the whereabouts of the gold, and its final rescue. The action of the play is to a large extent overdrawn.

AVENGED BY LIONS (Centaur), May 13.—A two-part production from the Horsley studios that is fairly entertaining. The scene of the story is laid in South Africa where the pretty daughter of a Boer farmer is pursued and attacked by a half breed. The interpolation of a side issue which brings a party of railway surveyors leads to the rescue of the girl by the head of the surveying party, and ends with the final good-will of the farmer, hitherto an enemy, being given to the surveyors. A lion pouncing upon the half breed in the jungle avenges his wicked deed.

THE SECRET OF THE SUBMARINE, NO. 2 (Mutual Special Feature), May 18.—The second episode of this new serial shows the escape of the wily Japanese, Satsuma, after having been the cause of the submarine upon which Burke is demonstrating the efficiency of his new invention being flooded with water. In this episode the plot of the story gets well under way, and closes with the mysterious death of Burke, who is found dead in his workshop. The story affords opportunity for interesting developments and it is anticipated that each chapter will prove more interesting than the last.

Paramount Pictures Corporation.

MARIA ROSA (Lasky), May 8.—Geraldine Farrar is seen at her best in this meritorious film. The story enables her to fulfill her task to the best advantage. It holds interest throughout. As in previous Lasky productions the photography and settings are most striking. This film was reviewed in last week's issue.

BOBBY BUMPS AND HIS GOATOMOBILE (Bray Cartoon), May 17.—A really original and humorous drawing made by Earl Hurd of the Bray Studios. The conception is well out of the ordinary and the execution is marked by a number of unusual touches. The reel is completed by one of E. L. Ditmar's capital nature studies, entitled "Mothland Mysteries."

Pathe Exchange, Inc.

PATHE NEWS NO. 34, 1916 (Pathe), April 26.—This number contains several interesting items in connection with the Shakespeare celebration. There are also instructive views of New York firemen rescuing victims from burning buildings, scenes from the opening of the water sports season at Oakland, Cal., and other interesting events of current importance.

TROUBLE ENOUGH (Starlight), May 1.—In this farce comedy Heinie and Louie by chance fall heir to an enviable position. A young woman of wealth pursued by a couple of robbers is rescued by them and they are taken into the bosom of her family much to the annoyance of her male friends, who enter the house at night in startling disguise, causing a general eruption. This picture is entertaining.

THE BOOB WEEKLY (Pathe), May 8.—The first of a series of cartoons by R. L. Goldberg of the Evening Mail. Some excruciatingly funny ideas have been protruded in this cartoon number, among which is the messenger boys' with a donation of an ash can to the scrap heap, a study in natural history in which a collar button on a hunt in a South American haberdashery mistakes a bogus shirt front for a real one and is easily captured in the collar box. Other equally amusing incidents born in the brain of Goldberg occur in this film, which measures possibly 700 feet in length.

Pathe Exchange, Inc., Specials.

DROSS AND DIAMONDS (Arrow), April 29.—A two-part drama featuring Emmy Wehlen and Howard Estabrook. The story has been rather clumsily presented. There seem to be a number of truths which both author and director have tried to present, but these have not been presented clearly. The character of the father, a police officer of high standing, is considerably overdrawn. The giving up of

his own son in a heartless manner without listening to his story or thoroughly investigating the case doesn't ring quite true. We do not mean by the above remarks that the picture is uninteresting, but it does suffer considerable by a crudeness of design.

THE IRON CLAW NO. 10 (Pathe), May 1.—"The Living Dead" is rather a startling episode inasmuch as a large portion of it deals with cemetery subjects. The spectator is kept guessing through almost the entire two reels as to whether Davy, Golden's secretary, is dead or alive. A clever scheme is planned by which a wax masque of Davy is fastened on a dummy and placed in the Golden vault after a fake funeral service has been conducted. The laughing mask plays a large part in this episode in which Legar about to be captured in the vault uses a quick explosive which shatters the vault. The question left with the spectator is, "Did Davy survive the explosion?

Triangle Film Corp.

THE SNOW CURE (Keystone), April 23.—A rattling good farce of a new kind, one presenting some entirely new backgrounds for amusing action, with a big black bear rivaling Ford Sterling in the action. Reviewed on page 1350 of this issue.

NOT MY SISTER (Ince), May 14.—A very strong story with some high situations, marvelously well interpreted by Bessie Barriscale and a fine supporting cast. Reviewed on page 1350 of this issue.

SUSAN ROCKS THE BOAT (Fine Arts), May 14.—A comedy of the uplift, with Dorothy Gish, Owen Moore and Fred. J. Butler in some very interesting work. A high-class story straight through.

Universal Film Mfg. Co.

THE BANKRUPTCY OF BOGGS AND SHULTZ (L-KO), May 3.—A knockabout comedy number, featuring Dick Smith, Ray Griffith and Alice Howell. The partners try to rob their own safe, in which the janitor and stenographer are hiding. The situation is a funny one, but the knockabout scenes seem a little overdone. The number is fairly strong.

HE'S A DEVIL (Nestor), May 15.—Betty Compson, Eddie Lyons, Lee Moran and Ethel Lynn appear in this comedy number. Eddie dreams that he has a visit from the devil and sells his soul, a la Faust; some masquerade visitors help the illusion. The situations are amusing and the number quite entertaining as a whole.

GROUCHES AND SMILES (Laemmle), May 18.—A pleasing little comedy number, featuring Alfred Allen and Myrtle Gonzales, also a clever small boy. The child climbs into an automobile and is carried away by a rich man, who afterward makes the sister his secretary. The tailpiece is novel and amusing.

NOME, ALASKA (Power's), May 18.—An unusually pleasing half reel, giving splendid views of this city in the land of the midnight sun. It gives a very realistic impression of the place, showing among many other things the way passengers are landed from vessels, there being no harbor at Nome.

A RAFFLE FOR A HUSBAND (Joker), May 20.—An amusing number, written by Gale Henry, who appears, with Wm. Franey, Milburne Moranti and Lillian Peacock. The young man, who is broke, raffles himself off. The janitress gets the lucky ticket, but neither wishes to wed, so two elopements follow. This carries the interest well and has some laughable moments.

Universal Film Mfg. Company Specials.

THE DUMB GIRL OF PORTICI (Universal) (State Rights), April.—An elaborate seven-reel production made by the Smalleys from Auber's opera "Masaniello," with Anna Pavlowa as the star, assisted by the Ballet Russe. The picture is extremely artistic, but not marked by exceptional dramatic strength.

THE MARRIAGE OF ARTHUR (Laemmle), May 7.—A two-reel subject introducing Rupert Julian in an interesting character creation. He appears as a conceited dandy who marries a country girl in order to inherit money. He neglects her because he says she is a dowdy and she retaliates by dressing in fine apparel and going to a cabaret with another. The character presented by Mr. Julian is an entertaining one, but the plot of the story is only mildly interesting. Elsie Jane Wilson and Hal Cooley also appear.

A STRANGE INHERITANCE (Universal Special), May 8.—No. 2 of the "Peg o' the Ring" series. This continues, in a lively fashion, the adventures of Peg, a daughter of the circus. Her father's second wife has conspired with a Hindoo accomplice, portrayed by Irving Lippner, to kidnap Peg and get her out of the way. Flip still has in his possession the letter left by Peg's mother, to be opened by the girl on her eighteenth birthday. The circus scenes are unique and some good turns are shown incidental to the story. Peg is kidnapped and Lund, Jr., comes to the rescue. The installment closes with both at the mercy of the Hindoo and his gang.

A SOUL FOR SALE (Rex), May 14.—A three-reel subject, enacted by an English company. This concerns a drunken father who allows a lord to marry his daughter for money. Later the father kills Sir Jasper and the wife is accused of the crime. At the trial scene she is freed by her father's dying confession. This is melodrama of the old type, but handled weakly and lacking the usual sensations. The best scenes are during the trial, but this does not come till toward the close. A rather weak production.

THE YOUTH OF FORTUNE (Red Feather), May 15.—A five-reel subject, by Otis Turner, featuring Carter and Flora Parker De Haven, Maude George, Harry Carter and Harry Depp. This is a breezy, light running story, with a pleasing juvenile flavor in the leading roles. The plot is not overly strong, but contains some good comedy situations and holds the interest well throughout. Carter De Haven appears as the grandson of a wealthy old fellow, who thinks the boy's parents are a little too anxious to get his money. The old man dies, leaving the property to the boy, amounting to $50,000,000. The fun comes in when the parents, who have been divorced, claim guardianship and are outwitted. An entertaining light comedy subject.

DARCY OF THE NORTHWEST MOUNTED (Gold Seal), May 16.—A strong three-reel outdoor subject by Walter Woods, featuring Herbert Rawlinson, Agnes Vernon and Barney Furey. The story concerns a trader who is falsely suspected of murdering and robbing a messenger. The young officer takes the trail and brings the true criminal to justice after many difficulties. The killing of the drunken mother in the cabin was too brutally done, but this may be cut if desired. The story closes with the young officer and the girl reunited and the trader cleared of suspicion. The photography is excellent and the wood scenes are unusually good.

HEARTACHES (Laemmle), May 19.—A two-reel number, by Grant Carpenter, featuring Emory Johnson, Alfred Allen and Dorothy Davenport. This is a tale of an old Southern plantation, in which the owner tells the girl how his romance was shattered as the result of a quarrel over nothing. This induces the girl to return to her lover and patch up their differences. There is no particular novelty of plot in this; it is just a pretty story of a sentimental sort, enacted by a pleasing cast amid attractive surroundings.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 35, 1916 (Vitagraph), May 1.—Citizens drilling at El Paso, Tex.; festival of City Farm Colony, New York; postman drill, Oakland, Cal.; society dances at Coronado Beach, Cal.; football practice, Cambridge; celebration, Gurthie, Okla.; making egg shell dolls, Los Angeles; vaccinating travelers, Laredo, Tex.; aeroplane trial, Sunnyvale, Cal.; students drilling, Harvard College; scenes in Chihuahua City, Mexico.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 36, 1916 (Vitagraph), May 5.—Conference at El Paso between U. S. and Mexican officials; floods in Wisconsin and Michigan; Labor Parade, May Day, N. Y.; college track meet at Franklyn Field, Philadelphia; trial of patrol boats, Boston; auto run in snow from Carson City; Women's Navy League; "Safety First" train at Washington; N. Y. National Guard at drill.

World-Equitable.

HER MATERNAL RIGHT (Paragon), May 8.—Playing a musical comedy star in this five-part melodrama, Kitty Gordon has a role that permits the wearing of many fashionable gowns. She always presents an attractive appearance in a picture of fair appeal, reviewed on another page of this issue.

Miscellaneous.

U. S. MARINES UNDER FIRE IN HAITI (Feinberg Amusement Co.), April.—In this collection of films we get a good idea of the work our marines are able to do when put to the test. Most of the scenes show the work of the U. S. Marines in Haiti, showing actual engagements between them and the rebel forces. These films are to be exhibited throughout the country in the interests of preparedness.

Irish Film Timely

Kalem Reissues "The Irish Rebel" at Request of Exhibitors Seeking Timely Offerings.

"THE IRISH REBEL," remembered as one of the strongest of Kalem's famous Irish dramas, will be reissued on Tuesday, May 16th, as the result of requests received from exhibitors seeking offerings that will benefit by current interest in happenings across the water. This is a one-reel picture, and it will be available to all exhibitors at General Film offices.

Every scene of "The Irish Rebel," also known as "The O'Neil," was taken in the vicinity of Dublin, and on the spots that have figured so prominently in the news columns. The story is one of Ireland in rebellion, taken from some of the most interesting pages of Irish history.

NEW HORSLEY PLAYER.

Thelma Salter, a blonde-haired, blue-eyed little miss of six, is the latest acquisition of the Horsley-Mutual studios. This charming little lady has been in picture work ever since she was two years old. Her engagements include numerous appearances in feature productions and comedies in which she has played in support of some of the screen's most notable stars. Her first appearance in Horsley-Mutual productions will be in support of Crane Wilbur in "The Wasted Years," a forthcoming Masterpicture, De Luxe Edition. The role she assumes in this production gives the little miss a wonderful opportunity to display her very rare talent as a child actress.

New Cub Players.

Rosebud Hill and Clair Alexander are among the recent additions to the Cub-Mutual studios. They will make their initial appearance in "The Traitor," featuring George Ovey.

Manufacturers' Advance Notes

GEORGE BEBAN IN NEXT MOROSCO RELEASE.

As its next offering on the Paramount program, the Oliver Morosco Photoplay Company announces George Beban in "Pasquale," a stirring drama of modern times, written by the star in collaboration with Lawrence McClusky.

In "Pasquale," George Beban is displayed in what is felt will prove his greatest vehicle ever presented either on the screen or stage. The story has to do with the lives of a hard-working and kind Italian grocer and a wealthy banker, both of whom are called to the other side to defend their colors. The many dramatic qualities of the plot are offset by various incidents of unusual heart-interest, which are brought out to particular advantage and

Scene from "Pasquale" (Morosco).

in a manner such as only George Beban can present. Aside from the merit of the story itself, the production offers many qualities, the combination of which results in making this one of the best subjects yet given to Paramount patrons by Oliver Morosco.

In the way of spectacular displays several immense battle scenes under the chief direction of William D. Taylor and showing monstrous machines of war at work, together with a thrilling hand-to-hand struggle in the trenches, are presented. A fleet of Zeppelins in the sky at night with searchlights playing upon them and the final destruction of a complete section of a modern trench display additional scenes of unusual quality. An unexpected thrill to the film was secured when an auto going at full speed almost completely overturned within the focus of the camera. Thus "Pasquale" will disclose the most remarkable pictures of an automobile accident ever filmed.

Supporting the star is another splendid cast of players such as is evident in all Morosco productions. Myrtle Stedman, as the banker's wife, and Helen Eddy, in the role of Margarita, the poor Italian girl, together with such talented players as Page Peters, Jack Nelson and Nigel deBruillier, appear in the most important characters. Homer Scott displays his usual abiilty as a photographer par excellence, and has secured several remarkable effects. "Pasquale" will be released on the Paramount Program May 18th.

REVIVAL SOLOIST IN PICTURES.

Edward Martindell, who will be seen as the leading man with Mme. Petrova in "The Scarlet Woman," a forthcoming Metro wonderplay, and who also had a prominent role in "The Lure of Heart's Desire," with Edmund Breese, began his professional career as a singer. He was born in Hamilton, Ohio, and studied singing in the Conservatory of Music in Cincinnati. After he was graduated from there he came East and for three years was the soloist at the Broadway Tabernacle. His first appearance upon the stage was with Lulu Glazer, with whom he remained for three seasons. Later he was starred in "The Alaskan," "Totem Pole Pete," "The Commanding Officer," and "Behold Thy Wife." His first appearance in motion pictures was in "The Foundling," playing the leading male role with Mary Pickford.

GEORGE LEGUERE STILL WITH METRO.

George LeGuere, who was last seen on the Metro program in "The Blindness of Love," with Julius Steger and Grace Valentine, is under contract to appear in at least two more Metro wonderplays, and has not given up motion pictures as reported. Mr. LeGuere has been granted a leave of absence, during which time he is privileged to do anything he desires, save appear in motion pictures. At present Mr. LeGuere is playing an engagement on the speaking stage with Margaret Anglin and Holbrook Blinn in "A Woman of No Importance," the Oscar Wilde play now enjoying a successful revival.

BURGER VISITS PHILADELPHIA.

J. K. Burger, in charge of the Hearst Exchange, has just returned from Philadelphia, where, owing to his efforts, an increase of $8,000 in booking resulted. Mr. Burger was very enthusiastic as regards conditions in the Philadelphia territory, and anticipates "The Mysteries of Myra" will establish a high-water mark for feature series. While there he entertained the executives and employees of the International Film Service in Philadelphia at luncheon.

POLICE DOG IN FLIRTATIOUS FROLIC (Paramount).

The flirtatious frolics of C. T. Anderson's police dog form the screen antics of the twentieth release of the Paramount-Bray Animated Cartoon, "The Police Dog in the Park."

Sitting with a cop on a park bench the police dog sees seated on a bench in the distance a small dog and a girl. Through his glasses he looks at his neighbor, and then, gazing off into the distance, catches a glimpse of a black and white cat, who are making love. The black cat chases the white one out of the picture and the police dog, throwing down his glasses, follows them. In his absence the small dog begins to flirt with a big bull-

Scene from "The Police Dog in the Park" (Paramount-Bray).

dog. When the police dog returns the large black cat has reentered the picture and taken a seat near a fence. The police dog immediately picks up the cat and goes out. He enters a packing box, where the wife and children of the black cat are waiting, and leaves him safely at home.

Returning to his friends the police dog finds the little black dog sitting in the lap of the bull dog, while the cop is sitting beside the girl on the bench. He remonstrates with the bulldog, but is sent flying out of the picture. Then he remembers to use his police whistle and the cop, hearing it, starts to go out of the picture. Catching sight of the bulldog, the cop chases him and is at once engaged in a tooth and nail struggle. This leaves the police dog at liberty to carry on his flirtation.

ANITA STEWART AS A NIHILIST LEADER.

Anita Stewart, Vitagraph's famous star, will make her latest appearance in "The Suspect," a five-part Blue Ribbon Feature, which is listed for release the latter part of May.

The theme of the story was taken from H. J. Dam's book entitled "The Silver Shell." S. Rankin Drew is responsible for the picturization as well as its direction. He also plays the lead opposite Miss Stewart.

The popular Vitagraph beauty in the role of a leader of a

Scene from "The Suspect" (Vitagraph).

society of nihilists is given many opportunities to display her ability. There are many big, intense moments in this photoplay masterpiece and they are put over in the inimitable "Stewart" way. In "A Million Bid," "The Goddess," "Sins of the Mothers," "My Lady's Slipper" and other photoplays of like repute, Miss Stewart won innumerable admirers. We feel justified in making the prophesy that in "The Suspect" she will add thousands to her already countless list of followers.

Many Vitagraphers of prominence, including Anders Randolf, Julia Swayne Gordon, Bobby Connelly and Edward Elkas, appear in the cast with Miss Stewart. It also introduces Frank Wupperman, a new face in the big "V" films.

Lovers of good drama—one which holds and has a punch—should not fail to see "The Suspect." S. Rankin Drew in filming the play presents Russian conditions which existed a few years ago in lifelike fashion. He also introduces some new and pleasing light effects.

THE PROOF OF STATE RIGHTS.

A policy adopted by the Sun Photoplay Company in disposing of their five-reel feature photoplay, "A Woman Wills," starring Elsie LeClaire, appears to be the last word in the systemization of the matter of sales of photoplays on the State Rights basis. Not content with depending upon their own judgment as to the value of a feature and in order to determine more truly the worth of the feature to State Rights buyers in territories conceded to be fruitful fields, the officers of that corporation have determined first to dispose of the States that are recognized in the industry to be less popular ones from the motion picture standpoint, which States are usually known as the "Mountain States" and far west. Contracts have been entered into for the sale of the rights of the production, "A Woman Wills," for the states of California, Oregon, Washington, Nevada, New Mexico, Arizona, Utah, Wyoming, Montana, Colorado and Idaho. These contracts call for the delivery of a total of eight prints. This quick sale of the production so soon after the announcement of its release substantiates the judgment of those exploiting the production that it must prove a vast success and more than a desirable feature in the middle western, far eastern and south territories. The production is unusual in its treatment of a theme entirely modern and is based upon a drama originally written around events that have occurred in real life, and the records of which form part of the official files of the United States Government at Washington.

"THE HARD WAY" (Selig).

Jack Pickford more than upholds the name of the versatile Pickford family in the role of Jack Ransom, a high school boy with a penchant for sowing his wild oats, in the Selig multiple reel feature, "The Hard Way," produced by T. N. Heffron, from the story written by Russell E. Smith, and released through General Film Company on Monday, May 15. Versatile Jack is most ably supported in this unusual and entertaining comedy drama by an exceptional company of Selig stars, which include Harry Lonsdale, Lillian Hayward, Vivian Reed, Sidney Smith and James Bradbury.

During the course of the action there is a thrilling automobile wreck in which the car, driven by Jack Pickford and loaded with merry-makers, crashes into a telephone post, capsizes and the occupants are dashed to earth. This automobile crash plays an important part in the unfolding of the story.

"The Hard Way" carries a good moral lesson to boys and girls who, just entering into the portals of young manhood and young womanhood, are sometimes prone to be tempted into the broad way, which very frequently leads to destruction. Parents should not only view this production, but should induce their children to accompany them to the theater where "The Hard Way" is presented. The production is bound to accomplish much good. The scenic effects in "The Hard Way" are beautiful, and the acting and production leave nothing to be desired. It is just another one of those unusual productions, being released through General Film Service by the Selig Company, and which are causing Filmland to sit up and take notice.

SPECIAL COURSE TICKETS FOR "GLORIA'S ROMANCE."

Exhibitors in many of the big cities where "Gloria's Romance," the new twenty-chapter George Kleine motion picture novel is booked are arranging to offer their patrons special course tickets for the entire twenty chapters of the big Rupert Hughes story. For instance, houses that customarily charge 15 cts. admission and for which the patron would ordinarily have to pay $3 for the full twenty admissions to the theater during the run of "Gloria's Romance," can secure a "season ticket," good for the entire twenty feature chapters of the tale, at $2.50. Ten-cent houses are making a corresponding reduction and offering their patrons "season tickets" at $1.50 apiece, thus cutting the total admission for the full twenty performances from $2. The plan is meeting with great favor and already thousands of the season tickets are being sold.

PATHE TO RELEASE CLYDE FITCH PLAY.

Pathe announces for release on their Gold Rooster program in the week beginning May 15, to follow "Big Jim Garrity," Clyde Fitch's successful drama, "The Girl With the Green Eyes." "The Girl With the Green Eyes" was produced by the Popular Plays and Players Company for Pathe's Gold Rooster program, and features Katharine Kaelred and Julian L'Estrange. The story has been sumptuously produced with careful attention to the big "little things," and Katharine Kaelred and Julian L'Estrange make splendid types for their respective parts.

WORLD'S FINE FEATHERS STOLEN!

A five (5) reel subject featuring Janet Beecher in "Fine Feathers" was stolen from the Plaza theater, Boonton, N. J., on the night of April 15th, 1916. The exhibitors and those connected with the industry will confer a great favor upon the World Film Corporation if they will wire immediately any information pertaining to the aforesaid named feature. Send all wires collect.

"A ROSE OF ITALY" (Essanay).

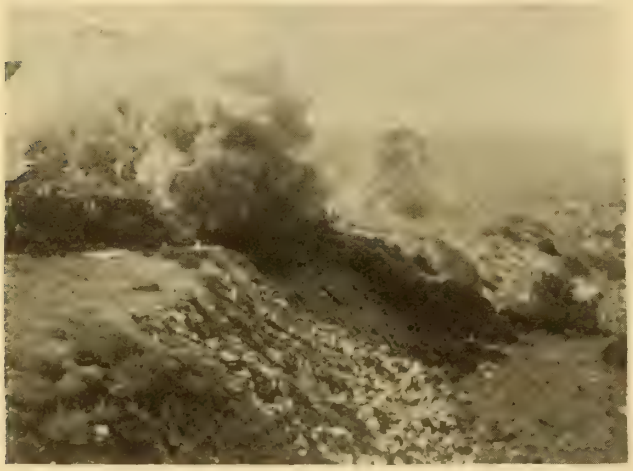
The predominating feature of this play is its strict adherence to type. It is an Italian story—a tale of immigrants meeting with their first experiences in the land of promise—America. The boy has been in America—long before the girl, with her quaint garb and strange luggage, arrived. He was on his way to becoming a lawyer. But she, ignorant even of the language, sprang to fame before he did. She laughed in the first flush of her success, at his seemingly hopeless attempts to rise in the new world. But, finding that all success has its price, and that too great, she finally decided that all worldly fame was empty compared to being

Scene from "A Rose of Italy" (Essanay).

the wife of one of her own people. Ann Kirk, who fits the part wonderfully, is seen in the feminine lead, with Edmund F. Cobb as the masculine principal. Patrick Calhoun and Richardson Cotton are seen in the chief supporting parts. The story is one that is delightfully told in three reels. A vendetta time clock bomb explosion is one of the best pieces of picture construction ever seen in a film of this length. The story was written by Charles Michelson and directed by Harry Beamont.

"THE SHADOW OF A CRIME" (Universal).

Producer Henry McRae has just finished a two-reel railway film play entitled "The Shadow of a Crime," which fully lives up to the reputation of this director for putting a punch into every scene. But in this one McRae blew up a train of dynamite near Chatsworth Park in Los Angeles County that shook the neighborhood for miles around, threw rocks and dirt all over himself, Tom Walsh, his assistant, and fell all around the camera in charge of



Dynamite Explosion in "The Shadow of a Crime."

Cameraman Cook. The effects of this explosion will be shown on the screen and in addition there was some wonderful riding and other thrills in this remarkable photoplay.

"ARMADALE" IS FIRST GAUMONT RELEASE.

Believing that it is the best policy to give purchasers of shorter features the same service they get when buying a Gaumont five-reel feature, the Gaumont company has provided an exceptional cast for its first three-reel release. The story is "Armadale," from the celebrated novel of the same name by Wilkie Collins. To inaugurate these photoplays Gaumont presents in "Armadale" Miss Iva Shepard and Alexander Gadon, stars of such big productions as "The Haunted Manor" and "The Drifter." Playing with them are Lucile Taft, Kathleen Butler, Henry W. Pemberton, Robert Clugston, John Reinhard, Charles A. Travis, James Levering, John Mackin and Harry Chira.

These three-reel Gaumont productions are to be released as Mutual Pictures, one every other week. The first will be seen on the screen May 25th. The features are being made by the Gaumont company to supply the needs of vaudeville houses and summer

Scene from "Armadale" (Gaumont).

theaters which do not charge enough to warrant running a five-reel Mutual masterpiece, since the spectators can only be given five reels at the most.

In "Armadale" these prominent Gaumont players have done some of their best work. The Wilkie Collins story gives prominence to so many characters that unusual opportunities have been given to a great many Gaumont favorites in addition to the stars. Mr. Gaden is seen in a particularly congenial role, that of Ozias Midwinter, son of the adopted Alan Armadale. Miss Shepard returns in this photodrama to an adventuress role, being cast as the malevolent Miss Gwilt. Robert Clugston appears as the cast-off son of the house of Armadale, losing his life at last in the locked stateroom aboard ship. The entire story has been filmed in an effective manner.

NURSE CAVELL PICTURE GREAT SUCCESS.

"Nurse and Martyr," the title of the feature film founded upon the story of the life and death of Nurse Cavell, has, in response to numerous requests, been shown in Vancouver first at the Orpheum theater, which is the largest motion picture house in that city, and proved to be a sensational success and to the taste of the large crowds that saw this realistic film. The Dominion Exclusives, Limited, which has acquired the entire Canadian exhibiting rights on this reverently treated production, report that it has proven to be the biggest success they have handled so far.

DEMOLISH HOUSE FOR "HAZARD."

Director James Davis, of Kalem's "Hazards of Helen" company, kept a crew of men at work for several days erecting a two-story bunk house and signal tower, and then in a half-minute razed the structure to the ground to provide a thrill for a coming one reel "Hazard." "One Chance in a Hundred" is the title of the release for which this thrill was filmed.

The story of the picture calls for Helen Gibson to pursue a runaway flat car on a motorcycle. One of the early thrills comes when she boards the flat car from the motorcycle by speeding up the runway of the baggage depot and then swerving the motorcycle so as to be above the flat car as it speeds along.

Helen then faces a brief struggle with the brakes before she discovers that they will not work. Fortunately a flagman ahead

Scene from "One Chance in a Hundred" (Kalem).

sees her signal and sends the flatcar on a siding just in time to escape the oncoming passenger. But on the siding another danger faces her. She cannot stop the flatcar, and immediately ahead there is a two-story building. It is then that the smash-up comes, Helen and the injured superintendent, who was lying on the flatcar, barely jumping to safety in time.

So great was the speed of the flatcar when the scene was photographed that it crashed right through the house, carrying the upper story along for many feet before the whole structure tumbled to the ground. "One Chance in a Hundred" is scheduled for release on Saturday, May 20th.

PATHE'S "GOLDBERG ANIMATED CARTOONS" BRING RECORD PRICE.

Records in the motion picture business, which have been fractured several times of late, were again eclipsed on May 2 when Pathe announced that the Strand theater, at Broadway and 47th street, New York, had paid $1,500 for one week's first run of the "Boob Weekly," the first Goldberg Animated Cartoon to be released. As this cartoon is but five hundred feet in length, the rental figures a price of $3 a foot for the week, or in running time of the picture $200 per minute. This price has never been approached, and it is hard to believe that it will ever be equaled.

No vaudeville star ever drew such a princely income for a seven and a half minute show; no favorite of the speaking stage has ever come anywhere near it, and only one grand opera singer has ever equaled it. On the face of the evidence, humor seems to be more profitable by far than drama.

Messrs. Mitchell Mark, B. A. Rolfe and Max Spiegel, of the Strand forces, and Messrs. C. R. Seelye and Epstein, of Pathe, who closed the contract, have made arrangements whereby the Goldberg Animated Cartoons will be shown at the Strand regularly for several months.

Chaplin's Latest Feature, "The Police" is Here

This New Vehicle of Tremendous Laugh-Getting Possibilities Ranks With His Greatest Work.

THE preceding Essanay-Chaplin release, "Charley Chaplin's Burlesque on Carmen," broke all attendance records in the history of every theater where shown. "Police" is its only rival—another comet amidst a firmament of film. "One of my greatest pictures," said Chaplin when he completed it. It is not any greater than "Carmen," but it is still great. "Carmen" kept spectators laughing all the while; so will "Police." Both of them are comedy classics.

In this picture Chaplin is a released convict. A prison parson exhorts him to go straight, but takes the $5 which was given him on his discharge. Chaplin's efforts to recover his money are mirth-provoking. He falls in with a burglar whom he knew in prison. They try to break into a house. The "jimmy" will not open the window, so Chaplin walks in the door, which was open all the time.

He breaks open the mail box, the piano and the kitchen stove—being a rather inexperienced burglar—and then contents himself with stealing the flowers off the table, much to the disgust of his accomplice, who takes the rings of the lady of the house. She saves Chaplin from arrest when the police come, and gives him some change. He goes to a 10-cent lodging house and demoralizes the place, showing the others how to quiet noisy guests. He accomplished this in a simple manner, merely striking them over the head with bottles.

His burglar friend comes in, and with a free-for-all fight Chaplin recovers the lady's jewels and returns them to her next day. Then a policeman whom Chaplin had never done anything to, except hit on the head with a mallet, chases him off the steps just when he had hopes of winning the wealthy widow. If there is anything funnier than Chaplin's walk, it is his run. He is constantly dodging policemen in a manner to cause merriment to all.

"BADGERED" (Selig).

James Bradbury, Al W. Filson, Edith Johnson and a strong supporting company of players contribute to the excellence of the Selig drama, "Badgered," released Saturday, April 29th, through

Scene from "Badgered" (Selig).

General Film Service. This is a drama produced by T. N. Heffron, from the story written by Wm. M. Henry, and it convincingly and appealingly presents the story of how a political plot centered against a rising young statesman, was circumvented in the end, and how this statesman won the daughter of the political dictator. Exciting situations follow one another in repeated succession, and the final climax is a most powerful one.

FOUR KEYSTONES SHIPPED IN ONE WEEK.

To meet the demand for Keystone comedies, four new Sennett farces were shipped from the Edendale studios last week and will go out on the Triangle service at once. One of them, "The Lion and the Girl," is expected to duplicate the thrills of "The Snow Cure," which preceded it out of the west and is S. L. Rothapfel's comedy feature at the Rialto theater this week. "The Snow Cure" gave Ford Sterling a chance to pit his speed against a bear; in "The Lion and the Girl" Claire Anderson is a foil for a husky specimen of the king of beasts. Joe Jackson is the star of this feature.

MISS GOODE, "THE SAMARITAN" (Triangle).

De Wolf Hopper's third Triangle picture, "Mr. Goode, the Samaritan," soon to be released, is like a family reunion. Fay Tincher, previously the huge comedian's petite foil in "Don Quixote" and "Sunshine Dad," again has the principal feminine role; Chester Withey completes his trio of scenarios and the heavy roles as well; Edward Dillon is again the director and for the second time plays a part. This combination will be broken up when the Hopper film version of the baseball classic, "Casey at the Bat," is completed. Margaret Marsh, Lillian Langdon and Max Davidson have the other important roles in "Mr. Goode, the Samaritan."

Hopper is Alphonso Irving Goode, a philanthropic character, whose wife and daughter are snobbish. Having discharged the chauffeur for some petty reason, the Goodes start on a motor trip with Evelina, the daughter, at the wheel. She is soon replaced by her father and trouble begins. He stalls the engine and later throws in the reverse, the car bumps a tree and catches on fire. Father, mother and daughter escape and start to walk the two miles to their destination. On the way they are picked up by a crook who has stolen a machine. He sells it to Goode, who is arrested for the theft and thrown into jail. Conditions here are so vile that he is moved to reform all jails. He invites the pair of

Scene from "Mr. Good the Samaritan" (Triangle).

crooks to a party, at which the man who sold him the automobile is also present.

On this foundation Hopper and his associates erect an elaborate structure of fun. The last week in May is the date set for general release of "Mr. Goode, the Samaritan."

HAZEL DAWN STARS AS "THE FEUD GIRL."

There are many points of exceptional interest about "The Feud Girl," the Famous Players release of May 15, as it is the first feud story ever to be filmed in a real feud country. The mountains which form the background for "The Feud Girl" have been the actual setting of many a grim scene in days gone by, for it was in these very hills that some of the most bitter struggles have been fought out. Many of the bearded old men who responded to Director Thomson's call for volunteers when he was collecting "fighters" for the Haddon-Bassett feud were men who had taken part in these scenes of years gone by, and there were many interesting and exciting tales spun by them.

Thomson, always ready to adapt himself to his surroundings, incorporated some of the best incidents into the action of the photo-

Scene from "The Feud Girl" (Famous Players).

play, with the result that the feud is perhaps the most realistic that has ever been depicted on the screen.

As Nell Haddon, the wild mountain daughter of old Haddon, the leader of one of the warring factions, Hazel Dawn does superb work. It is one of the most tenderly sweet, but unusually powerful characterizations which she has ever done on the screen. In support of Miss Dawn there appear Irving Cummings, Hardee Kirkland, Arthur Morrison, Russell Bassett and several others who are equally well known.

"THE HOLDUP OF THE HARDING SPECIAL" (Universal).

Scenes of surpassing beauty form a feature of "The Hold-Up of the Harding Special," a Universal feature photoplay scheduled for release in the near future. In one scene more than five hundred sheep are seen browsing on a hillside while the action of the play takes place in the foreground.

So many pastoral dramas have been produced at Universal City that more than eighteen months ago it was decided to

Scene from "The Hold-Up of the Harding Special" (Universal).

get a small flock of sheep. Many of the ranchers and employees of the city also purchased a few head and put them in to graze with the Universal's stock so that in the last year and a half the total number of lambkins has risen to a considerable total.

"The Hold-Up of the Harding Special" was written by Wright Roberts and produced by Henry McRae. Marie Walcamp plays the role of Ruth Martin, who wanders away while a child and falls in with a band of roving sheep thieves. Miss Walcamp is supported by E. N. Walleck, Lois White, Lee Hill, L. C. Shumway and Marc Fenton.

"GLORIA'S ROMANCE" (Kleine).

Chapter one of "Gloria's Romance," the new George Kleine motion picture novel from the pen of Mr. and Mrs. Rupert Hughes, gave Billie Burke a rather strenuous introduction into the realm of motion pictures, when the fair star was compelled to drive a big automobile far out in the breakers of the Atlantic Ocean and then wade ashore at the ruin of an expensive Lucile frock. Chapter two is a strenuous one for Henry Kolker, who heads the supporting cast, for he has to engage in a hand-

Scene from "Gloria's Romance" (Kleine).

to-hand conflict with a real Seminole Indian, and since Director Edwin insisted upon the fight being a real one and not make-believe, Henry emerged from the conflict with a sore and aching body, though he had the satisfaction of knowing that he landed a few pretty solid punches on the frame of the Indian. The redskin, however, was armed with a knife during the contest, and Henry had nothing but his bare knuckles, so he had to perform in real championship form.

Chapter two begins with Gloria Stafford (Billie Burke) still lost in the Everglades, and Dr. Royce (Henry Kolker) and Richard Freneau (David Powell) in search of her. Gloria makes her way to the humble shack of a Florida "cracker" and there obtains a bite to eat and a suit of boy's clothing to replace her own tattered Lucile frock, which is by this time hanging in shreds about her. When the cracker's young son grows impudent and is rebuked by Gloria he revenges himself upon the helpless girl by sending her in the wrong direction in her hunt for the road to Palm Beach. Thus it happens that she comes upon a Seminole Indian camp, is captured by the redskins and claimed for a squaw by a husky young chief. Just at this time Dr. Royce appears and proceeds to demonstrate to the chief the art that made Jess Willard famous. While Royce is engaged in a hand-to-hand combat with the Indian Gloria faints away, and Freneau, coming up at that moment, bears her away and restores her to the arms of her anxious father and excited brother. Gloria naturally gives Freneau the credit for her rescue, having been unconscious when Royce played the role of hero. After the young Indian had been thoroughly thrashed Royce returned to the spot where he had left Gloria and was amazed to find her gone. The trail taken by Freneau was easily discernible, however, and soon Dr. Royce joined the group gathered about Gloria. Then only he learned that Freneau was being hailed as a hero, and had been cad enough to accept the credit for Gloria's rescue. With this situation on the screen the chapter ends.

"INTO THE PRIMITIVE" (Selig).

"Into the Primitive," the Selig five-reel Red Seal play, to be released through V-L-S-E on Monday, May 29, is claimed by the Selig Company to be on a par with those other unusually successful Selig V-L-S-E productions, "The Rosary," "The House Of A Thousand Candles," "Thou Shalt Not Covet," etc. Robert Ames Bennet, the famous author, wrote the story which features Kathlyn Williams, supported by Guy Oliver, Harry Lonsdale, Eugenie Besserer and other star players.

In prehistoric days, the Cave-man chose his mate by brute force. In "Into the Primitive," the Cave-man, the veneer of civilization dimmed, defends Jennie Leslie from a coward; from

Scene from "Into the Primitive" (Selig).

hunger-maddened jungle beasts, and from herself. And in the end, womanly intuition discovers the strength, the resourcefulness and the honorable love comes from the Cave-man and not from Hon. Cecil Winthrop, considered by the world a man, but who in reality proves a weakling and a coward.

The drama, "Into the Primitive," abounds in thrilling situations and climaxes and many wild beasts and reptiles are logically introduced in the course of the action. There is a herd of wild elephants, lions, tigers, a river swarming with alligators, wild monkeys and pythons, etc.

A realistic hurricane, said to be the most wonderful spectacle of its kind ever depicted on the animated screen, is presented. The sky grows dark, a terrific wind ensues accompanied by dashing rain and vivid flashes of lighting; gigantic trees sway and bend and crash to the earth in the face of the hurricane.

"Into the Primitive," according to all advance notices, promises to make Filmland sit up and take notice. The production carries more action than does many film dramas of seven reels or more in length.

EDWIN AUGUST FINISHES "THE PERILS OF DIVORCE."

Edwin August has just completed the motion picture production, "The Perils of Divorce," with Edna Wallace Hopper, Frank Sheridan and an all-star supporting cast, including Alee B. Francis, Macey Harlan, Frank Beamish and Ruby Hoffman. The picture is scheduled for early release, and promises to be a huge success.

"TEMPTATION AND THE MAN" (Universal).

Hobart Henley will shortly be seen in a five-reel Red Feather Universal drama entitled "Temptation and the Man," which is consistent in quality, strong in theme and full of compelling action. Mr. Henley is at his best in the picture.

He plays the role of a Bowery boy who fights hard to make a man of himself despite the handicap of his surroundings. Sydell Dowling plays opposite Mr. Henley, taking the role of a banker's daughter who has interested herself in slum work

Scene from "Temptation and the Man" (Universal).

and who establishes a mission in the poorer quarter of the city.

The love interest in the play is incidental to the tense dramatic situations, compressed strength and tremendous punches of the situations. The Bowery boy befriends a wild young son of the idle rich who has fallen into the hands of a professional gambler and his mistress. The young millionaire is played by Sidney Bracy, the gambler by Joseph Cranby and the latter's mistress by Clara Byers.

The slum scenes of the play are laid in New York's East Side, and a number of well-known "pugs" play minor roles in the picture. Cauliflower ears are the badge of the gangster, and to have an auricular deformity these days gives one a definite value around a picture studio when a slum play is being cast. Besides the famous "Kid" Broad the Universal now has half a dozen delightfully "marked" ex-pugilists on its call list.

NOTES OF THE TRADE

SIDNEY J. VAUGHN, who has acted all winter as office manager for the Gaumont Company at Jacksonville, Fla., will come north with the Gaumont stock companies the end of May. To Mr. Vaughn will probably be assigned many of the technical details of production.

* * *

Following the completion of her first photoplay for the Lasky Company, Cecil B. De Mille's production of Hector Turnbull's "The Heart of Nora Flynn," which will be this week's attraction at the Strand theater, New York, Marie Doro is taking a brief vacation before commencing work on her next important production for this company.

* * *

The Smalleys have started a new five-reel feature to be made under the working title of "The First Stone," a psychological drama, in which Mary McDonald will play the featured lead and with a supporting cast including Laura Oakley, Grace Johnson, Kathleen and Agnes Emerson, Nanine Wright, Marion Seigler, Horace (Kewpie) Morgan, Ernie Shields, Jack Mulhall, Charles Marriott and Dana Ong. The Smalleys have practically finished the picturization of "Shoes," in which Miss McDonald is also featured.

* * *

Fredericke Warde, Shakespearian star who appeared in the title role of "Silas Marner," the Mutual Masterpicture, De Luxe Edition, and who was recently signed by Edwin Thanhouser to star in a series of feature productions to be released through Mutual under the title of "Thanhouser Classics," will, it is expected, begin work on his first production within the next two weeks.

* * *

Florence La Badie, who has been selected as the heroine of another series of these features to be released as Classics, has already completed one. It will be released through Mutual under the title of "The Fugitive." Her second classic, "Woman, Saint and Devil," is now in work.

* * *

Director Jay Hunt is near to the completion of a five-reel society drama entitled "The Iron Grip of Crime," a story by Frank Wiltermood, which is being produced at Universal City with the leading roles being taken by Francelia Billington, Helen Leslie, Gilmore Hammond, Jack Holt and Paul Byron. When this photoplay is finished Hunt expects to start on a five-reel feature with Miss Billington and others of the Universal stock company in the cast.

* * *

So important does the Gaumont Company consider Yosemite National Park in its "See America First" series that the release has been divided into two parts. The first was shown May 3. The second part will be given to the screen in the release of May 17. These views were taken as a matter of record by a government cameraman, and are released by Gaumont through Mutual by special arrangement with the Department of the Interior. These are shown on a split reel with Harry Palmer's Kartoon Komics. The release of May 24 will show scenes of Savannah, Ga.

* * *

Six of the fifteen episodes of "The Secret of the Submarine," the new American-Mutual chaptered photoplay, have been completed. The first release goes to the public on May 8. In the filming of a number of the scenes the "2-2," a U. S. submarine attached to the Naval Station at San Pedro, Cal., is being used with the sanction of the Navy Department.

* * *

Cecil B. De Mille, director general of the Jesse L. Lasky Feature Play Company, will produce the next photoplay in which Mae Murray will star. Miss Murray recently completed "Sweet Kitty Bellairs" from the David Belasco play, which will be released soon on the Paramount Program.

* * *

Winnifred Greenwood makes her second appearance as a featured star in Masterpictures, De Luxe Edition, in "A Man's Soul," recently completed at the American studios under the direction of Edward Sloman. Franklin Ritchie and Roy Stewart appear in her support.

* * *

A five-reel comedy drama, entitled "His Date in Honolulu," featuring Miss Myrtle Gonzales and Fred Church, has been finished by Director Lynn Reynolds, and he is making preparations to begin work on another feature with his company. The comedy-drama just finished deals with slavery in a mythical country with plenty of dramatic action, touches of comedy and a pretty love theme.

* * *

"The Fugitive," written by Philip Lonergan, and directed by Frederick Sullivan, is the title of the first Thansouser Classic, featuring Florence La Badie. Ethyle Cooke gives a splendid performance in this production, which also marks Robert Vaughn and George Marlo for merit. Another feature of the picture is the work of Hector Dion.

* * *

Director Billy Mason has completed the first episode in one reel of the "Baseball Bill" series which he is making at Universal City and in which he plays the featured lead with Peggy Coudray opposite and a strong cast in support. The series deals with the adventures of a baseball player with a lot of comedy and action running throughout the film play.

* * *

Blanche Sweet whose last photoplay, "The Sowers," created more than usual interest, is completing at the Lasky studios for early production, a photoplay entitled "The Thousand Dollar Husband," written and directed by James Young.

* * *

"The Wasted Years" is the title of the next Horsley-Mutual Masterpicture, De Luxe Edition, featuring Crane Wilbur. It will be released in five acts.

* * *

Director E. J. Le Saint has commenced on a two-reel drama, entitled "Donahue," in which Harry Carey and Stella Razeto are featured. This is a Western story and carries the big punch always found in pictures made with Carey and Miss Razeto in the leads. Others in the cast are Frank Lanning, Hayward Mack, Albert McQuarrie, Frank Newburg and Harry Mann.

* * *

Harry T. Morey is seen as a "just missed it" newspaper reporter in "The Accusing Voice," a three-part Vitagraph-Broadway Star Feature, by Ross D. Whycock. The story has just been completed by Director Harry Davenport. Belle Bruce, Robert Gaillard and Thomas R. Mills appear in the cast with Morey.

* * *

"Woman, Saint and Devil," second of the Thanhouser Classics featuring Florence La Badie, is well under way at New Rochelle studios. In this production, Miss La Badie will attempt the playing of a quadruple character. Director Sullivan, who is in charge of the screening, has worked in some exceedingly novel effects. Phil Lonergan prepared the scenario.

A two-reel drama entitled "Lee Blount Goes Home" has been finished at Universal City by Director William Worthington, with Herbert Rawlinson and Agnes Vernon in the leading roles. A new photoplay is being prepared for Rawlinson to be directed by Worthington.

* * *

For the third release of "Reel Life, the Mutual Film Magazine," C. M. White, its editor, will feature Gaumont Animal Studies, made at the Bronx Zoo by Edwin R. Sanborn. These pictures are nature studies in every sense of the word. The most important shown on this reel is that which depicts the growth of the antlers of an elk. The weekly growth is shown from the first sprouting until all the tines have been developed to their full length and strength. This same reel also shows how railway tracks are now quickly repaired, the renewals being made with the aid of electricity. The third part of the reel gives entertaining pictures of the maple sugar industry in Vermont, showing the process in its entirety from the tapping of the trees to the moulding of the cakes of sugar. This issue of "Reel Life" will be released May 21.

* * *

Director Richard Stanton is filming "The Mollycoddle and the Rounder," in which Carter De Haven is featured and a strong cast in support, including Vola Smith, who is a new arrival at Universal City, Lucille Younge, Jessie Arnold, Jane Bernoudy and Margaret Whistler. The story is by Bess Meredyth and will be filmed in two reels. At its completion it is planned that De Haven will appear in a serial under the direction of Stanton.

PICTURE THEATERS PROJECTED

FORT SMITH, ARK.—Yale Theater Company, L. W. Brophy, president, Muskogee, Okla., contemplates erecting a $50,000 moving picture theater.

LOS ANGELES, CAL.—The Owl theater, at 1042 West Temple street, has been opened by Simon Probus.

OAKLAND, CAL.—The Marquis theater is now being conducted by J. Hellman.

BALTIC, CONN.—Raymond R. Jodin plans to erect a one-story moving picture theater, 78 by 55 feet, to cost $20,000.

TAMPA, FLA.—C. W. Green and C. D. Peruchi are reported interested in the erection of a moving picture theater.

EVANSVILLE, IND.—West Side Investment Company, W. E. Stinson, president; W. J. Muensterman, secretary; 1118 West Franklin street, are having plans prepared for a two-story moving picture theater and lodge building, 30 by 145 feet, to cost $8,000.

COUNCIL BLUFFS, IA.—E. P. Minten, who leased the brick structure at 2010 West Broadway, has remodeled the building and opened it as a moving picture house.

SIOUX CITY, IA.—A commercial building has been converted into a modern moving picture house by M. B. Bryant. The seating capacity is about 1,000.

KANSAS CITY, KANS.—T. C. Wynn and R. L. Evans have purchased the Victor theater and made a number of improvements.

HOLYOKE, MASS.—Bijou Theater Company, Frank Raineault, treasurer, 320 Main street, plan to build an addition, to cost approximately $60,000.

PLYMOUTH, MASS.—The Emond theater is now being operated by C. H. Cowan.

FOREST LAKE, MINN.—The new Forest theater has been taken over by F. W. Walker.

MAPLETON, MINN.—A new moving picture house has been opened by C. L. Sellers.

SLEEPY EYE, MINN.—Richard Walton has taken over the Gem theater. The house will be remodeled and the seating capacity increased.

FERNDALE, MINN.—Paul Grossman has leased the opera house and opened it as a moving picture theater.

VIRGINIA, MINN.—Joseph Roman, owner of the Rex theater, plans to remodel the house.

KANSAS CITY, MO.—The Barrymore theater has been taken over by Harry Meyers and redecorated.

ST. LOUIS, MO.—The Melba Amusement Company has increased its capital stock from $10,000 to $50,000; will erect theater at Grand avenue and Miami street; seating capacity 2,500; cost $100,000.

OMAHA, NEB.—A Wurlitzer pipe organ has been installed in the Farham theater at 1417 Farham street.

RALSTON, NEB.—The Rialto-Realty & Investment Company, 633-34 Brandeis Theater building, Omaha, will shortly start work on the construction of a $500,000 moving picture theater.

HAMPTON BEACH, N. H.—Goldstein Brothers' Amusement Company, Springfield, Mass., are having plans prepared for a one-story moving picture theater, 50 by 115 feet.

MIDVALE, N. J.—W. Dudley Carleton, 40 Wall street, New York, plans to erect a one-story moving picture theater, 50 by 100 feet, to cost $10,000.

ALBANY, N. Y.—Mann & Hellman are having plans prepared for a one-story moving picture theater and roof garden, 75 by 115 feet, to cost $40,000.

NEW YORK, N. Y.—Moving Picture Holding Company will convert an apartment building into a modern moving picture theater. The alterations will cost about $15,000.

NEW YORK, N. Y.—Irving Judis, 5 E. 42nd street, plans to erect a one-story moving picture theater and store building, 100 by 136 feet, to cost $40,000.

SCHENECTADY, N. Y.—Herman Wry, 1303 Union street, plans to expend $2,000 for alterations and repairs to his moving picture theater.

LUVERNE, N. D.—The Danish Brotherhood opera house has been converted into a moving picture theater.

CARROLLTON, O.—J. C. Beck plans to build a one-story moving picture theater, 30 by 110 feet, to cost $15,000.

PORTSMOUTH, O.—F. N. Tynes is reported to be considering plans for a fireproof moving picture theater.

BRACKENRIDGE, PA.—J. A. Hummel, who recently took over the Luna theater, has made a number of improvements to the house.

ELLWOOD CITY, PA.—T. V. Barnes is having plans prepared for a one-story moving picture and vaudeville theater, to cost $15,000.

PHILADELPHIA, PA.—Esther Altman has conveyed the moving picture theater at the northeast corner of Sixth and Pike streets, to Thomas Kilcourse for $17,000, subject to a mortgage of $17,000. The structure is situate on a lot 74.10 by 103.4 feet, and is assessed at $25,000.

DYERSBURG, TENN.—Joe Baker is reported about to commence work on the construction of a two-story moving picture theater. It will be known as the Lyric.

ROCKWOOD, TENN.—J. M. Colvin and Walter Howard are reported to remodel building for moving picture theater; construct stage; provide seating capacity of 500, etc. The alterations will cost $4,000.

LYFORD, TEXAS.—A new moving picture theater has been opened by Henry Richards.

MIDLAND, TEXAS.—The Mission theater has been purchased by Kirksey Bros.

OAK CLIFF, TEXAS.—E. L. Malone has opened a new moving picture house.

PORT ARTHUR, TEXAS.—The Elks theater has been leased by Joseph C. Clemmons.

SAN DIEGO, TEXAS.—J. W. Shaw has let the contract for the construction of a modern brick moving picture theater.

SEATTLE, WASH.—The Melbourne theater on Second avenue has been purchased by John Hamrick and renamed the Rex.

PARKERSBURG, W. VA.—P. W. Barrett, manager of the Star and Bijou theaters, will combine structures and operate as one house; remove partitions; install steel beams and cross-beams resting on pilasters, etc. The stage will measure 38 by 100 feet; heating and ventilating systems; upholstered opera chairs; electric sign; marquis; indirect lighting system; projection machines ordered from Nicholas Powers Company, New York.

ESTELLINE, WIS.—A new moving picture house has been opened by R. A. Grundy.

MANITOWOC, WIS.—The Mikadow is the name of a new fireproof moving picture house opened by John Mikadow. It has a seating capacity of 800.

MILWAUKEE, WIS.—American Investment Company, J. B. Olinger, 194 Third street, are having plans prepared for a nine-story theater and office building, to cost $750,000.

SUPERIOR, WIS.—M. S. Cooke, B. J. Cooke and Frank Phelps contemplate erecting a commodious theater building of fireproof construction, 50 by 140 feet, to cost $100,000.

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Trade News of the Week

Gathered by Our Own Correspondents

Boston Business Notes

Eastern Manager Fred B. Murphy, of Unicorn Film Service, Believes in Short Picture Programs as Money Makers for Small Theaters Especially—International Film Service Has a Conference of Managers and Road Men.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, Mass.—The Unicorn Film Service, the latest of the film distributing organizations to venture into the New England exhibitors' field, has a very promising outlook, judging from the enthusiasm displayed by Fred B. Murphy, Eastern manager for the new corporation.

Mr. Murphy was formerly president of the United Film Service. He is one of the best known film men in New England and as a result of his long experience with moving picture affairs in New England his opinion is to be regarded seriously.

The Unicorn Film Service is distributing about 21 reels of one and two-reel subjects in New England every week. The features take in comedies, dramas and western films and are distributed under the brand names of Supreme, Gayety, Hiawatha, Judy, Buffalo, Hippo, Puritan, Lily, Jockey, Rancho, Sunset and Utah.

Mr. Murphy shares the opinion of many other moving picture men in New England that the future of the industry at least as far as most of the smaller houses are concerned, depends largely upon short reel money productive programs of great variety. It is to just this sort of program that the Unicorn Film Service is devoting most of its energy in circulating in this territory, and the results so far are reported to be very encouraging. In commenting on this phase of the present situation for the Moving Picture World Mr. Murphy said:

"It has been found by hosts of exhibitors that there is a distinct scarcity of the smaller reel subjects of distinct merit with which to fill out a program. Thousands of instances may be cited where exhibitors who were unable to find suitable short subjects to complete their programs have been forced to book another large feature, even by so doing he knew he was disappointing many a transient patron. Added to this there is the extra cost of renting multiple reel features when shorter subjects would suffice. It was just to meet this want that the group of men that compose the Unicorn Service formed the company.

International Conference.

Boston, Mass.—J. K. Burger, assistant general manager of the International Film Service, came to Boston last week and held a hurried conference with Frank H. Vine, New England manager of the International and members of the road staff of the new organization, including Edwin H. McCloskey and Daniel Hogan. Mr. Burger on leaving expressed himself as very much pleased with the way things were going in New England, especially "The Mysteries of Myra."

The Past Week in the National Capital

Changes Among Local Exchanges—Film Stars in Grand March at Knights of Columbus Ball—Crandall Helps Play-Grounds.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N. E., Washington, D. C.

WASHINGTON, D. C.—The Washington Film Corporation, which markets the productions of the Universal Film Company, will soon vacate its quarters at 419-421 Main street, Northwest, according to the gossip of the street, as its lease will run out on June 1 and will not be renewed. J. Leo Yates is manager of this exchange.

M. Rosenberg Closes His Office.

Washington, D. C.—M. Rosenberg, who has been covering the territory comprising the District of Columbia, Maryland, Delaware, Virginia, Kentucky, West Virginia and North Carolina, with "The Spoilers," has closed up his offices and turned over his business to the Masterpiece Film Attractions Company, of which Sol Lesser and Leon Netter are the organizers. This company, which is located at 1325 Vine street, Philadelphia, will handle this feature in the territory referred to and in Pennsylvania and New Jersey.

Mr. Rosenberg, in addition to being a member of the L. & R. Film Company, is at the head of the De Luxe Attractions Company, in Seattle, Wash., and it is to that place that he is returning. Here the bookings for "The Spoilers," "The Ne'er Do Well," and the Annette Kellerman films are so heavy as to demand his personal attention.

Kleine-Edison Office Here.

Washington, D. C.—Harry Scott, manager of the Kleine-Edison Feature exchange, in Philadelphia, Pa., has been in Washington for some little time opening up an office for that company here. He has secured the quarters in the Bank of Commerce and Savings Building, formerly occupied by M. Rosenberg, and has installed Rudolph Berger as manager. Mr. Berger is well known in this section, having been a roadman representing several film concerns. He was with the Picture Playhouse Film Company for two years. Upon severing his connection with that company he joined the Kleine-Edison Company, traveling out of the Philadelphia office, and he remained with them until the first of the year when he became a traveling representative for Pathe, Inc. He will look after a territory which will include the District of Columbia, Maryland, Virginia, West Virginia and the northern part of North Carolina. He will have associated with him as roadman Marx Nathan, who was formerly employed by the V-L-S-E in a similar capacity.

Moss, Knight of the Road.

Washington, D. C.—C. O. Moss, traveling representative of Pathe, returned to Washington after a four weeks' trip through West Virginia. While in that section he met with many experiences. He spent most of his time in the mining sections and, although doing a satisfactory business, accomplished the bookings under difficulties. He soon became a real "Knight of the Road," for by reason of the layout of the railroad lines he often found it necessary to hike from place to place in order to make more than one town in a day, so that a ten-mile walk soon became a familiar proposition.

Film Stars Lead in Grand March.

Washington, D. C.—Hazel Dawn and William Courtleigh, Jr., led the grand march at the ball given under the auspices of the Knights of Columbus for the benefit of St. Ann's Infant Asylum. The ball was one of the biggest events of the year, marking the end of the Lenten season. It is estimated that fully four thousand people attended the affair.

Crandall Helps Playground Cause.

Washington, D. C.—Harry M. Crandall is again lending his co-operation to the school playgrounds and for that purpose is giving a number of benefit performances at his several theaters. Last year seven schools took advantage of his offer and there was realized nearly $1,000 from the sale of tickets. One-half of this sum was used to maintain the playgrounds of the schools, while the balance was used on the city playgrounds. The benefit performances are run before the regular shows in the morning. Mr Crandall furnishes the tickets, the operators, and the full equipment. The schools recess at ten o'clock and the pupils go in a body to the theater where the show is to be given. The films are educational in nature and not always to the liking of the youngsters, but the teachers compel them to remain. The performance is over by 12 o'clock and the pupils march back to the school, where they are dismissed.

Federal Tax Receipts in March.

During the month of March, 1916, there was paid into the treasury of the United States by theater owners the sum of $31,454.75 in taxes under the provisions of the so-called War Emergency Revenue Law of October 22, 1914. This is an increase of $3,220.31 over March, 1915, when the theater proprietors were assessed $28,234.44 for the same purpose.

IN PHILADELPHIA.

Buys Building With Theater.

Philadelphia, Pa.—The new building at the northeast corner of Fifty-sixth and Pine streets, which includes a modern moving picture theater, with stores and apartments on the second floor, has been conveyed by its owner, Cornelius W. Van Artsdalen, to Winfield H. Yonker, subject to a mortgage of $40,000. The purchaser has given to the Mortgage Building and Loan Association a second mortgage of $15,000 on the property.

East Stroudsburg, Pa.—With the performance of Saturday evening, April 22, A. L. Fox relinquished the management of the Playhouse moving picture theater

Philadelphia Matters

A New Curfew Ordinance Just Introduced Into the City Council—Moving Picture Exhibitors Are Prepared to Combat the Measure—Local Operators to Hold a Grand Ball—Other Notes of Local Interest.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—William J. Harrington, select councilman from the Fourth Ward, has introduced a bill into Council whereby the attendance of children at places of amusement during school hours and after nine o'clock in the evening will be governed by law. It is proposed to prohibit boys and girls under sixteen years of age from attending theaters, moving picture theaters, skating rinks and dance halls, unless they are accompanied by adult persons.

Proprietors and doormen of the various amusement places will be held strictly responsible for seeing that children do not violate the ordinance, according to its provisions, and a fine of from five to ten dollars is provided for each offense. .

Members of the moving picture industry in this vicinity consider the ordinance as a slur upon the trade and are prepared to fight the measure from every angle. While the ordinance has been referred to the Council's Law Committee, it is the general belief among theatrical circles that the measure will be defeated and the dignity of the profession upheld.

Palm Theater Opens.

Philadelphia, Pa.—The Palm theater, Frankfort avenue and Norris street, formerly known in theatrical circles as the Hart theater, was formally opened to the public on Saturday, April 22, no admittance fee being charged. An excellent program was offered and the consequence was an exceptionally large audience. William Jones, who has been vested with the management powers, reports being more than satisfied with the successful opening and declares that there is every indication that the theater will enjoy an excellent patronage in the future. First-class pictures will be exhibited and, as the theater has been entirely remodeled and equipped with the latest and very best apparatus, the utmost prosperity should be experienced by the new management.

Palace Theater Sold.

Reading, Pa.—Another extensive Penn street theater deal was consummated recently when Carr & Schad, Inc., purchased the entire interests in the Palace theater, the oldest amusement house of the kind on Penn street. Only a few weeks ago this same enterprising firm leased the Breneiser property at Seventh and Penn streets and started work on a theater to seat 2,000 persons.

Operators to Give Ball.

Philadelphia, Pa.—An eleventh hour change has been made in the plans of the Philadelphia Moving Picture Operators' Local No. 307. Instead of holding the much heralded banquet it has been definitely decided upon to give a ball in the Eagles' Temple, Broad and Spring Garden streets, on the evening of May 29. Various committees have been appointed to assume charge of the actual preparations for the event. Brilliant and beautiful decorations will be in order and a handsome souvenir programme will be tendered the guests. The entire moving picture industry in this vicinity has been interested in the affair and the advertising in the programme is being rapidly completed. It is expected that many familiar faces will be seen at the Eagles' Temple on the evening of May 29, and a record-breaking attendance is looked for.

Charles Ghalih Takes the Majestic.

Milton, Pa.—Charles Ghalih, formerly manager of the Family theater, Milton, Pa., has taken over the Majestic theater, Jersey Shore, Pa., and is preparing for an elaborate opening following the completion of many repairs and improvements. Mr. Ghalih was a recent visitor to Philadelphia and spent considerabie time purchasing new equipment and preparing his future bookings.

To Mr. and Mrs. Swaab, a Girl.

Philadelphia, Pa.—The home of Mr and Mrs. Mark L. Swaab, 5859 Rodman street, West Philadelphia, was blessed with a baby girl on Friday morning, May 5. Both baby and mother are reported as doing nicely and Mr. Swaab goes about his daily tasks with an increased air of confidence.

Pike Street Theater Sold.

Philadelphia, Pa.—The moving picture theater located at the northeast corner of Sixth and Pike streets, lot 75 by 103 feet, assessed at $25,000, has been sold by Esther Altman to Thomas Kilcourse for $17,000, subject to a mortgage of $17,000.

Berks Theater Brightens.

Philadelphia, Pa.—The Berks theater, located at Twenty-second and Berks streets, which has been idle for some time past, has recently been taken over by Mr. Lowenhaupt, who announces that it is his intention to conduct the theater on the lines of a first class photoplay theater. With this object in view he has recently purchased considerable new equipment at the Calehuff Supply Company, 1301 Race street.

Local Film Batsmen.

The baseball nine of the Philadelphia Moving Picture Operators' Local No. 307 is fast rounding into shape and a first-class schedule is being prepared by Manager Joseph V. Freil, operator at the Famous Palace theater, Thirteenth and Market streets.

Local Notes of Interest.

Pittston, Pa.—P. J. Joyce, proprietor of the Princess theater, Pittston, Pa., was a recent visitor to Philadelphia and visited the supply establishment of Lewis M. Swaab, 1327 Vine street, where he purchased considerable new equipment including a new Simplex projecting machine.

Philadelphia, Pa.—Abe Steifel, proprietor of the Poplar theater, Sixth and Poplar streets, is having plans prepared for the enlargement of his theater. Mr. Steifel has purchased the property in the rear of his establishment and declares that he will spend a tidy sum in endeavoring to provide the residents in that section of the city with one of the most modern moving picture theaters in Philadelphia. The new theater will have a seating capacity of one thousand persons and will be equipped with the most modern and scientific moving picture apparatus.

Philadelphia, Pa. — The Enterprise Amusement Company has recently been incorporated under the laws of the state of Delaware for the purpose of conducting places of amusement. Herbert E. Latter, Norman P. Coffin and Clement M. Egner are the principal incorporators, the new concern being capitalized at $5,000

A New Film Company.

Philadelphia, Pa.—The United Mutual Exhibitors' Film Corporation was recently granted a charter under the laws of the state of Delaware for the purpose of engaging in the manufacture of moving picture films and slides. The new concern has been capitalized at $150,000, John W. Frazier, John W. Frazier, Jr., Bertram G. Frazier, Samuel G. Simpson and Spencer S. Houston, all of Philadelphia, being the principal incorporators.

BALTIMORE NEWS LETTER

By J. M. Shellman, Special Correspondent, 1902 Mt. Royal Ter., Baltimore, Md.

New Pickwick Theater Sold.

BALTIMORE, MD.—April 26th, the New Pickwick theater, 115 North Howard street, was sold to G. Horton Gaffney by J. Howard Bennett, the former owner and manager. The theater is now under the management of Edwin Powell. Mr. Gaffney stated that no others were connected with the ownership of the house and that at present he contemplates no changes.

Theater for Madison Avenue

Baltimore, Md.—Revised plans are now in progress for the new $30,000 moving picture theater to be erected at 2207-13 Madison avenue, of which Sparklin and Childs, Law building, are the architects. The Madison Amusement Co. are the owners.

The building is to be built of brick with terra cotta trimmings, with re-enforced concrete foundations and floors, and structural iron and steel and tile work.

Management of New Aladdin Changes

Baltimore, Md.—B. Friedman has purchased the New Aladdin theater, 930 West Baltimore street, from the Investment Corporation and plans for improvements are under way. Mr. Friedman intends to manage the theater himself and has arranged for an entire change of program.

Bluebird Now Rialto.

Baltimore, Md.—Through Myer Fox, president of the Linden Amusement Co., it is announced that the name of the theater now under course of construction at 846-8 West North avenue, has been changed from "Bluebird" to "Rialto." As this company intends to make the new theater the best equipped and handsomest in Baltimore, they thought it appropriate to name it after the new Rialto theatre recently opened in New York.

Walbrook Theater Soon to Open.

Baltimore, Md.—It is expected by the Walbrook Amusement Company that the Walbrook theater at North avenue and Rosedale street, which is owned by them and is now being constructed, will be ready to receive the public before the full moon of May. The officers of the company are: H. L. Stiles, president; Oscar Teschner, vice-president; Otis J. Tall, treasurer; H. L. Konze, secretary, and C. W. Wattenscheidt, Marion S. Pearce and Philip J. Sheck, directors.

Managers at Peabody Change.

Baltimore, Md.—Corbin Shield, who has successfully been associated with several theatrical enterprises in Richmond, Va., and is a newspaper man of experience, has succeeded Jacob Schaub as manager of the Peabody theater, 11 East North avenue. The resignation of Mr. Schaub was tendered, owing to his being obliged to give his attention to other work. The Peabody prospererd under his management. Many changes are now under consideration by Mr. Shield.

New Film Enterprise.

Baltimore, Md.—A new film producing company which is known as the Milo Pictures Corporation will shortly begin active operations in Baltimore at 356 North Gay street. The officers are: Dr. Harry E. Buckner, president; Arthur Howes, vice-president and general manager; A. Kurnick, treasurer; and George Orth, secretary and director. The authorized capital of the company is $50,000.

Employees Remembered in Will.

Richmond, Va.—The will of Miss Elanora E. Leath, sister of the late Thomas G. Leath, who controlled the circuit of legitimate theaters in Virginia, devises the bulk of the estate valued at $25,000 to W. G. Neal, owner of the Academy of Music and one of the associates of Jake and Otto Wells in other extensive theatrical interests. Robert Waitt, who has been connected with the advertising branch of the business in Richmond for some years, comes in for $3,500 in seven annual installments of $500 each. Charles W. Rex, manager of the Lyric theater, and Mose Stein, orchestra leader at the Academy, will each receive $1,000. Corbin Sheild, now manager of the Peabody theater in Baltimore, Md., and Leo Wise were also bequeathed $1,000, but were cut off by a codicil to the will.

New Airdome in Hopewell.

Hopewell, Va.—Theater activity here continues and among the latest additions to the field is the Garden theater, an airdome having a seating capacity of about seven hundred. This proposition is being operated by the Continental Amusement & Investment Company, recently incorporated with a capital stock of $50,000. The officers are Charles J. Stein, president, residing at 1340 Fairmount street, Washington, D. C.; A. Krupshaw, vice-president, and John Krupshaw, treasurer, both of 712 K street, Northwest, and W. H. Daniel, secretary, of Hopewell. It is the intention of the company to erect a modern theater this fall which will have a seating capacity of about five hundred

American Theater Reopens.

Norfolk, Va.—The American theater here was reopened last week after having undergone a complete overhauling. The interior of the theater, which has been renovated from top to bottom, has been made very attractive by decorations that extend from the entrance to the auditorium clear back to the screen. The panels are of delicate gray and are in frames of mahogany and gold. The lights on the side walls are shaded with running vines and flowers, these providing a delightful and pleasing spectacle.

New Norfolk Ordinance

New License Tax Becomes Effective May 17—Charges for Picture Theaters of 350 or Less Are $100 a Year; for More Than 350 Seats, $150 a Year—Penalties and Additions for Delay in Making Payments.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N. E., Washington, D. C.

NORFOLK, VIRGINIA.—The new license tax ordinance, adopted by the board of aldermen and the city council, and approved by the mayor on April 25, became effective the first of this month and provides the taxes to be assessed during the ensuing year.

The new ordinance provides that no person shall engage in any business in the city of Norfolk for which a license is required by the laws of the commonwealth or the ordinances of the city without first having applied for and obtained such license. The paragraphs pertaining to the theatrical business are as follows:

"121. Every proprietor or occupier of a public theater or other public rooms, fitted for public exhibitions, where no admission fee is charged, shall pay $500 per year or portion of a year for the privilege.

"122. Penny arcades or automatic theaters in which pictures are shown or music played, or both, by means of slot machines, $100. Not proroated.

Moving Picture License Fees.

"123. Every person furnishing entertainment by the use of moving pictures, where an admission fee is charged, shall pay a license tax of $100.00 for each place, where the seating capacity thereof is 350 or less, and $150.00 for each place where the seating capacity thereof is over 350.

"124. Every person furnishing entertainment by the use of moving pictures, where an admission fee is charged, and publicly advertises the said business by means of a phonograph, or other musical or noise producting instrument, device or method, whether inside or outside of the building—for each such place of entertainment, $300.00 per year.

"125. On other theatrical performances or any performances similar thereto, panorama, or any public performance or exhibition of any kind where an admission fee is charged, $10.00 for each performance or $20 for each week of said performance, but any theater which desires so to do may take an annual license, in which event the same shall be taxed as follows: All theaters charging not more than 30 cents per seat shall pay $200 per annum; any theater charging not more than 75 cents per seat shall pay $300.00; and any theater charging over 75 cents per seat shall pay $350.00 per annum. The above prices to include price of box seats, payable in advance. Not prorated.

"No license, however, shall be charged when the whole of the net proceeds are applied for religious or charitable purposes.

"126. Any person other than the manager, proprietor, or his agent, of a duly licensed place of amusement who sells tickets entitling the holder thereof to admission to a theater or other licensed place of public amusement shall pay a license tax of $50 per year or any part of a year.

Applications for Licenses—Penalties.

"Applications for licenses must be made to the commissioner of revenue. It is provided that if any person shall fail to pay any license tax required by this ordinance on or before May 31, if paid any time during the month of June there shall also be paid in addition to the amount thereof a penalty of three per cent of the license, and there will accrue a further liability of one per cent per month for each additional month until the penalty shall have reached five per cent, after which the delinquent will have to pay interest on the aggregate thereof at the rate of six per cent a year. Section 153 of the ordinance further provides that any person who shall fail to pay a license tax on the day that the same becomes due shall be liable to a fine of not to exceed $20 a day for each day of failure to pay such license."

To Exhibitors

Below is a list of our correspondents and addresses. Send items of news interest about your work to the nearest correspondent—other exhibitors will be interested in what you are doing.

Atlanta, Ga.—A. M. Beatty, 43 Copinhill Ave., Atlanta, Ga.

Baltimore, Md.—J. M. Shellman, 1902 Mt. Royal, Baltimore, Md.

Boston, Mass.—Wm. N. Flynn, Boston American, Boston, Mass.

Buffalo, N. Y.—Jos. A. McQuire, 611 Erie County Bank Bldg., Buffalo, N. Y.

Chattanooga, Tenn.—George D. Crain, Jr., 1404 Starks Bldg., Louisville, Ky.

Cincinnati, O.—Kenneth C. Crain, 610 First National Bank Bldg., Cincinnati, O.

Cleveland, O.—Hubert Persons, Standard Theater Bldg., Cleveland, O.

Dallas, Texas.—S. A. M. Harrison, 618 Comal St., Dallas, Texas.

Denver, Colo.—E. C. Day, Denver Times, Denver, Colo.

Detroit, Mich.—Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

Illinois.—F. H. Madison, 6747 Emerald Ave., Chicago, Ill. (Also correspondent for Michigan, Iowa, Wisconsin & Nebraska).

Indiana Trade News Service.—861 State Life Bldg., Indianapolis, Ind.

Kansas City News Service.—205 Corn Belt Bldg., Kansas City, Mo.

Maine.—J. P. Flannigan, 147 Park View Ave., Bangor, Me.

Minneapolis.—Perry S. Williams, Minneapolis Journal, Minneapolis, Minn.

Newark, N. J.—Jacob J. Kalter, 51 Strand Theater Bldg., Newark, N. J.

New Orleans.—George M. Cheney, 132 No. Jefferson Davis Pkway, New Orleans, La.

Philadelphia News Service, 326 Real Estate Trust Bldg., Philadelphia, Pa.

Pittsburgh News Service, 6011 Jenkins Arcade Bldg., Pittsburgh, Pa.

Portland, Ore.—Abraham Nelson, 809 Journal Bldg., Portland, Oregon.

St. Louis.—A. H. Giebler, 236 Vanol Bldg., St. Louis, Mo.

Salt Lake City.—H. W. Pickering, Desert News, Salt Lake City, Utah.

San Francisco.—T. A. Church, 1507 North St., Berkeley, Cal.

Spokane, Wash.—S. Clark Patchin, E 1811 11th Ave., Spokane, Wash.

Toronto, Ont.—W. H. Gladdish, 33 Wineva Ave., Toronto, Ont., Can.

Troy, N. Y.—E. O. Weinberg, Novelty Theater, Troy, N. Y.

Vancouver, B. C.—E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C., Can.

Washington, D. C.—Clarence L. Linz, 635 10th St., N. E., Washington, D. C.

Sparks from Steel City

Pittsburgh Is Doing Its Share for Actors' Fund—Several Local Theaters Change Hands—May Moving Among Exchanges—Screen Club Asks for Equal Rights for Film Cameramen—Other Notes.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, Pa.—Chairman Al. W. Cross, of the Actors' Fund committee of the Pittsburgh Screen Club, reports excellent progress with the plans for National Tribute Day, May 15, when this city will come forward to contribute its share toward the $500,000 donation. From present indications Pittsburgh will give a very good account of itself.

Will Handle "Dumb Girl" Film.

Pittsburgh, Pa.—Negotiations have been concluded by Harry C. Grelle, well-known Pittsburgh film man, for the purchase of the Universal Company's Pavlowa picture, "The Dumb Girl of Portici." A company is now in the process of formation to handle this subject in Pittsburgh and Philadelphia. Mr. Grelle is to be head of the new concern, which has also purchased "The Unwritten Law," featuring Beatriz Michelina, for this territory. Other subjects are to be purchased from time to time, and the intention is to handle the biggest things in the photoplay line.

Star Family Theater Sold.

New Kensington, Pa.—The Star Family theater has been purchased from G. J. Becker by George Kyros, who recently closed his Colonial theater at this place. The M. Comnus Co., the well-known exhibitors of McKeesport, Pa., are also now interested in the Star Family. Mr. Kyros has taken charge of the theater in person. It will be closed for about three weeks for remodeling and enlarging to a seating capacity of 500. Other improvements are to be made at a cost of about $5,000, and the Star Family will be up-to-date in every particular when completed.

May Moving Among Exchanges.

Pittsburgh, Pa.—Further removals of Pittsburgh film concerns continued after the May 1st moving week, when the exodus of many exchanges from the "film row" district took place. The latest changes were made mainly in the old section, a number of firms going into larger quarters that had been left vacant recently both on Fourth avenue and on Ferry street. There are thirteen exchanges still located in this neighborhood—the V-L-S-E, Kleine, Fox, Weiland, Hudson, New, Enterprise, Paragon, Triangle, Unicorn, Grelle, Mutual and Specialty.

For Right to Take Film Pictures.

Pittsburgh, Pa.—The campaign committee of the Pittsburgh Screen Club has presented a petition to the Pittsburgh City Council asking that body to pass an ordinance giving the same privileges to moving picture cameramen as is accorded to newspaper reporters in recording local happenings. At the present time cameramen are frequently denied the privilege of getting views of parades and other interesting incidents on account of the rigid police rules. In seeking recognition for the cameramen the committee points out in its petition that since the animated pictures have become an important factor in disseminating news the right to record events should not be withheld from the men who make the films.

Bradford Theater's New Management.

Bradford, Pa.—The Bradford theater, Bradford, has been leased by the Bradford Amusement Company, who operate the Grand theater, at this place. The new management is preparing to book some big feature films, to be run in addition to road attractions, which will be continued as heretofore. The Bradford has a seating capacity of 1,600. V. H. Oxly, who has managed the Grand theater, an exclusively moving picture house, for the past five years, will now direct both houses.

F. Houston to Manage the Nemo.

Johnstown, Pa.—Frank Houston has been appointed manager of the Nemo theater, Johnstown, Pa., recently leased by George Panagotacos, proprietor of the Grand theater. Mr. Houston resigned from the managership of the Garden theater, Johnstown, to take charge of the Nemo for the new lessee. He is a widely experienced moving picture man, having operated and managed a number of theaters in this section and at Toledo, O., where he formerly conducted the Orpheum.

Supply House in New Home.

Pittsburgh, Pa.—Ludwig Hommel & Co., the well-known moving picture supply house, formerly located at 422 First avenue, are now comfortably established in their new quarters at 947 Penn avenue, Pittsburgh. They have nearly 5,000 square feet of floor space, well-lighted, conveniently and handsomely arranged. The location is a central one, being in the center of the film section and convenient to all the express offices and the Union Depot. The greatly increased space has enabled the firm to multiply its stock of machines, supplies, etc., to care for its large trade.

New Theater in Sharpsville.

Sharpsville, Pa.—A modern moving picture theater is to be erected in the near future on Main street by C. A. Ruggles, formerly of West Middlesex, Pa. Mr. Ruggles has purchased a plot of ground excellently located for the theater and is having plans prepared. He successfully conducted a house at West Middlesex until recently.

Buys Poster Plant.

Pittsburgh, Pa.—The Penn Poster Mounting Company, 127 Fourth avenue, of which D. R. Cratty is head, has purchased the poster plant of the Liberty Film Renting Co., 940 Penn avenue. The Penn Company will in the future do all mounting for the Liberty exchange, as well as for a large number of other local concerns.

P. R. Fullwood Takes Charge.

Bloomsburgh, Pa.—The Lyric theater, at Blossburg, was leased recently from Mrs. Frank Place by P. R. Fullwood, who has taken charge. The Lyric is a cosy house, seating about 300 persons, and has a splendid patronage in its district. Program and feature pictures are shown daily at 5 and 10 cents admission.

W. J. Curns Takes National Theater.

Steubenville, O.—The National theater has been taken over by W. J. Curns, who operates the Rex theater. Mr. Curns until recently conducted the Majestic theater, which he has sold. The Rex, which recently fell under the ban of the inspectors of the Ohio Industrial Commission, as it was on the second floor, is being extensively remodeled so as to come up to all requirements. Improvements are being made in the National theater, adding greatly to its attractiveness.

To Enlarge the Lyric.

St. Mary's, W. Va.—The Lyric theater is to be enlarged to bring the capacity up to 400 and will be closed during the last two weeks in May. The owner, H. E. Dutz, has sold half interest in the Lyric to Howard McBride, mayor of St. Mary's.

NORTH CAROLINA NOTES.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N.E., Washington, D.C.

H. O. Savin Heads Paramount Theater.

WINSTON-SALEM, N. C.—H. O. Savin, formerly of Lynchburg, Va., has assumed the management of the Paramount theater in this city, relieving Marvin Terrell. Mr. Terrell will devote his entire time to the Pilot and Elmont theaters. Mr. Savin has been in the amusement business for about twenty years.

Edgar Pearce Visits Atlanta.

Winston-Salem, N. C.—Manager Edgar Pearce, of the Amuzu theater, spent a week in Atlanta, Ga., recently, looking over the field in that city. While away he booked a number of big features for early exhibition. The Amuzu has just been redecorated, inside and outside, and the interior walls have been festooned in a very attractive manner. A big change in the theater was the lowering of the floor of the auditorium to the level of the street, eliminating the incline ot the entrance.

Lyric Company Incorporates.

Burlington, N. C.—A charter has been granted by the state corporation commission to the Lyric Company of this place. This company has been formed to engage in the motion picture business and has a capital stock of $10,000, of which $300 has been subscribed. The incorporators are J. E. Lasley, of Smithfield; R. L. Holmes, of Graham, and R. K. Lasley, of Burlington.

North Carolina Briefs.

Winston-Salem, N. C.—The Pilot theater has been made ready for the season's business by a local firm of painters and decorators, and the house is now presenting a very attractive appearance.

Charlotte, N. C.—Ed. G. Gidley, manager of the Dreamland theater, in Chester, S. C., was a visitor here recently. Mr. Gidley was one of a number of out-of-town men who came to Charlotte for the purpose of taking higher degrees in Masonry in connection with the Scottish Rite. Mr. Gidley was formerly manager of the Piedmont theater in this city and has a host of friends here.

Ashville, N. C.—A large pipe organ has been installed at the Galax theater at a cost of $4,000. It is announced that organ recitals will be given occasionally and description music will be rendered during the exhibition of the pictures.

Asheville, N. C.—The Princess theater last week offered as an extra attraction comedy and novelty songs by Frank Halligan, a well known entertainer. Mr. Halligan changes his program daily.

Asheville, N. C.—In order that all of the school children of the city might have an opportunity of seeing "The Battle Cry of Peace," the management of the Strand theater gave a matinee performance for their benefit, the admission charge of which was reduced 15 cents. The general admission to all other exhibitions of this feature for the children was 25 cents. The admission price to adults to the 10:30 a. m. and 2 and 4:30 p. m. shows was also 25 cents, and the 8:15 p. m. show 50 cents.

Grove Park Inn at Asheville has turned to motion pictures as an additional means of entertainment for its guests. It has found the idea a most popular feature. On every evening except Sunday the "Big Room" of the inn is filled with guests and their friends. Two pictures are shown, one a travel subject, the other a comedy.

PEARL WHITE GUEST OF HONOR.

Montreal Exchange Managers and Exhibitors Had Dinner.

The assembling of a number of motion picture exhibitors and exchange managers at a "get together dinner" held recently at the St. Regis Hotel was made the occasion of paying a decided compliment to Pearl White, the Pathe star who is paying a visit to the city, accompanied by Miss Ruth Hoffman, she being the guest of honor of the evening. The fifty or more persons present were agreed that the gathering was in every way a success. Mr. A. Hirsch, manager of the Tivoli, was chairman, and there were no dull moments. The personnel of the gathering was representative of both the large and small theaters of the city, while the leading exchanges had their managers and other members of their staff present. The speeches were few and brief, but all were marked by humor and good feeling.

The Guests.

Among the exhibitors present were: George Nicholas of the Strand and Mrs. Nicholas, Gerald Barry and H. Bryan of the Windsor Photo-Plays, Frank Warnicker of the Regent and Mrs. Warnicker, F. Jackalin of the Moulin Rouge, H. Jodoin of the Electric, Mayer Schlesinger of the Francais, J. Laurie of the Canada, J. Sperdakos of Fairyland, F. McMahon and W. Lester of the Strand, L. Schlessinger of the Royal Alexandra at Lachine, H. Desjardins of the Alexandra, J. H. Paquet of the Auditorium at Quebec, Ernest Cousins, president of the Independent Amusement Co., and Mrs. Cousins; J. Crepeau and J. S. Lowden of the Independent Amusement Co., J. Dunning of the Park theater at Verdun, S. Lerkos and E. Southgate of the Alhambra, E. K. Sperdakos of the Queen's Palace, J. Rosenthal of the Tivoli, R. L. Ballee of the Princess theater at Sherbrooke, and J. Gallagher of the Motion Picture World.

Among the exchange managers present were: H. Kaufmann, Famous Players; L. E. Ouimet, general manager of the Specialty Film Import Co., representing Pathe; Charles Lalumiere, A. H. Beaune, Rene de Chalus, Eugene Lefebvre and Leo Rosseau, all of Pathe; T. O. Byerley, Canadian Universal Film Co.; J. J. Orkney, Blue Bird; E. S. Groneau, Red Feather; C. B. Price, Mutual Film Corporation; N. Hepworth, L. H. Watrous, V.L.S.E.; R. S. Bell, Colonial Film Co.; T. Wells, General Film Co.; Sol Kaufman, Kaufman M. P. Co.

We may add that T. H. Frazier of the Montreal Gazette, who wrote the story as given, had copies of his paper at the dinner before the guests departed at 4.30 A. M.

Charles Lalumiere.

Montreal, Quebec.—A gentleman who has met with a creditable amount of success in the distributing end of the film business is Charles Lalumiere, Montreal manager of the Specialty Film Import, Limited, the Canadian distributors of Pathe films. It is just a few months more than a year ago that Pathe films began to be exploited in Canada independent of any program. The first office was opened in Montreal with Mr. Lalumiere as its booking manager. Since that time branches have been opened in St. John, Vancouver, Winnipeg, and Toronto. Mr. Lalumiere was one of the men who helped to put Pathe across the plate in Canada. The gentleman is essentially a Canadian, having been born and educated in Montreal. That he speaks English fluently is a testimonial of the progressiveness characteristic of the successful French-Canadian business man. Mr. Lalumiere has been in the film business a surprisingly short time. His previous trade connections were with the Picture Playhouse, Montreal and Warners Features, also of the same city.

Chas. Lalumiere.

Buffalo News Letter

Buffalo Branch of Pathe Exchange, Inc., Moves Into Larger Quarters—Formal Opening of the Screen Club—Outlook for the Coming Film Ball May 15 Is Bright—Business Notes from Exchanges and Theatres.

By Jos. McGuire, Special Correspondent, 611 Erie County Bank Bldg., Buffalo, N. Y.

BUFFALO, N. Y.—James K. Morgan, manager of the Buffalo branch of the Pathe Exchange, Inc., will have his large quarters at Erie and Swan streets open to the public at an early date. The improvements will include the removal of the main offices of the exchange from the second to the main floor. Other important alterations will be made.

James K. Morgan.

"We have one of the best locations in Buffalo," said Mr. Morgan. "On May 15th, the date of the Buffalo Screen Club's ball, we hope to be located in our new headquarters, where we will gladly welcome the many enthusiasts who will be in Buffalo to attend the ball. A large American flag will be unfurled in front of our building, and all will be warmly welcomed."

Mr. Morgan is a member of the house and entertainment committee of the Buffalo Screen Club.

The Pathe Exchange was opened by Mr. Morgan in June, 1915, as a distributing office for the Syracuse branch. On November 1st of last year the Buffalo office was made a main exchange.

"The Pathe service is represented in 80 per cent. of all the theaters in Rochester," said Mr. Morgan, "and in 67 per cent. of all the theaters in the twenty counties of this territory. N. I. Filkins is our special outside representative in Erie and Niagara counties, including Buffalo. He is having an excellent business on all the Pathe serials. Our new serial, 'Who's Guilty?' has been booked for six days each week at the Olympic theater, Buffalo, beginning May 8th."

Leo A. Dee is special reporter and photographer for the Pathe in this territory.

CLUB'S FORMAL OPENING.

Local Screeners With Their Wives and Friends Have Good Time.

Buffalo, N. Y.—The formal opening of the Buffalo Screen Club's new quarters at 11 Court street Saturday evening, April 29, was attended by many members, who brought along their wives or sweethearts. A luncheon was served, followed by an entertainment and dancing. It was a regularly open-house affair and the best of good-fellowship prevailed.

Many tickets for the Screen Club's ball are being sold at all the local theaters, downtown cigar stores, leading hotels and film exchanges. Thousands of signs bearing the words: "See your favorite screen star in person at the Screen Club's ball, Monday, May 15th," are being distributed.

Among the theaters where slides advertising the affair are being shown are Shea's vaudeville theater and Shea's Hippodrome, where, as a rule, advertising of every description is excluded from the screen. The members of every committee are working overtime to make the ball a success, and there will be no disappointments. The decoration scheme, according to the committee in charge, will be a creation. The 74th Regiment band and the Hippodrome orchestra will furnish the music.

President Daniel J. Savage of the club hopes that Marguerite Clark and Pauline Frederick, Paramount stars, will be among those who will attend the ball.

Reopening of the Central Theater.

Silver Creek, N. Y.—L. R. Snow has remodelled the Central moving picture theater at Silver Creek, N. Y., and has made arrangements for an elaborate opening of his house. Mr. Snow was a recent caller at the Buffalo branch of the World Film.

"Please put my name on the Moving Picture World's subscription list," said Mr. Snow. "The information contained in each issue will be of great value to me."

Mr. Snow was accompanied to Buffalo by L. Stearns, Palm theater, Forestville, N. Y.

P. K. Johnston Assistant Manager.

Buffalo, N. Y.—P. K. Johnston, former manager of the William L. Sherry Feature Film Co.'s office in Syracuse, has been appointed assistant to Daniel J. Savage, manager of the Sherry Co. in the Buffalo territory. The Syracuse offices of the Paramount have been discontinued. Mr. Savage attended the exposition of the Motion Picture Art in New York City.

August Aichinger Buys the Cozy Corner.

Buffalo, N. Y.—August Aichinger has taken over the Cozy Corner theater, Genesee street and Fillmore Avenue, Buffalo. Frank Minor was the last manager of the house.

F. L. Smith with Triangle.

Buffalo, N. Y.—F. L. Smith has been appointed special traveling representative of the Triangle in the Buffalo territory. J. E. Willis is in charge of this exchange. Mr. Smith was formerly road representative of the General Film Co. in Cleveland. After a trip through his new territory Mr. Smith gained the impression that the moving picture theaters of New York, from the viewpoint of capacity, high quality of their shows and heavy box office receipts, are among the best in the country. According to his observations, five out of every six of these houses charge ten cents admission, and these exhibitors are noted for their high-class business methods and their ability to keep engagements.

Family Theater Sold.

Jamestown, N. Y.—M. Slotkin, proprietor of the Olympic theater, Buffalo, and A. A. Fennyvessy of the Family theater, Rochester, have taken over the Lyric theater, Jamestown, N. Y. Bruce Fowler, manager of the Olympic, recently reopened the Lyric for the new owners. Chester Fennyvessy is manager. The house seats 800. The programme consists of vaudeville and moving pictures.

Miss Miney Gets Transfer.

Syracuse, N. Y.—Miss Leona Miney, bookkeeper and cashier at the Buffalo branch of the Unicorn Film, has been transferred to the company's Syracuse offices, managed by G. A. Hickey.

Death of Mrs. J. W. Carr.

Buffalo, N. Y.—Mrs. J. W. Carr, mother of Henry Carr, manager of Shea's theater, Buffalo, and of John Carr of the Paramount Service, this city, and of Edward Carr, a vaudeville performer, died at the family home here recently. Her daughter is the wife of Michael Shea, head of Shea's theater and Shea's Hippodrome, Buffalo's largest moving picture house.

Exit the Bijou.

Buffalo, N. Y.—The Bijou, at Main and North Division streets, one of Buffalo's oldest moving picture theaters, will close permanently June 3. The building will be razed and replaced by the Bank of Buffalo. The Bijou was conducted by the Tifft Theater Corporation and managed by M. H. Lee.

The face of Manager Moses of Shea's Hippodrome, Buffalo, was wreathed in smiles when he noted his lobby and the street in front of his house overflowing with men, women and children, eager to attend the recent performance of "Chaplin's Carmen." These pictures attracted capacity business for the week.

Louisville Doings

Strand Theater, Recently the Masonic, Closes Again—Will Put on Vaudeville—Aladdin Film Reorganizes—Mutual Company's District Manager Weds—Other Items About Local Theaters and Business Notes.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—The Strand Theater Company, operators of the old Masonic theater, closed the house on Sunday, April 30, after running pictures for a little more than four months. According to George E. Gans, secretary of the company, arrangements have been made to remodel the stage and operate the house with vaudeville entertainment, charging ten, twenty and thirty cents, the theater to start operations about May 14.

Aladdin Film Reorganization.

Louisville, Ky.—The Aladdin Film Corporation of this city, organized some two years ago as the Children's Feature Film Co., and later reorganized as the Aladdin Company, has again been reorganized. R. W. Conant, the active general manager, and Norman M. Sweet, the secretary, are no longer actively connected with the management of the organization.

Henry A. Guthrie, who for several years has been connected with producing companies, film exchanges, etc., has been named as general manager and acting secretary until such a time as the board elects new officers. The board at present is composed of Col. Nathan J. Shelton, Charles Bauer, T. M. Gilmore, Jr., T. J. Morrow, Jr., Helm Bruce, Jesse A. Gathright and Henry A. Guthrie.

The Spiller-Courtney Co., an advertising agency of Louisville, will handle the company's new advertising campaign, and Charles Emerson Cook, of New York City, has been named as publicity agent. The plans of the company have been generally revised.

R. W. Conant, who is also general manager of the Enterprise Film Syndicate, is giving his attention to the latter concern which is specializing in pictures for news weeklies and local color production material.

Percy L. Smith Weds.

Louisville, Ky.—Announcement was recently made of the marriage of Percy L. Smith, district manager in the state of Kentucky for the Mutual Film, to Miss Dessa E. Wright of Kalamazoo, Mich., the ceremony taking place at Kalamazoo. Mr. Smith is widely known among the moving picture fraternity of Louisville and the state, but is still better known in New York. He came to Louisville to take charge of the local office about five months ago. He is a Virginian.

Fined for a Sabbath Show.

Lexington, Ky.—J. H. Stamper, Jr., proprietor of the Orpheum moving picture theater, has been tried on an old indictment charging violation of the Sabbath by operating his moving picture theater on Sunday The jury in the case found him guilty and fixed the punishment at a fine of $10 and costs. There will probably be no follow-up in this matter, as the mayor and some of the other city officials are in favor of Sunday shows and have resisted the efforts of certain factions to interfere in the matter.

Edward V. Dustin Visits.

Louisville, Ky.—Edward V. Dustin, branch manager of the International Film Company, who in 1908 opened the old Hopkins theater as a moving picture house, recently paid a visit to Louisville, where he gave a private showing of "The Mystery of Myra" before local exhibitors. Mr. Dustin has not been in the city for several years. When the old house was opened it had nearly twice the seating capacity of any other moving picture theater in the United States, and the theater did a nice business until about two years, ago, when the building was entirely gutted by fire.

A Three Falls Cities' Film.

Louisville, Ky.—The Rex theater, the McHenry Company of Akron, O., and the Louisville Herald have entered a combination whereby a local color play will be produced by the McHenry Company and shown at the Rex theater. The Herald will handle the publicity, and has started a big voting publicity campaign in which several hundred would-be moving picture stars have entered their names. The principal character will be "Ruth," and there are fourteen other main roles to be filled. The leading character will be selected from Louisville, while the others may come from any of the Three Falls Cities, including Louisville, New Albany and Jeffersonville, Ind. It is stated that 2,000 feet of film will be made, and when completed will be shown for one week at the Rex.

Summer Films at Keith's.

Louisville, Ky.—Announcement has been made to the effect that the local Keith house will wind up its vaudeville performance in a few days and that the theater will be utilized as a moving picture house during the summer months. The theater was so utilized during the greater portion of last summer and did a nice business. It is stated that the Chaplin, Mutual releases, will be shown at this theater for one week and then transferred for a week's run at the Mary Anderson, the Keith moving picture theater.

New Clarksville Theater.

Clarksville, Tenn.—Joe W. Holman, of the architectural firm of Marr & Holman, Nashville, was recently in the city with plans of the new Elite theater, to be erected at Third and Franklin streets by W. M. Daniel, Sr., and leased to the Crescent Amusement Co. of Nashville. The plans call for a very elaborate and commodious structure. The ceiling will be forty feet from the orchestra pit and will be equipped with three large exhaust fans. A large pipe organ will be installed when the theater is completed. The seats will also be upholstered in leather, 750 on the first floor and 250 on the balcony. Two of the latest moving picture machines, such as used in the New York Strand, will be installed.

Local Film, "The Invisible Peril."

Louisville, Ky.—Much interest has been shown in a locally made picture entitled "The Invisible Peril." This picture deals, as this paper noted a few weeks ago, with the hidden perils in open garbage and the public dump problem in Louisville, and was arranged to be shown in film form by Mrs. Alice Hegan Rice. The film was recently shown at the Majestic and later at the Star, a five-cent house. The picture was strongly endorsed by the Men's Federation, the Woman's Civic Association, and a number of other leading clubs and charitable organizations.

Edgewood Buys Studio Site

Joseph W. Farnum, President of New Producing Company, Comes to Cincinnati to Inspect Ground for Film Plant.

By Kenneth C. Crain, Special Corresponde nt, 610 1st Nat. Bank Bldg., Cincinnati, O.

CINCINNATI, O.—The Edgewood Photoplay Co., which was recently organized here, announces that it has purchased the 33-acre tract which has for many years been used by the Erlanger fair, at Erlanger, Ky., not many miles from Cincinnati, and Joseph W. Farnham of New York, the new president of the company, was in the city recently for the purpose of inspecting the tract and attending to other business. Mr. Farnham has been associated with several leading film concerns, including the Film Supply Co., the Bioscope Film Co. and the All-Star Feature Corporation. He intends to push things forward so that actual production can be started as soon as possible, and while bad weather conditions have delayed outdoor work, the Erlanger site will be prepared for use in a short time. Mr. Farnham expects to have all arrangements made for the release of the company's first production not later than September 1. [Mr. Farnum, "Joe" Farnum as he is known at the New York Screen Club, has the good wishes of his many friends here in New York. Ed. note.]

SCREEN CLUB GROWS.

Many Applications for Membership—Second Meeting.

Cincinnati, O.—The Cincinnati Screen Club is one of the lustiest infants ever seen in these parts, judging from the rate at which it is growing. According to President C. E. Holan, applications for membership are being received daily, and indications are that the organization will before long number representative men from all branches of the film world in this section; which, as he points out, is exactly what is desired. A second meeting is to be held at an early date, at which additional members will be taken in, and preparations will be made to get down to real business.

FIRE MARSHAL'S INSPECTION.

State Official and Deputies to Begin Rigid Investigation.

Cincinnati, O.—According to State Fire Marshal Bert H. Buckley, who was in the city a few days ago, his department is preparing for a rigid inspection of approximately 2,000 moving picture houses in Ohio, this number being in active operation in the state. He pointed out that more stringent requirements are being enforced in the matter of electric wiring, and that it is the intention of the state authorities to see that no fire in a picture house due to defective wiring shall take place, if it can be avoided by careful inspection.

NATIONAL THEATER BURNS.

Newly Redecorated House Catches Fire—Loss Is $60,000.

Dayton, O.—The destruction by fire of the National theater, on Wednesday night, April 26, endangered the Lyric theater, where a large audience was attending a theatrical performance, and deprived Dayton of one of its leading houses. The National had been idle for some time, while complete redecoration was in progress, and Messrs. Dickson and Talbott, owners of the house, had spent $15,000 on this work. The theater would probably have been devoted exclusively to moving pictures, although this was not certain. So far the cause of the blaze is a mystery, although an investigation by the state fire marshal has been under way since. It was at first thought that waste resulting from the redecorating work might have caught fire, but the owners declared at once that the building had been thoroughly cleaned up, and that no oily rags or other inflammable material had been left lying around. The loss is estimated at $60,000. The owners intimated that they might rebuild the house, but have not yet decided definitely on this point.

SUMMER SEASON OF FILMS.

Lyric and Grand Open With Popular Feature.

Cincinnati, O.—After two weeks of the Universal Pavlowa pictures, during which crowded houses at high prices were the rule, the regular summer moving picture season at the Lyric theater opened, Sunday, April

30, with the World feature, "The Feast of Life," starring Clara Kimball Young. It ran for a week, its unusual merit deciding the management on giving it double the time. Two films a week will be shown, the change being made on Sundays and Thursdays, with a uniform admission of ten cents.

The regular summer season at the Grand opened the following week, a World-Brady release also being used. This was "Her Maternal Right." Manager Baum, of the Cincinnati World office, was highly pleased at starting the two largest houses in the city with World pictures, and William K. Howard, in charge of the sales campaign, reports that the new series of pictures, produced under the personal direction of Mr. Brady, are being booked rapidly by local and out-of-town exhibitors.

Childrens' Films at Kleine Exchange.

Cincinnati, O.—The local Kleine exchange is finding the demands made upon it just now rather severe, as the interest of exhibitors in the new Billie Burke serial is calling for a considerabde volume of detail work, while other subjects which are in hand for booking are meeting with marked interest. For one, the great Griffith production, "Judith of Bethulia," is a general favorite on account of its Biblical flavor and will be seen in several houses around the latter part of the month. A number of reels designed especially for child audiences has also been received, and the demand for this kind of film is in proportion to its scarcity.

DETROIT NEWS LETTER.

Comment of Cost of Films.

DETROIT, MICH.—The World's Detroit correspondent has met quite a number of exhibitors of late who object to the policy of certain manufacturers of charging more for their best pictures and putting them on special releases. "We have to pay the regular price for the poor pictures and why are we not entitled to the good pictures also at the same prices?" is the general opinion expressed. Exhibitors claim that if manufacturers are going to charge more for their best pictures, then they should charge less for the poor ones.

Commissioner Winship's Report.

Lansing, Mich.—The annual report of Insurance Commissioner John T. Winship, of Michigan, shows that theatres, including those pertaining to motion pictures, to the number of 1,385 were inspected during 1915. Licenses were issued to 1,225, while 85 were ordered closed and 13 were discontinued. Orders to close numbered 20 in Detroit, 5 in Grand Rapids, and 3 in Port Huron, and 2 each in Hancock, Mt. Clemens, Newberry, Pontiac, Ann Arbor and Battle Creek, while 3 discontinued of their own accord in Grand Rapids.

Earl Hennessy Goes to Majestic.

Detroit, Mich.—Earl Hennessy, former manager of the Duplex theater, has been appointed assistant manager of the Majestic, Woodward and Willis, succeeding R. Von der Goltz, who has gone on the road for Pathe Exchange, Inc.

The Majestic theater did an immense business with its first Triangle picture, "Hell's Hinges," week of April 30.

Manager Starr's Mother Dies.

Detroit, Mich.—The World extends its sympathies to M. Harlan Starr, manager of the Washington theater, Detroit, in the death of his mother, Mrs. Moses Starr, at Wilmington, Del., who was buried there on April 27.

Special Friday Matinees.

Detroit, Mich.—The Alhambra theater, Detroit, is having big success with its special Friday afternoon performances, which are designed to interest the school children in that section.

New Kunsky House by December.

Detroit, Mich.—John H. Kunsky fully expects to be operating his newest theater, The Madison, Broadway and Grand Circus park, by the first of December. The excavation work is now completed and the brick foundations are now being set.

Joe Wood Managing Garden Theater.

Detroit, Mich.—Joe Wood has been appointed manager of the Garden theater, to succeed H. W. Smith, who resigned. L. H. Gardner, manager of the Royal, will hereafter have charge also of the Empress theater, formerly managed by Mr. Wood. A new Venetian stage setting has recently been installed at the Garden theater which is very effective.

Local Business Notes.

The Standard Film Service, Inc., of which J. C. Fishman is the Detroit manager, is having a big call for the "Mutt and Jeff Animated Cartoons" and the "R. & G. Jungle" pictures. These pictures are finding their way to the best houses in every city.

Charlie Chaplin, in "A Burlesque on Carmen," attracted over seven thousand persons to the Avenue theater on Sunday, April 30, the first day of the showing. Prices were 25 cents for the first floor. The picture was shown in Detroit for the ensuing eight days to immense business under the auspices of C. W. Deibel, of Youngstown, Ohio, who leased the Avenue theater for the eight-day period.

Cleveland Letter

Higher Admission Prices Go Into Effect on May 15—All City Picture Houses May Remain Closed During Month of July—Notice on Detached Frames in Lobbies—Other Notes of Local Interest.

By Hubert Persons, Special Correspondent, Standard Theater Bldg., Cleveland, O.

CLEVELAND, O.—Increased admission prices went into effect May 15 in almost every motion picture theater in the downtown section. Houses which have been charging ten cents have increased their prices to fifteen cents and some of the five-cent houses have put out ten-cent signs. The change was informaly agreed upon after a conference between a group of downtown exhibitors.

Patrons are not expected to take exception to the change, as the class of pictures shown in Cleveland recently has been of such a uniformly high standard that the public realizes the cost of booking such films.

SCREEN BALL A SUCCESS.

Dance at Gray's Armory on May 1 Brilliant Affair.

Cleveland, O.—It would be difficult to make Cleveland motion picture fans believe that New York has anything on Cleveland since the first moving picture ball was held at the Grays' Armory, the night of May 1. The ball was given under the auspices of the Moving Picture Leader for the benefit of the Red Cross membership campaign fund.

Mayor Harry L. Davis led the grand march with Miss Alice Brady, film star, who came on from New York. There were more than 1,000 dancers in line.

Forty girls, who were declared winners in the Leader's moving picture contest recently, attended the ball in costume, representing various reel stars.

There were Indian girls, gypsy girls, Little Lord Fauntelroys, Cupids, Dutch girls, just scads of Mary Pickfords, and Mrs. Vernon Castles, and Billie Burkes and Vivian Martins. And a Theda Bara simply vampired all over the hall, and one Carmen actually smoked cigarettes the whole evening in the most blase manner possible. Also there was quite a squad of Charlie Chaplins.

Between dances, moving pictures of the forty Cleveland girls were shown. They were taken in the studio of the Reserve Photoplay Company, 717 Superior avenue. Charles H. Weston, director of the company, also attended the ball and put the girls through a sketch to show the public how films are made.

Talk of July Closing.

Cleveland, O.—July closing of all Cleveland motion picture theaters has been practically agreed upon and without the debate which had been planned to convince a few doubters of the wisdom of such a movement. It is proposed to close the theaters about July 3, to reopen a month later. Redecorating and repair work will be undertaken during the closed season. Many exhibitors are also talking about fishing trips.

Notice on Frames in Lobbies.

Cleveland, O.—The city building department has just sent notices to all motion picture theater owners, informing them that detached picture frames or stands will not be permitted in lobbies under the safety code. The matter has been referred to the executive committee of the Northeastern Ohio Motion Picture Exhibitors' League. There is no disposition on the part of the League members to question or disobey the ruling, but in some instances it is believed exceptions can be made to the rule with mutual benefit to the public and the exhibitor. Such cases will be taken up with city officials.

Sawyer Speaks at Sociology Dinner.

Cleveland, O.—A number of officials and members of the Northeastern Ohio Motion Picture Exhibitors' League were the guests of the Cleveland Council of Sociology at a banquet in the Colonial hotel, May 8, when Charles G. Williams, member of the Ohio board of censors, was the principal speaker. Benjamin J. Sawyer, president of the League, gave the exhibitors' view of censorship after Mr. Williams spoke.

Two Theater Sales.

Cleveland, O.—S. W. Manheim & Co., brokers, have just reported the sale of two Cleveland motion picture theaters. The Homestead theater, Detroit avenue and W. 117th street, was sold by Henn Brothers to the Homestead Amusement Company, headed by A. L. Wilson. The price was declared to be around $10,000.

The other deal was the sale of the Chaplin theater, Woodland avenue and E. 76th street, to James Filkin. It was sold by Emil C. Meyer for close to $1,500.

Babyland Film Leases Studio Site.

Cleveland, O.—The recently organized Babyland Film Company has just leased three acres of land on Woodhill road as a studio site for the production of moving picture films for children. The first film to be undertaken will be "Puss in Boots," with nearly 300 Cleveland children taking part.

Joe Williams Becomes Manager.

Cleveland, O.—Paul Mooney, district manager of the Fox Film, has just announced that Joe Williams, formerly assistant manager of the Cleveland office, has been appointed manager. Mr. Williams succeeds John D. Raridan, who resigned to become director of publicity in the Sunbeam Motion Picture Corporation. Mr. Williams is a newspaper man of long experience.

Cleveland, O.—The first week in May was one of the biggest weeks Cleveland motion picture exhibitors have experienced in years from the viewpoint of big attractions.

One of the outstanding attractions was Pavlowa's "The Dumb Girl of Portici," which ran all week at the Alhambra theater. In the downtown houses some of the attractions were Clara Kimball Young in "The Feast of Life," showing at the Strand theater; Beatriz Michelina in "The Unwritten Law," at the Orpheum theater; and Virginia Pearson in "Blazing Love," at the Standard.

Sociologist on Films

Student at Iowa University Makes Survey of Films Shown in Iowa City—Finds Twenty Per Cent. Harmless—Finds That Girls Like Comedy and Boys Like Adventure—Praise for Exhibitors.

Special to Moving Picture World from Midwest News Service.

IOWA CITY, IA.—After a week's survey of Iowa City moving picture shows with the child problem in mind Ray L. Short, graduate student in sociology at the Iowa State University, feels that nearly 20 per cent. of the films he saw were "practically or wholly free from scenes detrimental to the best ethical or moral standards." This shows more pictures harmless to immature minds than the average survey. Mr. Short in his report says censoring without accurate and definite knowledge is wrong. His deductions were made from personal observations and questions submitted to 726 boys and 546 girls between the fifth and twelfth grades of the public schools.

Acting upon the premise that the motion picture is the most popular recreation of today and needs serious consideration, Mr. Short urged closer co-operation between the people and the manager of the theater, support for the Iowa City managers who were doing all they could to get good pictures. He emphasized the "Tell the manager" idea —let the exhibitor know whether the picture pleases or disgusts.

Of the young patrons 518 boys and 350 girls attended after 7 p. m. Twenty per cent of those between the ages of 9 and 14 years were properly accompanied.

The younger grades liked war, wild west or detective films. The fifth grade showed a preference of 56.8 per cent and the sixth of 50 per cent. In the seventh grade 17.1 per cent liked comedy and in the eighth love of the ludicrous jumped to 44.5 per cent.

Summing up, 36.2 per cent of all the boys preferred pictures of an adventurous type and 34.1 per cent of all the girls favored films of the humorous sort.

FILM BALL IN DES MOINES.

Plan to Have One During Convention Time This Year.

Des Moines, Ia.—Plans for a big exhibitors' ball in connection with the convention of the Iowa exhibitors are being considered. It is suggested that by holding the meetings about the same time that the conventions are held in Kansas City and Omaha it will be convenient for the producing companies to send out a number of stars who can appear at all three gatherings.

A booster meeting held at the Chamber of Commerce was attended by Messrs. Ballantyne, Hiersteiner and Meyers of the Mutual exchange, Jeffries and Isaacson of the General Film, Ross, Frisch and Sheridan of the Pathe, Smith of the Metro and LeBeau of the Paramount.

Des Moines Council Meddles.

Des Moines, Ia.—A resolution barring "The Birth of a Nation" scheduled at the Berchel theater was passed by the city commission by a vote of four to one. The resolution was offered at the suggestion of the corporation council. Councilman Fairweather said later the body had no right to vote on it but that it was a matter for the legal department. Elbert Q. Getchell, manager of the Berchel, went ahead with the ticket sale, maintaining that in order to stop the show the city would have to establish the fact that it had caused trouble in other cities, or after the first show here prove that it caused trouble here.

Councilmen were flooded with messages and telephone calls asking them to rescind their action. The Greater Des Moines Association passed a resolution favoring the showing of the picture.

A Baseball Challenge.

Des Moines, Ia.—A number of the local film exchanges have baseball teams this season. The employees of the General Film have issued a challenge to a team made up of bona fide employees of any film company. This nine recently defeated the Laemmle Film aggregation 11 to 4.

Suffragettes Hire Theater.

Oelwein, Ia.—The Oelwein Woman's Suffrage Association has leased the Colonial theater for the remainder of the season and will show moving pictures, book theatrical attractions, in addition to spreading the "Votes for Women" gospel.

Sabbath Law Fine.

Mason City, Ia.—Frank Turst, manager of "The Birth of a Nation" company, was fined $8.35 and costs for violation of the Sabbath law by showing the film at the Cecil theater. The managers of the Cecil, Regent and Bijou theaters were each fined a like amount because they kept their shows open on Sunday.

No Sunday Shows Yet in Centerville.

Centerville, Ia.—Opposition developed to Sunday shows in Centerville, and the Orpheum theater decided not to make such an innovation as it had planned to begin with Easter Sunday.

Report a New Producing Company.

Burlington, Ia.—Local papers say that Louis Jacobs, manager of the Palace theater, has been in Chicago, where he and Julius and Abe Stern of that city have formed a $50,000 company which will have a producing plant in either Los Angeles or New York. Contracts are said to have been secured with Francis Ford and Grace Cunard.

Changes in Iowa Theaters.

Anamosa, Ia.—E. J. Kratoska now controls the Crystal theater and Airdome, having purchased the interests of George & Polten.

Palmer, Ia.—Residents of Palmer project the erection of a new opera house.

Sioux City, Ia.—A band of Hawaiian musicians was a feature of the opening program at the new Model theater, 915-917 Fourth street. For the regular musical programs a ten-piece orchestra will be used.

Boone, Ia.—Oscar H. Strine of this city has taken over the management of the Lyric theater, succeeding B. G. Buffington and E. E. Orris, who have secured control of the Nemo theater in Belle Plaine, Ia.

Mt. Pleasant, Ia.—C. H. Jackson has resumed the management of the Pastime theater, succeeding B. A. Jean.

Boone, Ia.—The Airdome, erected at Seventh and Keeler streets several years ago by Brown & Anderson, has been razed.

Clarinda, Ia.—C. R. Burnham, manager of the Orpheum theater here, has purchased a new 1916 Motiograph and removed another machine to Essex, where he will operate the Essex Orpheum three nights a week.

Schleswig, Ia.—John Krohnke has purchased the interest of Louis Naeve in the Palace theater.

Woden, Ia.—Funds are being raised here for the construction of an opera house.

Casey, Ia.—Oakley Lewer has purchased a moving picture theater here.

Nebraska Theater Notes.

Lincoln, Neb.—Manager Garmann of the Strand theater now changes his bills three times a week, Monday, Wednesday and Friday.

Omaha, Neb.—Novak & Vasco will erect a moving picture theater to cost $12,000 at Twelfth and Williams streets. E. A. Vrana is architect.

Lincoln, Neb.—Plans are being made to film "The Pageant of Lincoln," to be staged June 5 and 6 on Athletic field at the Nebraska State university. The pageant will be historical as well as spectacular, one part being based upon Coronado's excursion into Nebraska in search of the seven cities of Quivera.

Dakota Theater Notes.

Beach, N. D.—R. H. Markus has purchased the interests of James Power in the Beach opera house.

Humboldt, S. D.—James Campbell has purchased the interests of the Humboldt Moving Picture Company.

Grand Forks, N. D.—The Metropolitan theater is playing many features the second time. Among recent repeaters were "The Soul of Broadway" and "The Regeneration."

Profit Sharing Theater at Eau Claire, Wis.

New Palace Theater to Distribute Half of What Is Left After Paying Not More Than 10 Per Cent. Dividends and Sinking Fund.

Special to Moving Picture World from Midwest News Service.

EAU CLAIRE, WIS.—Moving picture patrons of Eau Claire will get rebate from the money they spend for tickets under the plan which the Eau Claire Profit Sharing Theater Company has outlined for its operation of the proposed Palace theater.

The company has just been incorporated with capital stock of $50,000 under the laws of Wisconsin. Emil Weinfeld is president; W. S. Kelley, vice-president; R. H. Johnson, secretary, and G. J. Lange, treasurer.

A section of the articles of incorporation provides as follows: The directors, subject to the revision of the stockholders at any annual or special meetings, shall apportion the earnings by first paying dividends on the paid up capital stock not exceeding ten per cent per annum, then setting aside five per cent of the net profits for a reserve fund. One half of what is left of the net profits shall be paid by uniform dividend upon the amount of profit sharing or patronage coupons turned in at their office between the first and tenth of January of the year following the issue thereof, and the remainder of net profits—the other half of what has been left after stock dividends and sinking fund—to be an additional dividend upon the paid up capital stock.

Frank E. Grey, architect, Milwaukee, and Volkman & Hancock, associate architects, of Eau Claire, are drawing plans for the theater, seating 900, to be used for both vaudeville and pictures. The lobby will be entirely of marble.

Palace Theater Opens.

Racine, Wis.—The Paramount picture, "Poor Little Pepina," ran the first two days at the new Palace theater on Monument square. The Palace has been thoughtfully planned for the convenience of patrons and employees and to insure satisfactory projection of good pictures. The equipment includes a Minusa gold-fiber screen, a Hope-June unit orchestra and an automatic ticket-selling machine.

German War Films.

Milwaukee, Wis.—The films of big Charity War Bazaar, which was held at the Auditorium, are playing the outlying houses. A share of the receipts is given to the war victims in Germany, Austria and Hungary.

Wisconsin Theater Changes.

Menomonie, Wis.—E. C. Klatt of Platteville has leased the Orpheum theater. He will use Triangle service Wednesday and Saturday, and opened with "The Conqueror."

Albany, Wis.—Manager Paul Lemmel of the Star theater played "Neptune's Daughter" to good business for two nights.

New London, Wis.—G. E. Lutsey has purchased the interest of J. C. Hickey in the Grand Opera house and is now sole owner.

Gillett, Wis.—Dr. Baldwin has begun the construction of a moving picture theater.

Menominee, Wis.—Manager Campbell of the Grand theater is interested in a project to erect a new $25,000 moving picture theater here.

Muscoda, Wis.—The new opera house which Fred Paulick is erecting will seat 500.

Oconto, Wis.—The Gem theater was closed a week for overhauling and the installation of new lighting and ventilating system.

Marshfield, Wis.—A band concert marked the opening of the new Thiel theater.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, Special Correspondent, 236 Vanol Bldg., St. Louis, Mo.

New Theater for Broadway.

ST. LOUIS, MO.—George Angelich, owner of the Rainbow theater, is erecting a new theater at 214 North Broadway, which will seat 900 persons, and will be ready to open about June 1st. The site was formerly occupied by a large furnishing goods firm, and is in a good locality. The Lears Theater Supply Company have the contract to furnish the entire equipment, which will be strictly first class, including simplex projection machines.

Woodland Opens.

St. Louis, Mo.—The Woodland airdome, at Gravois and Morganford road, on the extreme south side of the city, opened for the summer with an all picture program on May 4th.

E. E. Erickson Is City Representative.

E. E. Erickson has recently been assigned the position of city representative for the World Film at 3626 Olive street, under George W. Fuller.

Edward Auger Visits.

St. Louis, Mo.—Edward Auger, special representative of the Mutual, was here on his regular trip to the district last week, and visited the local Mutual office at 1311 Pine street, under the management of Fred A. Keller. Mr. Auger declares that business looks prosperous for the coming out-door theater season in this locality.

Barney Rosenthal Wins Prize.

St. Louis, Mo.—Barney Rosenthal, manager of the Universal exchange at 2116 Locust street, recently won a popularity contest conducted by The Searchlight, a trade paper published in St. Louis. Mr. Rosenthal claims that the prize, although he values it highly, is of secondary importance, that the hearty support and friendship manifested by those who voted for him come first in his feeling of gratitude.

Manager Dickson on the Job.

St. Louis, Mo.—Roy Dickson, manager of the Dickson Film Service, 3217 Locust street, is making his first trip through the district since acquiring the business of the former Kriterion exchange. Mr. Dickson is an experienced film man, having formerly been an exhibitor as well as being connected with other phases of the industry.

Nat Steinberg Appointed Assistant.

St. Louis, Mo.—Nat E. Steinberg has been appointed assistant to Sam Werner, manager of the Unicorn Film Service, 3628 Olive street. Mr. Steinberg is well known to the trade in St. Louis territory, having been connected with the film industry for the last few years.

Herman Buechel With International.

St. Louis, Mo.—Herman Buechel, formerly with Pathe, and other exchanges, has become associated with the International Film Service exchange at 3313 Olive street, under the management of E. W. Dustin. Mr. Buechel has been in the distributing service of films for the past five years, and has gained many friends in the trade during that time.

A. P. Lombard Visits.

St. Louis, Mo.—A. P. Lombard, traveling representative of the Simplex Company, spent two weeks in St. Louis recently, making the rounds of the supply houses, exchanges and theaters using his machines. He reports good business in all the houses he visited, and general satisfaction among exchangemen and exhibitors as to business conditions.

Arthur Lucas Here.

St. Louis, Mo.—Arthur Lucas, district supervisor of the Triangle, recently visited the St. Louis branch, under the management of Floyd Lewis.

Sam Lears, of the Lears Theater Supply Co., 509 Chestnut street, has returned from a business trip through Arkansas, where he closed a large deal for theater equipment.

Northwest Picture Assn.

Motion Picture Exhibitors' Association of the Northwest Wants All Possible Members to Join—Important Work Is Coming—Assessment Is Only One Cent a Year for Every Seat in the Theater.

By Perry S. Williams, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—The Motion Picture Exhibitors' Association of the Northwest is launching a hot campaign for members in order to be ready to protect the interests of the exhibitors when legislation affecting their business is up before the law-making bodies of the various communities and states in the organization's territory. Much proposed legislation in the Northwest is held to be harmful to the trade and the association wants a full treasury in order to make the determined fight which will be required, says C. E. Van Duzee, treasurer of the organization. His offices are at 740 Temple Court, Minneapolis, Minn. The dues of the Northwest Association are based on a one-cent assessment per year on each seat in the member's playhouse.

Harrison Ward Buys the Viking.

Benson, Minn.—Harrison Ward has bought the Viking theater here for the Security Investment Corporation and will continue the former policy of the theater.

Friedman Film Moves.

Minneapolis, Minn.—The Friedman Film Corporation, successor to the Western Kriterion Film Company, has moved into its new quarters in the Film Exchange building. The company made an especial effort to arrange their offices so as to make them comfortable to their trade which came to the city for the big convention at the Armory.

F. G. Sherrick is busy in this section booking business for the Mutual serials. He formerly was with Pathe.

Excel Theater Changes Office.

The Excel Feature Film Company has moved into the Kasota block, Hennepin avenue and Fourth street, larger quarters being made necessary because of increased business. Manager Bartle announces his force also has been added to.

Bought 1,000 Reels.

St. Paul, Minn.—The Feature Film Company has added 1,000 reels to its stock during the past year, according to the announcement of the manager, Sam Thompson. Among the acquisitions of the Feature office are the entire stocks of the Buffalo Feature Film Company of Buffalo, N. Y., and the Timely Feature Film Company of New York. The company has installed a repair and accessories department.

Favorite Feature Moves to New Exchange Building.

Minneapolis, Minn.—"Manny" Gottlieb, manager of the Favorite Feature Film Company, has announced the removal of his quarters to the Film Exchange block. This new building, arranged in all facilities for film companies, rapidly is being filled up.

"Mysteries" Serial in Northwest.

Minneapolis, Minn.—The opening of the Minneapolis office of the International Film Service is being attended with a rush of business from over the entire Northwest. Hugh C. Andress, manager, says it looks to him as though "The Mysteries of Myra," the serial with which the Hearst company will begin work in this territory, will be a biggest hit ever judging from the number of inquiries concerning it. Prints for the first two episodes already have been received by Mr. Andress. The new manager started with a jump by means of a full-page feature story on his serial in the Sunday Tribune.

New Feature Exchange in Duluth.

Duluth, Minn.—This city is making a bid for a prominent place on the film map of the country. A new feature film company called the Twin Ports Feature Film Company has opened offices and located in the Christie building here under the management of Arthur M. Anderson, who is acting as secretary and treasurer. His company will start with the best features obtainable. He will leave for New York soon to do a little "shopping" in films. The Twin Ports company wants to make its offices headquarters for all movie men who visit the Head of the Lakes.

Unicorn Opens Offices.

Minneapolis, Minn.—The Unicorn Film Service, with J. C. Woolf in charge as manager, has opened offices on the eighth floor of the Produce Exchange building. Mr. Woolf is surrounded by a good staff of assistants which augurs well for the future of the company. Twenty-one reels of one and two-reel subjects constitute the first releases of the company.

Executive Board of M. P. Exhibitors' Association of Northwest.

From left to right, W. A. Scott of Red Wing, Minn.; Frank Nemec of St. Cloud; D. W. Chamberlain of Minneapolis; James Gilosky of St. Paul; C. E. Van Duzee of Minneapolis; H. P. Green of Minneapolis.

New $50,000 Theater.

Macon, Ga.—Announcement was made here Monday that Macon is to have a new $50,000 picture theater, R. C. Hazelhurst, Troup Howard and Brown Wimberley being the men interested. They have leased two buildings on Second street, near Cherry, and will have the theater equipped and ready to open on September 1.

Atlanta, Ga.—Business was most excellent in all the houses in Atlanta Confederate Memorial day. The Forsyth and the Piedmont did a turn-away business all day, and every moving picture house in the city was crowded.

SALT LAKE NEWS LETTER.

By H. W. Pickering, Salt Lake City Correspondent of Moving Picture World.

SALT LAKE CITY, UTAH.—A sweeping change in the management of the Swanson theaters in Salt Lake—the American, Rex and Liberty—was made May 1, following the arrival of William H. Swanson from his headquarters in New York.

Harry A. Sims, who has had charge of the three Salt Lake houses since they were purchased last year by the Swanson interests, has retired as managing director and secretary, and will devote his entire time to the conduct of his own motion picture theaters, located in towns in Utah and southern Idaho.

He is succeeding by W. Maurice Tobin, who has acquired an interest in the three big houses, and who arrived in Salt Lake several days ago from Japan, whence he was summoned by cablegram from Mr. Swanson. Through the managerial experience of Mr. Tobin, Mr. Swanson expects to see a great increase in business for the three theaters and promises for Mr. Tobin that Salt Lake will see some entirely new "wrinkles" in motion picture exhibition.

Mr. Tobin has had years of experience in the amusement and motion picture business and was at one time connected with the Strand theater in New York.

Charles W. Meighan, formerly a newspaper man of Ogden and long associated with Mr. Swanson, will be assistant to Mr. Tobin, having in charge the Liberty and Rex house management. No other changes in the theater staffs are contemplated, so far as can be learned, and it is expected that E. C. Schmidt will be retained as publicity director for the Swanson theaters.

Called the Metropolitan.

Milford, Utah.—The Orpheum theater at Milford, Utah, was purchased last week by Harry A. Sims, of Salt Lake, and renamed the Metropolitan.

Homer E. Ellison Recovered.

Salt Lake City.— Manager Homer E. Ellison, of the Paramount-Empress, resumed active direction of the house last week, after being discharged from a hospital, where he underwent three major operations for a throat affliction.

The Deseret Film Company, of Salt Lake, is rapidly climbing the ladder of fame and prosperity hereabouts and has made a distinct impression with its live local news features, which have been shown regularly at the American.

FROM KANSAS CITY.

Herbert Spencer's New Theater.

Yale, Oklahoma—Herbert Spencer, owner of the Empress theater at Yale, Okla., is building a beautiful new theater which he expects to occupy in 60 days. The house will be one of the finest theaters in the oil field. It will cost about $15,000, with terra cotta front, port cochere, etc. Mr. Spencer was formerly in the mercantile business, and in the past few months has been very successful with pictures. "The application of business principles wins in this line as well as in others," he says.

Kansas City Screen Club

Local Picture Men Forming an Organization of Exhibitors and Exchange Men—Will Fill a Long-Felt Need—Messrs. Mills and Gilday Are Serving as a Special Sub-committee to Look Out for Its Beginnings.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—This city wants such an organization, and has been waiting for it many years. In the old days, when Eugene Field and a few others like him were working on Kansas City newspapers, there was a press club that was a hummer, but since then, there has been no organization that in any way resembled the Press Clubs, the Lambs, the Gridiron, the Screen Clubs of other cities. And it is purposed to give such an organization to the city in the new club.

The movement was started only a few weeks ago, the first meeting being held April 10. A committee on organization was appointed, including E. R. Pearson, R. O. Proctor, E. C. Mills, and Joseph Gilday, and they are now perfecting the plans. It is purposed to begin the club with exhibitors and exchange men, and perhaps later include other persons connected with the industry. Mr. Mills and Mr. Gilday are a special subcommittee on details.

WILL WORK TOGETHER.

Wichita Exhibitors Form Phalanx to Open Sunday Doors.

Wichita, Kan.—A new organization has been recently formed in Wichita, Kansas, composed of every eligible moving picture exhibitor in that town, with the object of getting the places of amusement in that city open on Sundays. There is at the present time a local ordinance prohibiting any form of amusement in Wichita, whether admission is charged or not. The moving picture men claim that the law is clearly unconstitutional, but rather than go through a long court proceedure to prove this have banded together for the purpose of getting a special local election called to decide the question quickly, and what they believe will be for all time. The question to be put before the Wichita public is: Do you want Sunday pictures?

The movement was started by prominent business men of Wichita and not by the moving picture owners, but the latter are lending every possible effort to get the election called. The result of this is being watched with the greatest of interest over the entire state. Practically every town in Kansas has a law prohibiting the showing of pictures on Sunday, and moving picture men are more than eager to get such action as a starter.

Harry Rosenberg Goes East.

Harry Rosenberg, who has been a special representative in this territory for the Blue Bird Photoplay Company, has left Kansas City for the East, where he will be connected with a similar exchange. Rosenberg is too valuable a man to let loose, the Blue Bird people think, and they are holding on to him.

J. C. Woolf Heads Local Unicorn.

J. C. Woolf, well known to Kansas Citians, is now managing the Minneapolis office of the Unicorn Film Service. Mr. Woolf has a large acquaintance in this city and was formerly connected with J. W. Morgan, who owned the Universal Film and Supply Co. several years ago, now manager of the local Unicorn Film Service branch. Mr. Woolf was for some time with the Warner Feature Film Company.

J. C. De Walt With Mutual.

A new traveler with the Mutual in Kansas City is J. C. DeWalt, formerly with the Universal Film and Supply Co. Mr. DeWalt has "made" Kansas, Missouri and Oklahoma territory for some time and is well known to exhibitors. His district with the Mutual will be Oklahoma.

Theater Changes Hereabouts.

Kansas City, Mo.—Leo Spaulding, who for some time has guided the Princess theater at Ninth and Prospect, has sold his interest in the place to J. R. Dennison, the change to take effect the first of May.

Marshall, Mo.—The Orpheum theater at Marshall has been sold to Forrest Kerrens by C. A. Rohrer, who has had it recently. Mr. Merrens is a Missouri exhibitor and has had much experience in the game, formerly handling the house at Butler, Mo.

Winfield, Kan.—After using a program booking for a long period, Frank Garrety, proprietor of the Novelty theater in Winfield, has changed to that of features and now uses the service of the following exchanges: Triangle, Fox, Paramount, V.-L.-S.-E., and Pathe.

Webb City, Mo.—The Blake theater at Webb City is undergoing a series of improvements that will make it one of the largest houses in that section of the state. Additional seats are to be put in the gallery and the stage is to be altered in such a way that additional boxes may be added on the sides. Forty feet of the stage is to be cut away, and the present footlights will be moved back the same distance. Boxes seating twenty people will be built in. Manager I. L. Davis will then begin holding regular afternoon performances.

Among Kansas City Exchanges.

Two prominent visitors to the Fox office recently were H. J. Roberts, traveling representative of that company, and Harry Leonhardt, district manager. Both were in this territory looking the ground over.

A. A. Chatkin, local manager of the United Film Service, is very enthusiastic regarding the new policy of twenty-one releases out of his office, recently adopted. The new plan is to release one big feature each week, including the regular service. Eventually, and as soon as the field ripens, it is very probable that the number of features will be increased to four.

If anyone doubts the success of the Bluebird pictures in this territory, all he needs to do is to ask George H. Bowles, publicity man for the company, and such thoughts will instantly be dispelled. W. B. Emrich won another five-dollar gold piece in the Bluebird contest, making five out of a possible six prizes.

Ever since E. H. Wachter, the new manager of Fox, took over his duties in the Kansas City office, he has desired to make a trip over the surrounding territory, but the stress of business has kept him from it. However, he really did make such a journey during the first week in May, during which time he made several new acquaintances.

The opening week of the Unicorn Film Service has been a very satisfactory one from the viewpoint of the officials in the Kansas City office. The second week was much better. Topeka and St. Joe are two surrounding towns that have taken to the new company's service

Over twenty Kansas City theatres have secured bookings for the new serial of the Universal, "The Adventures of Peg of the Ring," and are declaring that it is "the greatest ever!"

Brady-made features are starting out in the Kansas City territory with a rush. The exhibitors of this territory were invited to come here on April 24 for an exhibition, 63 night letters being sent out by Richard Robertson, local exchange manager, in the interests of the display. Twenty-two persons came in from all parts of Missouri and Kansas to see the pictures. Of these twenty signed for the features.

Board of Indorsers

Indianapolis Children's Film Movement Takes Definite Form—New Board Refuse to Be Called Censors—Name Is Board of Indorsers of Junior Motion Pictures—First Special Shows at Keith's a Success.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—In forming an organization to promote the "better pictures for children" movement, which now holds Indianapolis in its grasp, club women of the city who are thoroughly conversant with the undesirability of censorship of the motion picture refused to be called "censors" when forming the organization to select the pictures for the children, and said they would be called "Indorsers." In fact, the official name of the organization is the Indianapolis Board of Indorsers for Junior Motion Pictures.

They pointed out that they intended in no way to restrict the liberty of the motion picture industry and were not prudes. They merely wanted to view the pictures before they were thrown on the screen, they said, and did not propose to be called censors. They said, too, that the objection to the average censor was so widespread that it was not desirable that they should obtain the reputation of being censors. The result was that when a name was adopted for the organization the word censors appeared nowhere in it.

One of the factors toward making a success of the movement for children's shows is the help which is being given by James L. Weed, manager of the Keith theater of this city, where the children's shows are given. Mr. Weed recently came here from Louisville, where he was connected with a Keith theater and where he helped to establish the first children's show. He is thoroughly familiar with what the women want to do because of his experience in Louisville and is doing much to relieve their difficulties.

The first shows have been given in the Keith theater and have been a success. They were well attended. The attendance from certain neighborhoods was so great that it brought up the proposition of holding the shows in the best of the neighborhood theaters. This may be done if enough large theaters can be found to accommodate the attendance.

Ask New Sabbath Law Trial.

Lafayette, Ind.—The three motion picture house owners of this city who are seeking a new trial in an effort to overcome the recent conviction against them on a charge of conspiring to break the laws of the state by operating a moving picture house on Sunday, have entered their pleas in circuit court and the court has asked for time in which to render a decision. The case got into the courts months ago and created a big sensation in this part of the state.

Grand Theater Dark.

Terre Haute, Ind.—There was some mystery concerning the sudden move of Charles Smith, manager of the Grand, when Smith suddenly paid off his employes, settled his accounts and closed his theater. Smith disappeared for a few days but returned later and announced that the theater would remain closed indefinitely.

New Lyric Opens.

Covington, Ind.—The Lyric, Covington's newest moving picture theater, is open. The theater played to capacity business the first week, and much favorable comment was aroused because of the beautifully appointed interior of the picture house.

Grand Opera House Sold.

Vincennes, Ind.—The Grand Opera House, the largest theater of this city and one catertering to the legitimate until this time, is going in the moving picture field and the house will be open the year round. W. R. Crackel, Guy A. McJimsey and J. T. McJimsey sold the theater for a consideration of $50,000 to J. F. Ward of Boulder, Colo., and R. R. Trueblood of Lawrenceville, Ill. The new owners announced that the changes necessary to start moving pictures will be made at once and that feature pictures will predominate. Mr. Louis F. Brumer of this city will be in full charge of the new moving picture house.

The Colonial Improvements.

Ft. Wayne, Ind.—The Colonial was closed for two weeks while repairs were being made. Manager H. C. Heisler said that improvements would be made rapidly and that the patrons of the theater would not be kept away long.

To Run Only Saturdays and Sundays.

Mt. Vernon, Ind.—Romelia Bishop, owner of the Colonial theater, has purchased an interest in the Dreamland theater and hereafter will operate the Colonial only on Saturdays and Sundays.

New Albany, Ind.—William Conklin, photoplay director for the McHenry Film Corporation, is filming local celebrities for a home picture under the auspices of the New Albany Tribune. The Tribune recently conducted a popularity contest, and the "actors" for the film were suggested in this way.

ILLINOIS NEWS LETTER,

By Frank H. Madison, Special Correspondent, 6747 Emerald Ave., Chicago, Ill.

Petition for Local Censorship.

DECATUR, ILL.—The local censorship movement made a slight advance when a petition asking for a local board was presented to the city commission. It was signed by 800 residents.

Columbus Theater Company.

Springfield, Ill.—Secretary of State Stevenson has issued articles of incorporation to the Columbus Theater Company of 222 South State street, Chicago. The company, with capital stock of $25,000, will own and operate theaters and theatrical enterprises. The incorporators are Nathan and Max Ascher and Lewis F. Jacobson.

Illinois Theater Changes.

Harvard, Ill.—Aldrich & Scott, who operate a picture show at Richmond, have purchased the Palace theater here. Scott will be in charge.

Thomasboro, Ill.—Elmer Hudson has started a moving picture show here.

Kankakee, Ill.—The Royal theater is now under the management of Jeffries Brothers. Carnations were given women patrons the first night.

Morrisson, Ill.—Mr. and Mrs. William Boston of Sterling have leased a site here for the erection of an airdome and will use vaudeville and pictures.

McHenry, Ill.—Manor Brothers, who have been operating a moving picture show at Hebron for the last three years, have opened another show in Simon Stoffel's hall in McHenry.

Hoopeston, Ill.—A. M. Keller of Keller & Betts, owners of the Princess theater, has purchased the Lyric theater from B. W. Williamson, who recently acquired it from Thomas Kennedy.

St. David, Ill.—John Lakin, Sr., has resumed the management of the Lakin theater.

Elgin, Ill.—The Mann building on Chicago street is said to have been rented for use as a motion picture theater.

Hull, Ill.—L. H. Kennedy has reopened the moving picture theater here.

Among Illinois Exhibitors.

Cuba, Ill.—The Orpheum theater suffered a small film fire which was checked by slipping a galvanized box over the machine.

Canton, Ill.—The Idylhour theater is now using Universal service exclusively, giving four reels daily for five cents, except Sunday, when one is added.

Jacksonville, Ill.—Manager Scott of Scott's theater had to turn away business with "The Battle Cry of Peace."

Peru, Ill.—Manager Forrest Fletcher of the Werner theater has purchased a $5,000 pipe organ.

Lincoln, Ill.—The Star Theater's new screen setting is a Japanese garden.

Maywood, Ill.—Manager Gollos of the Strand theater selected the Vitagraph feature "The Price of Folly" for Royal Neighbors' night.

Rockford, Ill.—"The Wall Between" was shown at the Orpheum theater under the auspices of the Rockford Art Guild.

Oquawka, Ill.—The Airdome here is being remodeled and will be reopened some time in May .

Rockford, Ill.—The Grand theater did a good business at a two-day return engagement of Billie Burke in "Peggy."

Danville, Ill.—The day that Vermilion county Odd Fellows celebrated the anniversary of the order, the Fischer theater gave a benefit, using a special reel of Odd Fellow pictures in addition to the Triangle "Aloha Oe."

East St. Louis, Ill.—Erber's theater will not close this summer but will continue to offer feature pictures and vaudeville.

Marengo, Ill.—"St. Elmo" was the selection for a woman's club benefit at the Royal theater.

Michigan Theater Changes.

Three Rivers, Mich.—George Pierce of Grand Rapids, who operates theaters in Grand Rapids and Flint, has purchased the Vaudette theater here from Starr Wilson of Constantine. He will manage the house himself and will make this city his home. Paramount and Metro service will be used.

Bay City, Mich.—Four weeks of trying out pictures proved a success at the Washington theater, and on May 15 it will close while it is being made over into a picture house. It will still be able to accommodate one of those almost extinct attractions—a good road show, but henceforth the photoplay's the thing with the management.

Niles, Mich.—D. S. Scoffern will erect a theater, seating 800, here.

Escanaba, Mich.—The Grand theater, pictures and vaudeville, has been reopened under the maangement of Con Sullivan.

ATLANTA NEWS LETTER.

By A. M. Beatty, Special Correspondent, 43 Copenhill Ave., Atlanta, Ga.

Screen Club Gives Dinner.

ATLANTA, GA.—The members of the Atlanta Screen Club declare the Transportation Club quarters, on the eighth and ninth floors of the Walton building, will make them a splendid new home. A formal dinner will be tendered the club members and their friends as soon as the organization is established in its new quarters some time in May.

Manager Hardcastle on the Road.

Atlanta, Ga.—Manager Hardcastle, of the George Kleine company, is on a road trip booking "Gloria's Romance," the photo-novel in which Billie Burke will be featured.

Georgia Film in New York.

Atlanta, Ga.—The Georgia motion picture, showing agricultural resources of the state and some of its scenic beauties, will be shown in a number of cities outside of the state prior to beginning its regular tour in September, according to announcement made Saturday.

The Georgia exhibition will be taken to Auburn, N. Y., August 15 by Verne H. Barber, road manager, and then will be shown in other points in New York State. The regular tour of the east and west will begin early in September.

Texas Federation Liberal

Two Liberal Resolutions, One on Censoring of Film and One on Sunday Shows, Are Adopted by Texas State Federation of Labor at Meeting on April 28—Committee to Help in the Sunday Show Fight.

By S. A. M. Harrison, Special Correspondent, 618 Comal St., Dallas, Texas.

HOUSTON, TEX.—The meeting of the Texas State Federation of Labor, which closed here April 28, devoted much time to matters of interest to the moving picture trade. The meeting displayed a sentiment of broad-minded liberality and deep thinking and a determination to maintain the spirit of American liberty in amusement matters.

Favor Sunday Shows.

Two very strong resolutions were passed, one endorsing the movement to pass a local option law permitting incorporated cities to open shows on Sunday if the people so desired. The resolution follows:

"Whereas, our state law dealing with the regulation of Sunday observance is antiquated, obsolete and in many instances impossible of enforcement, and in other instances its provisions are useless, and in other instances its enforcement is undesirable; and

"Whereas, conditions have so changed in Texas since the passage of this law that its provisions are entirely unsuited to the present needs of many localities where the enforcement is impossible, as in the case of the sale of certain commodities, permitting some forms of amusements and forbidding others; therefore be it

"Resolved, by the Texas State Federation of Labor that we go on record as endorsing the movement inaugurated for the amending of the present Sunday law, so that incorporated cities may be given local option in the matter of operation on Sunday of theaters and motion picture shows and similar places of amusement; and be it further

"Resolved, That a special committee be appointed from this body to assist in this movement for an amendment to said Sunday law."

This resolution went over with very little opposition, and a strong committee was appointed to look after the matter, auxiliary to the regular legislative committee of the federation.

Oppose Censorship.

The federation also went on record as opposing censorship in any form as being inimical to American liberty and liable to create unfair conditions. The resolution follows:

"Whereas, there is an indication that at some future time an abridgement of the freedom of the press will be attempted through the same subtle means now employed to censor the motion picture films, and

"Whereas, the time is coming when the motion picture films will be equally, if not a greater agent of publicity in promoting propaganda, disseminating information, of education and for promulgating ideas, opinions and truths, than is the press today, and

"Whereas, there are laws against exhibition of indecent and immoral subjects; therefore, be it

"Resolved, That we do believe that the censoring of picture films is like the censoring of printed publications, with the same effect and the same end in view, and we go on record as opposing such censorship, it being considered unfair, prejudiced, and wrong in principle, we preferring rather that laws should be enacted setting forth what should not be exhibited; thus treating all alike and the same, thereby eliminating the censorship power over publication."

This resolution also passed with an easy majority and copies were ordered sent to interested persons.

Endorses the World.

It will be noticed that the latter resolution takes the same stand as that exploited by this paper, that is, the entire elimination of the censor, considering that the police laws are amply sufficient to cover any pictures that might be obscene and indecent. And no manufacturer is going to be insane enough to try to put out anything of this kind any more than a magazine publisher would try to print obscene literature. It also endorses the World's contention that the censoring of pictures will prove an opening wedge for the censoring of newspapers and other publications.

As to the Sunday law, Texas has long been a state noted for its adherence to the principles of local option. Many times has statewide prohibition failed in this state because of this, and there are many statutes on the books now making local laws permissible in numberless matters.

Organized labor has spoken. It is now up to the exhibitors and others with money invested in the game to give their support to these matters so vital to the life of the industry. If these latter will just get together and help forward these two propaganda there can be no question of the outcome.

Fox Manager Busy.

W. M. Byrd, Dallas manager for the Fox Film, was on the road so much during the latter part of April that he might almost be accused of moving headquarters and just paying visits to Dallas. He was in town April 25-27, between trips to El Paso and San Antonio, and was in a very optimistic and happy frame of mind, so we suppose business had been good.

Big Four Has New Traveler.

John A. Steinson has been added to the traveling forces of the Big Four and will devote his time to that portion of Oklahoma handled from Dallas. Mr. Steinson was formerly manager of the Liberty theater at McAlester, Okla., and is thoroughly conversant with the business.

Chaplin's "Carmen" a Mop.

Dallas, Tex.—The Chaplin burlesque on "Carmen" was shown at the Washington theater, Dallas, for the week of April 23-30 and proved to be a mop-up. Although the critics had said this picture was not so good as most Chaplins, the audiences at the Washington seemed very well satisfied, keeping up an almost continuous run of laughter.

Two Specials at Dallas.

The Jack London pictures of the South Sea Islands played in Dallas the first week in May, doing a good business. The lobby display of trophies of Mr. London's travels attracted considerable attention.

Under the auspices of the Dallas Dispatch, the official war pictures from the various Teutonic fronts were shown at the Hippodrome theater, May 1-6. The pictures drew quite well.

Louisiana Force Added To.

Dallas, Tex.—The Dallas office of the Big Four announces that J. P. Luening will travel for that company in Louisiana outside of New Orleans. Mr. Luening was formerly in a similar position with the General Film Company.

J. A. Holton Gets Control.

Port Arthur, Tex.—James A. Holton, manager of the Port Arthur Amusement Company, operating the Pearce and Peoples theaters at Port Arthur, Texas, is now sole owner of the two picture houses, having recently acquired the forty per cent of stock held by Dan A. Williams, former treasurer of the company. Mr. Holton is considered one of the livest exhibitors in the South. He is using Metro, Paramount, World, Equitable and V-L-S-E at the Pearce, and Universal and General at the Peoples. Mr. Holton is figuring on some extensive improvements within the next year.

World Staff Gets Together.

Dallas, Tex.—The office and road staffs of the World Film Dallas office had a general get-together meeting Wednesday, April 12. Manager Max Graf entertained the road force and the office staff joined in. A sort of round-table discussion was had of the business in this section, which is rapidly increasing, and all hands felt lots better and more enthusiastic as a result of the meeting.

Manager Max Graf in His Office.

The World Film Corporation's Dallas Force.

Left to right: John Lanfranconi, bookkeeper; Eddie Goodrow, shipping clerk; M. Ramsey, shipping clerk; Miss M. Hibbetts, inspector; Miss I. Carter, billing clerk; Miss G. C. Tenney, stenographer; Max Graf, manager; A. Raymond, traveler; George Slater, booking clerk; W. S. Tuttle, traveler; Miss Bess Miller, stenographer; A. J. Xydias, of the Rex and Star theaters, Houston.

Unusual Combination House.

Galveston, Texas.—A house for the pleasure of the general public that is an extremely unusual combination will be built at Galveston. It is being constructed by G. K. Jorgenson and will be known as the Crystal Palace. The building will occupy about a full square block on the wonderful beach at that city and will cost something over $600,000, being entirely of concrete. It will consist of theater, dance hall, restaurant and hotel, and a magnificent promenade will be built about the place and down to the water.

DENVER NEWS LETTER.

By E. C. Day, Denver Correspondent of Moving Picture World.

Screen Club's New Home.

THE Rocky Mountain Screen Club has moved into its new quarters in the Tabor Grand opera house, held a house warming and is now comfortably settling awaiting the steadily increasing growth that will require another move into still larger clubrooms.

The new home of the moving picture men is in keeping with the advancement that is being made in the business to which the members devote their energy. It is twice as large as the birthplace of the organization, has more and better conveniences and is located right in the heart of the moving picture section.

A second pool table has been installed and several more card tables put into place and initiated. A bigger and better library is now the aim of the house committee. Already this feature has become one of the most popular of the club's attractions. Complete files of the Moving Picture World are not the least important of the library's equipment. Most of the exhibitors and exchange men have files of The World, but those who have not find the Screen Club file a handy reference to look up old releases or even brand new releases to get material for advertising films that they are about to show.

Denver Film Ball Team.

W. H. Cree, manager of the General Film exchange and also manager of the Rocky Mountain Screen Club Baseball team, has twenty diamond stars of various brilliancy who responded for the first practice of the season. Most of the players had been working out on the quiet and showed mid-season form.

There are a dozen or more players among the candidates who won reputations as ball tossers while in college or on semi-pro nines, while in Harry Cassidy, road man for the Mutual, the club has a professional who ranks as one of the best outfielders in the minor leagues.

A Ty Cobb-Benny Kauff controversy is threatened between Manager Cree and Walter Rand of the Triangle. Rand has earned the title of Cobb by his heavy stickwork and daring base running, while Cree claims that he will emulate Kauff and make his rival look like a novice.

Among the score of other players who threaten to give both a race for honors are: Harry Nolan, All Hagan, W. S. Rand, Gene Gerbase, Denham Palmer, John Doman, Carl Stern, Sam Baxter, Joe Ashby and Jap Morgan.

The players represent all branches of the film industry. Palmer and Stern are managers of the World and Bluebird exchanges, respectively, and Baxter is owner of the Isis theater, one of Denver's biggest and best photoplay houses.

New Universal Manager.

Denver, Col.—E. H. Goldstein, assistant general manager of exchanges of the Universal Film Manufacturing Company, was in Denver superintending the transfer of the management of the Denver exchange into the hands of a new manager. Louis Goldstein, former manager, has severed his connection with the Universal company in accordance with his resignation.

Denham Palmer Now Exchange Manager.

Denham Palmer, former division manager of the World Film for all the Western county is now exchange manager in Denver for the same company. Announcement of the change has just been made.

Charles R. Gilmour, who was manager of the World Exchange in Denver up to the time he was stricken with appendicitis a few weeks ago, will be transferred to the Coast.

Palmer is a Denver product in the moving picture industry. He started here with the General Film, then became local manager of the World. Later he opened the World's office in Salt Lake and has been division manager both East and West for the same company.

When Gilmour was taken ill suddenly he came from San Francisco to take charge of the Denver Exchange. Now he will remain permanently. Palmer was desirous of the change because his wife's health requires that she live in Colorado.

San Francisco Letter

Local League Promoting Children's Shows Makes Arrangement with Republic Theater—Local Office of George Kleine Opens—Two New Film Concerns—Business Notes and Changes.

By T. A. Charce, Special Correspondent, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CALIF.—The League of the Children's theater, of which M. Lebowitz is superintendent and Mrs. D. E. F. Easton is manager, has made arrangements with the management of the Republic theater, Sutter and Steiner streets, for a period of one year, to set aside Friday and Saturday afternoons of each week for the purpose of giving performances for and by children. to include moving pictures, for the nominal charge of five cents. The League has offices in the Phelan building and is affiliated with the Recreation League, besides having the endorsement of the San Francisco Drama League. Large quantities of tickets have been purchased by wealthy persons for distribution among the homes of the poor. On the opening day moving pictures of the youngsters entering the theater were taken and these will be shown at a later date.

GEORGE KLEINE OFFICE HERE.

Frank McCoy to Manage New Exchange on Golden Gate Avenue.

San Francisco, Calif.—W. O. Edmonds, who arrived in San Francisco recently to open an office for George Kleine and to establish Pacific Coast headquarters, is now well settled in the quarters taken over on Golden Gate avenue, near Hyde street. Great success has been met with in booking Gloria's Romance, featuring Billie Burke, as many as thirty exhibitors having visited the exchange in a single day to investigate this serial. The Turner & Dahnken circuit has booked this production for its nine houses, including the new one at Portland, and it is being placed rapidly in the large cities of the Coast. Frank McCoy, for some time with the Progressive Film exchange, has accepted a position as office manager for George Kleine, and R. H. Allan, formerly with the General Film Company, is on the road in Northern California. A branch exchange will be opened at Los Angeles about May 8th.

Film Concerns Incorporated.

San Francisco, Calif.—The Sun Photoplay Company has been incorporated with a capital stock of $25,000 by C. A. Sullivan, T. R. White, B. Smolenski, R. D. Sullivan and J. T. Sullivan. Offices were opened a short time ago in the David Hewes Building on Market street.

Articles of incorporation of the Atlas Educational Film Company of San Francisco have been filed by E. P. Cady, T. L. Haines and R. R. Behm, the capital stock being placed at $15,000. This concern has been engaged in business here for some time, with offices in the Pacific building, handling Atlas projection machines, Universal cameras and educational films. The incorporation of the concern was delayed, owing to the fact that the name Atlas was used by another firm in the film business which was incorporated about a year ago, but which has retired from the field.

Board of Trade Manager Visits Los Angeles.

San Francisco, Calif.—Fred S. Peachy, manager of the Board of Trade of San Francisco, has returned from a trip to Los Angeles, where he made a short stay visiting friends in the film exchange business. He found the pay-in-advance plan working splendidly there, with exhibitors well pleased with the system. Before returning home he made a short trip to San Diego.

International Film Service Busy.

San Francisco, Calif.—Although no releases have been made as yet at the local office of the International Film Service, Inc., bookings in this territory have aggregated more than $25,000 and over fifty theaters have signed for the serial "The Mysteries of Myra." A private review of the second episode of this serial and a split reel release was given recently in the Mechanics Bank Building before exhibitors and newspaper men. H. I. Krause, who traveled out of the Denver office of the Pathe exchange when this was under the management of H. L. Knappen, now manager of the local branch of the International, arrived here recently to fill a position as road man and is covering the Sacramento valley for the new exchange.

Golden Gate Adds New Film Line.

San Francisco, Calif.—The Golden Gate Film Exchange, Inc., has secured the Pacific Coast rights to the releases of the Juvenile Film Corporation and will release a one-reel comedy every two weeks. The All Star Feature Distributors, Inc., has secured the California, Arizona and Nevada rights to "Captivating Mary Carstars." Louis Hyman, booker for the All Star, recently made a road trip through the northern part of the state.

San Francisco News Pointers.

The Grand theater at Twenty-second and Mission streets, one of the oldest moving picture houses in that district, and for the past six years conducted under the management of Ed. S. Stark, has been sold to R. A. Floodberg.

Owing to the high cost of colored paper the price of tickets has been advanced by all of the supply houses here.

The College of Notre Dame has installed moving picture aparatus furnished by Walter Preddey.

The opening of the Rialto theater on Market street has been postponed for one week, owing to the fact that the artisans could not complete their work on the house by the date originally set.

M. G. Jonas, publicity man for the Universal, was a recent visitor here from Universal City.

I. N. Cohen has gone upon the road in the interests of the California Film exchange.

The Baird projection machines used in the exhibit of the Argentine Republic at the recent Exposition has been sent to Buenos Ayres.

Plans for a motion picture theater to be erected at Third and Tehama streets are being prepared for Benj. G. McDougall and Arthur Arlett. The house is to have a seating capacity of 1,200.

Among the recent visitors here have been John Ratto, of Jackson; L. H. Killingsworth, St. Helena; F. Atkins, Marysville, and L. Frietas, Stockton, all prominent exhibitors.

California Theater Notes.

Pinola, Calif.—A new theater is to be erected here by Mr. Toherrassy, of the Point theater, Richmond, Calif.

Fruitvale, Calif.—Fisher's theater has been sold by E. Staub to W. Sommer.

T & D Enter Portland

San Francisco Firm Takes Over Empress Theater from Ackerman and Harris, Who Recently Acquired It—Pictures Will Be Featured—No Vaudeville—Name Changed to T. & D. Theater—Large Organ to Be Installed.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—Turner and Dahnken, of San Francisco, have entered the Portland field. Sam Harris, of Ackerman & Harris, new owners of the Empress and Orpheum theaters, passing through Portland recently en route to Seattle, announced that his firm had leased the first named house to the California moving picture theater men. The transaction was entirely unexpected, but was a logical solution to the enigmatical problem that had been causing much discussion among the exhibitors already established. The first visit of Bruce Johnson, secretary of the T. & D. company, some time ago was regarded as inconsequential by the local men. The deal was closed in San Francisco, and Mr. Johnson returned to Portland to arrange the opening of the new house.

Ackerman and Harris leased the theater to Turner and Dahnken only upon the condition that no vaudeville shall be shown, and the newcomers will therefore feature music and pictures only. It is planned to install an organ costing $35,000, similar to the one in the Tivoli in San Francisco, and to employ a symphony orchestra of 12 pieces. The prices will be 10 and 15 cents, and 8 or 10 reels will constitute a show. The best pictures obtainable on the open market will be shown. Mr. Johnson stated that his firm had closed a contract with George Kleine for the Billie Burke serial, "Gloria's Romance." The house will be renamed the T. & D. theater. The lighting will be altered to make the front of the house a blaze of lights and a new screen will be installed. The opening date will be May 14. Mr. Johnson will manage the house until a permanent man is selected.

At the Hippodrome.

With the leasing of the Empress to Turner and Dahnken, Ackerman and Harris announced the policy of their other Portland house, the Orpheum, which will be renamed the Hippodrome. The name Hippodrome was taken by the Baker theater two months ago, but this house has recognized the prior right of Ackerman and Harris to the name and the question of its use has been settled. The Hippodrome will feature vaudeville with moving pictures as auxiliaries. The vaudeville acts will be booked from New York and start from Chicago west by the southern route. Lester Fountain, former manager of the Los Angeles Hippodrome, will manage the Portland house until the enterprise is well under way. The brand of pictures to be shown has not been announced except that the Pathe Weekly and the Pathe series, "Who's Guilty?" will be a part of the film attractions. The prices will be 10 and 15 cents.

Film Situation Unsettled.

The effect of the coming of these new enterprises is being carefully watched by the men already established. With the possible exception of the Columbia, every house in the city has been controlled by local people and their services have been booked independently of any other house in any other city. Turner and Dahnken own over a dozen houses on the coast, and Ackerman and Harris own several. It is contended by the dopesters on Film Row that the newcomers are in a better position to control big service than any of the individual houses. The reported consolidation of Lasky and Famous Players with Triangle coming about the same time as the entrance of the San Francisco concerns into the city has given the Film Row strategists a lot to talk about.

New House for Oregon City.

Oregon City, Ore.—W. A. Long has purchased a large lot adjoining the court house in Oregon City and is having plans prepared for the erection of a photoplay theater seating 800. Mr. Long now conducts the Star theater near the site of his new house.

War in Roseburg.

Roseburg, Ore.—Following the attempted price raise when two theaters increased their admission to 15 cents and a third cut to 5 cents, a price war is being waged here. All theaters have cut to a nickel. The best services are being used and 8 and 9 reels are shown. Both sides have intimated they will fight to a finish.

Idaho Man Visits.

Theodore Johnson, general manager of the Idaho Amusement Company, operating 4 theaters in Boise, was in Portland recently arranging service. Picture theaters in Boise have been compelled to close on Sunday for some time past, but exhibitors have been conducting a campaign for Sunday opening which Mr. Johnson thinks will be successful.

Wilson Goes To G. F.

Portland, Ore.—H. M. Wilson, who has been exploiting Kalem's "Social Pirates," in this territory, has been employed as road man for the General Film to work out of Portland. Mr. Wilson was formerly an exhibitor and was associated with T. C. Penny, controlling four houses between Glasgow and Havre, Montana. He has a pleasing personality that is peculiar to "big fellows" and will undoubtedly make a most popular road man.

Fire at Hubbard.

Hubbard, Ore.—The Empress theater, operated by A. C. Kreiger, was burned recently in a fire that destroyed a business block here. The fire happened at a time when the theater was not operating and no films were destroyed.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Takes Local Pictures.

Medford, Ore.—D. L. Sharits, manager of the Star theater, has acquired a moving picture camera and is taking local stuff to show in his house. Pictures of the Medford school children were recently shown at the Star with good success. The negatives have been finished by J. G. Sill, of Portland.

Dr. Clemmer's "Klemerklink"

A New Idea for Children's Shows That Will Probably Attract Some Attention to Clemmer's Spokane Theater.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Dr. H. S. Clemmer is said to have been the third moving picture show exhibitor in America to establish a special weekly program for children and if he had acted upon his first hunch a year before and not waited until his fine new playhouse was completed he would have been the first. A New York and a Louisville moving picture show preceded him. Now there are 150 all over America, 10 in Cleveland alone.

Since June 1, 1915, Dr. Clemmer estimates he has exhibited programs, especially adaptable for child interest, to over 30,000 kiddies. This is an average of nearly 700 for each Saturday morning performance.

"The Klemerklink."

Now he has evolved a new scheme for getting hold of his juvenile friends, and has put out a book called "The Klemerklink."

Dr. Clemmer said, "Every child loves pictures and from our great great grandmothers down we have all loved nursery rhymes. Just as the child will rush for the colored funny section of the Sunday paper, so, I am anticipating, will he beg his mother to take him to the Saturday morning children's hour that he may learn what new adventure has befallen his new friend, the Klemerklink.

"My book and its contents are fully copyrighted and fully patented, and it would not be surprising if it should become known all over the land. I have had inquiries as to the success my house has had in its children's programs from almost every state in the south and from a great many eastern cities. I have had a dozen or more letters from various women's clubs and scores from fellow exhibitors, not only in this immediate territory, but from distant cities, asking about the children's shows.

Good Business, Not Immediate Profit.

"Nearly every exhibitor asks: Does it pay? To all I have written that it does not make any profit, but that it is good business as a method of advertising, and besides, who doesn't want to do something to help the kids?

"Spokane has had considerable publicity on account of this children's hour stunt, the Woman's Home Companion and the Sunset magazines, as well as motion picture magazines, paying some attention to us.

"In the introduction of the Klemerklink I believe I have hit upon a happy advertising idea, but perhaps I've helped bring a little sunshine into the lives of some kids and added a few hundred laughs to the measure of the day's juvenile amusement in Spokane. Give me credit for a little sentiment.

"I have limited my first edition of this booklet to 1,000 copies. I will have 1,000 covers only with 1,000 leaf inserts for each Saturday. Strictly speaking I probably will not refuse a child a cover on any later date than the first Saturday in which the book is to be introduced, but I can only give out 1,000. First come, first served.

"Some have asked where to get the children's films, and how they are made. For the Clemmer theater I have searched the exchanges at San Francisco, Seattle and Los Angeles for split program reels. Some of them have been very expensive. Birds, animals and flowers are always interesting to the youthful mind."

Spokane's Picture Possibilities.

Spokane, Wash.—Secretary of State I. M. Howell called upon the Spokane Chamber of Commerce to make an investigation of everything in the vicinity of Spokane that might appeal to or seem valuable to a moving picture concern or manufacturer.

"It is the intention of this bureau, the publicity division of statistics and immigration, to go after this business and secure as much as possible of it for the State of Washington," said Secretary Howell. "You will undoubtedly agree with me that a share of such business is due this part of the northwest. In the state of California it amounts to something between $7,000,000 and $20,000,000 annually.

"I am desirous of securing all the cooperation possible from the various commercial bodies. It seems to me that there is no better way you could co-operate than by making special investigations of everything in the shape of scenic wonders that might appeal to moving picture concerns."

GETTING BRITISH FILMS.

Short Delay Caused by Embargo—Reels Coming Freely.

By W. M. Gladish, Special Correspondent, 1263 Gerrard St. E., Toronto, Ont.

TORONTO, ONTARIO.—Following the embargo on exportation of moving picture films from the British Isles, a number of Canadian exchanges experienced difficulty in securing regular shipments of news pictures from the Old Country. The Specialty Film Import Company, Limited, distributors of the Pathe and British Gazettes, were unable to secure these weeklies for some time, according to Mr. Travis, manager of the Toronto branch. Arrangements were made by Mr. L. E. Ouimet of Montreal, general manager of the Specialty Film Import Company, with Honorable Rudolphe Lemieux, a member of the Canadian Government, whereby war and other news views would be passed by the Imperial authorities for shipment from England to Canada.

Mr. Phil Kauffman, Toronto manager of the Famous Players Film Service, Limited, reports that his company is now having no difficulty in securing "Topical" reels from across the pond.

Not long ago a ten-reel feature, "Britain Prepared," was brought out to Canada by the Famous Players. Mr. Kauffman now announces that another set of official British war pictures, showing the activities of British troops in France, have been secured and the latest feature will also be shown from coast to coast.

ASSOCIATION ACTIVITIES.

Exhibitors Will Help Veterans Become Skilled Operators.

Toronto, Ontario.—President Baillie of the Moving Picture Protective Association of Ontario has offered, in behalf of the association members, to provide training for returned Canadian soldiers as moving picture machine operators if the city will place a room in the City Hall at the disposal of the association for the purpose. If arrangements are made, the association intends to install practically a miniature theater with projecting machines, operating booth, screen and other features.

The Tax on Patrons.

A committee of the association recently waited upon the provincial treasurer, Hon. T. W. McGarry, for the purpose of securing details of the system to be employed in the collection of war taxes on amusements in Ontario. The opinion is generally expressed that the Government is somewhat in a quandary as to the proper method to use in the taxing of patrons at moving picture shows and other amusement houses. The exhibitors are anxious to know something of the selected system so that they can make arrangements to follow official instructions.

Association Grows.

Since the big moving picture ball in the Toronto Arena, the membership as well as the funds of the Moving Picture Protective Association have increased. A number of out-of-town exhibitors have enlisted with the association and the officers hope to make the organization a real provincial body in fact as well as name. The ball gave the association a good boost.

Pearl White to Make Short Tour.

Toronto, Ontario.—L. E. Ouimet, Montreal, general manager of the Specialty Film Import Company, Pathe renters in Canada, recently spent a day in Toronto on his way to New York to sign up Pearl White for a short tour of leading picture houses in Eastern Canada. He brought tidings of good business elsewhere in the Dominion and he went away satisfied with the state of affairs in Toronto.

Short Picture Programs at Regent.

Toronto, Ontario.—Notice has been received at the Canadian Universal headquarters here that the management of the new Regent theater, Ottawa, had decided to return to short picture programmes instead of following the policy of running features almost exclusively.

Buys Royal Victoria

Dominion Theater Company of Vancouver Secures Control of the Finest Picture Theater in Western Canada—Company Already Owns the Dominion in Vancouver—Triangle Service to the Columbia Theater.

By E. C. Thomas, Special Correspondent, 821 Rogers Bldg., Vancouver, B. C.

VICTORIA, B. C.—Through a deal just consummated by J. R. Muir of Vancouver, the Dominion Theater Company, of which he is managing director, has secured control of the Royal Victoria, the largest house in this city, and one of the finest in western Canada devoted to moving pictures. It was erected two years ago at an approximate cost of $450,000. The new management was dated to take possession on May 1. Clifford Denham, the popular manager of the house, who has held this position since the opening, will continue in charge. Although no definite announcement has been made as to the pictures to be shown here, it is expected that the initial subject under the new lessees will be "The Code of Marcia Gray," with Constance Collier, probably followed by George Beban in Ince's feature, "The Alien," which is controlled in this territory by the Famous Players Film Service, Ltd.

The new acquisition gives the Dominion Theater Company the two largest houses in this city—the Royal Victoria and the Dominion—as well as the Dominion theaters in Vancouver and Nanaimo, and the company also holds the Paramount first run franchise in the three cities mentioned.

W. P. Nichols, general manager of the National Amusement Company, which formerly conducted the Royal Victoria, states that the Triangle releases, scheduled for this house, will be transferred to the Columbia, which will discontinue the present policy of moving pictures and small time vaudeville.

OPPOSITION TO PICTURES ACT.

Liberals Dislike Autocratic Powers Given to Censor—Other Points.

Victoria, B. C.—Opposition to the amendment to the Moving Pictures Act, introduced in the Legislature by Premier W. J. Bowser, has developed in the ranks of the Liberals, and H. C. Brewster, leader of the oposition, recently spoke in the House against the measure, contending that it centralized too much power in the provincial government.

The amendment to Section 5, after stating, as before, that the censor or his assistants "shall have power to permit or absolutely to prohibit the exhibition of all films or slides which it is proposed to exhibit in the Province," provides for the appointment of a board of examiners for operators, and changes paragraph 1 of section 10 as follows, adding also the clause printed in capitals: "Notwithstanding and law to the contrary, no municipality, whether incorporated under the 'Municipal Incorporation Act' or any special act of the Legislature, shall issue a license in respect of any moving picture theater or film exchange unless the applicant for such license shall have first obtained a license therefor under this Act, AND NO SUCH MUNICIPALITY SHALL ISSUE A LICENSE TO ANY OPERATOR OR ANY APPRENTICE OPERATOR."

Section 4 of the amendment states that "this Act shall come into effect on the first day of October, 1916."

During his speech in the House Mr. Brewster took occasion to refer to the autocratic powers of the censor, and protested because there was no power of appeal, no matter how much he might err.

ECONOMICS AND SOLDIERS.

Labor Organizations and Returned Soldiers—a Deep Question.

Winnipeg, Man.—The present situation in Calgary, where striking operators have been replaced by returned soldiers, is causing considerable discussion in union labor circles throughout western Canada. At a recent meeting of the Winnipeg city council, H. Hayes, local representative of the White Rats, stated that a class had been started here by means of public subscriptions, to teach returned soldiers the art of operating, and charged that when these men become competent they will constitute a menace to organizd labor. No action was taken by the council.

Edmonton, Alberta—At the latest meeting of the Edmonton Trades and Labor Council a communication from the central union organization in Calgary, and pointing out the operators' situation there, was discussed. The Calgary union stated that it was understood to be the intention of the Dominion Hospitals Commission to inaugurate vocational schools for the instruction of returned soldiers, and urged that no scheme of vocational training should be established without a full understanding of the economic conditions existing in the various provinces.

The Edmonton organization embodied its idea of the best way to prevent this in the following resolution, which was communicated to the Labor Council in Calgary: "That we notify the Dominion executive of the Dominion Trades and Labor Congress as to the actual conditions existing in this strike, and we request that they at once take up with the Dominion Hospitals Commission the necessity of providing against the use of returned soldiers by unscrupulous employers, as strike-breakers."

Globe's Lobby Improved.

Vancouver, B. C.—Manager Creighton of the Globe theater, with the inauguration of the Triangle service at this house, has made a vast improvement in the appearance of the lobby by the elimination of all paper, except a stock Triangle one-sheet, which is encased in a neat brass frame. Photographs of Triangle stars are hung on the walls of the lobby, which extends the full width of the house, while scenes from the plays being shown are arranged artistically in large cardboard mats, decorated and littered for each production by a local card writer, and hung in the center of the lobby in swinging brass frames.

A Woman on Censor Board.

Winnipeg, Man.—At a meeting of the Winnipeg Local Council of Women, held recently, the committee appointed to look into conditions obtaining in moving picture theaters of the city reported that each house had been visited with a view to studying the programme, ventilation and lighting. The committee contended that the appointment of a woman to the censor board would be beneficial, and the local council went on record in favor of the appointment of Mrs. Hugh Patriarche, a local writer.

Saturday Show at the Monarch.

Edmonton, Alberta.—The first children's Saturday morning matinee, held at the Monarch theater recently, was a distinct success, more than 350 children attending the performance; and Manager Allen has received several letters from mothers, commending the show and the idea behind it. One party of forty children was escorted from the Children's Shelter and Day Nursery to the theater by members of the board in charge of the institution.

Tax Corporations of Over $20,000.

Edmonton, Alberta.—Before being prorogued the Alberta Legislature passed a measure which will doubtless affect many companies connected with the film industry. The bill provides that all companies incorporated with a capitalization of more than $20,000 shall pay a provincial tax of 20 cents on each $1,000 capitalization. Companies with a capital less than $20,000 are exempted under the Act.

Calendar of Daily Program Releases

Releases for Weeks Ending May 21 and May 27

(For Extended Table of Current Releases See Pages 1412, 1414, 1416, 1418.)

General Film Company.

Current Releases.

MONDAY, MAY 15, 1916. — Serial No.

BIOGRAPH—The Perfidy of Mary (Drama) (Biograph Reissue No. 50) 20536
KALEM—Sauce for the Gander (No. 8 of the "Social Pirates") (Two parts—Drama) .....
LUBIN—Otto the Artist (Comedy) 20537
SELIG—The Hard Way (Three parts—Drama) 20531-2-3
SELIG—The Selig-Tribune No. 39, 1916 (Topical) .. 20535
VITAGRAPH—A Lucky Tumble (Comedy) 20534

TUESDAY, MAY 16, 1916.

EDISON—The Littlest Magdalene (Three parts—Dr.) 20543-4-5
ESSANAY—The Double Cross (Two parts—Drama). 20538-9
KALEM—The Irish Rebel (Drama) 20540
LUBIN—The Beggar King (Two parts—Drama) 20541-2

WEDNESDAY, MAY 17, 1916.

BIOGRAPH—Beverly of Graustark (Three parts—Drama) 20548-9-50
EDISON—Robbing the Fishes (Comedy) 20551
ESSANAY—Vernon Howe Bailey's Sketch Book of San Francisco (Cartoon) 20547
—A Scenic subject on the same reel..... 20547
KALEM—The Artful Dodger (Comedy) 20546

THURSDAY, MAY 18, 1916.

LUBIN—Jackstraws (Three parts—Drama) 20552-3-4
SELIG—The Selig-Tribune No. 40, 1916 (Topical).. 20555
VIM—Thirty Days (Comedy) 20556

FRIDAY, MAY 19, 1916.

KALEM—An Innocent Vampire (Comedy) 20560
KNICKERBOCKER STAR FEATURE—A Child of Fortune (Three parts—Drama) 20557-8-9
VIM—A Fair Exchange (Comedy) 20562
VITAGRAPH—More Money Than Manners (Comedy) 20561

SATURDAY, MAY 20, 1916.

ESSANAY—A Rose of Italy (Three parts—Drama). 20563-4-5
KALEM—One Chance in a Hundred (No. 80 of the "Hazards of Helen" Railroad Series) (Drama). 20570
LUBIN—The Winning Number (Comedy) 20566
SELIG—A Boarding House Ham (Comedy) 20571
VITAGRAPH—Miss Adventure (Three parts—Dr.) (Broadway Star Feature) 20567-8-9

SUNDAY, MAY 21, 1916.

KNICKERBOCKER STAR FEATURE—Spellbound (Five parts—Drama) 20572-3-4-5-6

General Film Company.

Advance Releases.

MONDAY, MAY 22, 1916.

BIOGRAPH—The Mistake (Drama) (Biograph Reissue No. 51).
KALEM—The Missing Millionaire (No. 9 of the "Social Pirates"—Two parts—Drama).
LUBIN—Otto the Hero (Comedy).
SELIG—The Test of Chivalry (Three parts—Drama).
SELIG—The Selig-Tribune No. 41, 1916 (Topical).
VITAGRAPH—The Cost of High Living (Comedy).

TUESDAY, MAY 23, 1916.

BIOGRAPH—Who's Looney Now? (Two parts—Comedy).
EDISON—The Duel (Three parts—Drama).
ESSANAY—The Condemnation (Two parts—Drama).
KALEM—Ham's Busy Day (Comedy).

WEDNESDAY, MAY 24, 1916.

ESSANAY—Canimated Nooz Pictorial No. 10 (Cartoon).
—A Scenic subject, the same reel.
KALEM—The Bogus Count (Comedy).

THURSDAY, MAY 25, 1916.

LUBIN—Prisoners of Conscience (Three parts—Drama).
SELIG—The Selig-Tribune No. 42, 1916 (Topical).
VIM—Baby Doll (Comedy).

FRIDAY, MAY 26, 1916.

KALEM—The Baby Grand (Comedy).
KNICKERBOCKER STAR FEATURE—The Chorus Girl and the Kid (Three parts—Drama).
VIM—Villains and Violins (Comedy).
VITAGRAPH—The Battler (Comedy).

SATURDAY, MAY 27, 1916.

ESSANAY—The Schemers (Three parts—Drama).
KALEM—Hazards of Helen, No. 81, "The Capture of Red Stanley" (Drama).
LUBIN—Oh, You Uncle! (Comedy).
SELIG—A Five Thousand Dollar Elopement (Comedy-Drama).
VITAGRAPH—The Primal Instinct (Broadway Star Feature) (Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending May 20 and May 27

(For Extended Table of Current Releases See Pages 1412, 1414, 1416, 1418.)

Universal Film Mfg. Company.

SUNDAY, MAY 14, 1916.

	Serial No.
LAEMMLE—Her Great Part (Comedy-Drama)	01429
L-KO—No release this day.	
REX—A Soul for Sale (Three parts—Modern—Dr.)	01428

MONDAY, MAY 15, 1916.

NESTOR—He's a Devil (Comedy)	01432
RED FEATHER PHOTOPLAY—A Youth of Fortune (Five parts—Drama)	01431
UNIVERSAL SPECIAL FEATURE—Peg o' the Ring (No. 3) (Two parts—Drama)	

TUESDAY, MAY 16, 1916.

GOLD SEAL—Darcy of the Northwest Mounted (Three parts—Drama)	01433
IMP—When Slim Picked a Peach (Comedy)	01434
REX—No release this day.	

WEDNESDAY, MAY 17, 1916.

ANIMATED WEEKLY—Number 20 (Topical)	01437
L-KO—Gaby's Gasoline Glide (Two parts—Comedy)	01436
VICTOR—The Three Wishes (Drama)	01435

THURSDAY, MAY 18, 1916.

LAEMMLE—Grouches and Smiles (Comedy-Drama)	01438
POWERS—A Toyland Robbery	01440
—Little Journeys in the Frozen North, Nome, Alaska (Educational)	01440
REX—A Wife at Bay (Two parts—Drama)	01439

FRIDAY, MAY 19, 1916.

BIG U—Nadine of Nowhere (Drama)	01442
LAEMMLE—Heartaches (Two parts—Drama)	01441
NESTOR—The Wooing of Aunt Jemima (Comedy)	01443

SATURDAY, MAY 20, 1916.

BISON—Hulda, The Silent (Two parts—Drama)	01444
JOKER—A Raffle For a Husband (Comedy)	01446
POWERS—Their Social Smash (Comedy)	01445

SUNDAY, MAY 21, 1916.

IMP—Claudia (Comedy)	01447
L-KO—No release this day	
REX—Love Triumphant (Two parts—Drama)	01448

MONDAY, MAY 22, 1916.

NESTOR—Her Celluloid Hero (Comedy)	01451
RED FEATHER PHOTOPLAY—Half a Rogue (Five parts—Drama)	01450
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg O' the Ring (No. 4, "The Circus Mongrels") (Two parts—Drama)	01468

TUESDAY, MAY. 23, 1916.

GOLD SEAL—The Woman Who Followed Me (Two parts—Comedy—Drama)	01452
IMP—The Health Road (Drama)	01454
REX—Virginia (Drama)	01453

WEDNESDAY, MAY 24, 1916.

ANIMATED WEEKLY—Number 21 (Topical)	01457
L-KO—A Busted Honeymoon (Comedy)	01456
VICTOR—The Limousine Mystery (Two parts—Drama)	01455

THURSDAY, MAY 25. 1916.

BIG U—Corporal Billy's Comeback (Two parts—Drama)	01458
LAEMMLE—No release this day	
POWERS—Mr. Fuller Pep—He Dabbles in the Pond (Cartoon)	01459
—The Juvenile Dancer Supreme (Lena Baskette in a Group of Classic Dances)	01459

FRIDAY, MAY 26, 1916.

IMP—The Unconventional Girl (Two parts—Drama)	01460
NESTOR—Her Husband's Wife (Comedy)	01462
REX—Harmony in a Flat (Comedy)	01461

SATURDAY, MAY 27, 1916.

BISON—The Wedding Guest (Two parts—Drama)	01463
JOKER—A Stage Villain (Comedy)	01465
POWERS—Storming the Trenches (Comedy)	01464

Mutual Film Corporation.

SUNDAY, MAY 14, 1916.

	Serial No.
BEAUTY—"No Title" (Comedy)	04726
GAUMONT—"Reel Life" (The Mutual Film Magazine)	04728
VOGUE—A Mix-Up at Rudolphs (Comedy)	04727

MONDAY, MAY 15, 1916.

AMERICAN—The Pretender (Two parts—Drama)	04729-30
FALSTAFF—Deteckters (Comedy)	04731
MUTUAL MASTERPICTURE DE LUXE—The Isle of Love (Gaumont—Five parts—Drama) (No. 101)	

TUESDAY, MAY 16, 1916.

THANHOUSER—The Answer (Two parts—Drama)	04732-8
VOGUE—The Man With the Hod (Comedy)	04734

WEDNESDAY, MAY 17, 1916.

BEAUTY—Billy Van Deusen's Fiancee (Comedy)	04736
GAUMONT—See America First, No. 36 (Scenic)	04737
—Kartoon Komics (Cartoon)	04737
MUTUAL WEEKLY—Number 72 (Topical)	04735

THURSDAY, MAY 18, 1916.

AMERICAN—Four Months (American—Three parts—Drama)	04738-9-40
MUTUAL MASTERPICTURE DE LUXE—The Courtesan (American—Five parts—Drama) (No. 102)	

FRIDAY, MAY 19, 1916.

CUB—Harmony and Discord (Comedy)	04743
MUSTANG—The Blindness (Two parts—Drama)	04741-2

SATURDAY, MAY 20, 1916.

CENTAUR—High Lights and Shadows (Two parts—Drama)	04744-5
FALSTAFF—Steven's Sweet Sisters (Comedy)	04746

SUNDAY, MAY 21, 1916.

BEAUTY—Twenty Minutes in Magic (Comedy)	04747
GAUMONT—Reel Life (Mutual Film Magazine)	04749
VOGUE—The Chinatown Villains (Comedy)	04748

MONDAY, MAY 22, 1916.

AMERICAN—Repaired (Two parts—Drama)	04750-1
FALSTAFF—Politickers (Comedy)	04752
MUTUAL MASTERPICTURE DE LUXE—Nancy's Birthright (Signal—Five parts—Drama) (No. 103).	

TUESDAY, MAY 23, 1916.

THANHOUSER—For Uncle Sam's Navy (Two parts—Drama)	04753-4
VOGUE—Rival Rogues (Comedy)	04755

WEDNESDAY, MAY 24, 1916.

BEAUTY—Adjusting His Claim (Comedy)	04757
GAUMONT—See America First No. 37 "Savannah, Ga." (Scenic)	04758
—Kartoon Komics (Cartoon)	04758
MUTUAL WEEKLY—Number 73 (Topical)	04756

THURSDAY, MAY 25, 1916.

GAUMONT—Armadale (Three parts—Drama)	04759-60-1
MUTUAL MASTERPICTURE DE LUXE—Reclamation (American—Five parts—Drama) (No. 104).	

FRIDAY, MAY 26, 1916.

CUB—Preparedness (Comedy)	04764
MUSTANG—Jack (Two parts—Drama)	04762-3

SATURDAY, MAY 27, 1916.

CENTAUR—The Kaffir's Gratitude (Two parts—Drama)	04765-6
FALSTAFF—Sammy's Semi-Suicide (Comedy)	04767

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Stories of the Films

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VITAGRAPH.

JANE'S HUSBAND (May 1).—The cast: Jane (Edith Storey); Ben (Thomas R Mills). Written by Elizabeth R. Carpenter. Produced by Geo. D. Baker.

Poor, lonely Jane is pining her young life away in the fruitless search for a life companion, genius male. She tries her wiles on every man she meets, but to no avail. Fate plays into her hands, however, by sending Ben, a hungry tramp, into her kitchen in search of food. While the poor fellow is contentedly nibbling the proverbial piece of pie, Jane enters and traps him in the closet. She then gives him the choice of marriage or arrest. After a moment of serious thought, he accepts the former sentence in hopes of making a getaway.

After her tireless search, Jane is too happy in her possession to lose him now, so she phones the minister and the marriage is performed in the house. The bridegroom makes the best of matters, helping himself to all the food in sight, and also to a roll of bills he sees laying around. Thinking this a good time to make his exit, he expresses the hope that his wife does not find him out. Jane is horrified by the words. She sees her air castles bursting, and, bitter against the man who is responsible, she drives him out of the house with a broom. Once outside Ben enjoys a hearty laugh, and caresses his newly acquired fortune lovingly. Poor Jane throws herself on the bed and sobs bitterly. It is a safe bet that she will have some wait before she corrals another helpless male.

SOME CHICKEN (May 5).—The cast: The Girl (Mary Anderson); The Boy (Webster Campbell); Her Mother (Anne Schaefer); His Father (Otto Lederer); The Minister (Jack Mower). Authors, William Wolbert and Dave Smith. Director, William Wolbert.

The music of a healthy rooster's early morning crow is not appreciated by those who love their sleep. Mother, awakened from her blissful dreams by the crowing of Caesar, the pet rooster of her neighbor and affianced husband, attempts to squelch the clamor. With womanly accuracy, she hurls a water pitcher at the offender. It alights on the head of her beloved and is smashed to smithereens. Their love dreams are shattered with it.

Mother's daughter and father's son, also in love, are forbidden to see each other. They plan to elope, and their plotting is overheard by their parents, neither knowing that the other had been eavesdropping. Each plans to thwart the other's child. Love is blind; that night, when the young lover calls in his machine, he does not notice that his companion is not his sweetheart, but her mother in disguise.

Likewise, daughter elopes with her beau's father. At the minister's, a general unveiling follows and every one accuses every one else of kidnapping. Father renews his suit to mother and is told to make his choice between herself and Caesar. Sorrowfully he signs the death warrant, and at the first feast of the two newly married couples, Caesar is the guest of honor, and is enjoyed by all—especiallly mother.

THE RESURRECTION OF HOLLIS (Broadway Star Feature—Three Parts—May 6).—The cast: Jack Hollis (Walter McGrail); Nellie Bland (Belle Bruce); Ned Dunton (Kalman Matus); Jeff Wayne (Arthur Cozine); Mrs. Bland (Mrs. Pillsbury); Mr. Bland (Francis Chapman); Betty (Kate Davenport); Burglar (Frank Mason). Written by George Strayer Maxwell. Produced by Harry Davenport.

The body of a man, charred beyond recognition, is all that the rescue party finds on entering Hollis' room. This corpse is believed to be that of Jack Hollis, and all his friends, particularly Nellie Bland, who was in love with him, mourn his untimely end. Hollis had been in love with Nellie and his love was returned, but he was too bashful to propose to her. In order to aid him in overcoming this bashfulness, Nellie allows him to think that she is encouraging Ned Dunton. Her plan succeeds—too well. Hollis takes her action to heart and continually broods on the matter. Jealous to the point of insanity he calls her up on the telephone. She decides to treat him coldly. Frantic over her actions, Hollis tells her he is about to shoot himself and says good-by. She then hears a shot over the wire and all is still. Jeff, Jack's roommate, also hears the shot, and hurries up to the room. Here he sees Jack lying on the floor with a revolver by his side. He feels his heart, and, thankful that it still beats, rushes out for the doctor.

After Jeff's departure, a burglar enters the room and Hollis, who had been acting, in order to frighten Nellie, stands up to grapple with the intruder, and stuns him. Jack then locks the door and leaves through the window, not noticing that a match which he dropped is igniting the trash basket. In a very short time the bed is in flames, and the clothes of the unconscious burglar, who has fallen on it, catch fire. When the rescue party returns, they find the door locked, and after considerable difficulty succeed in breaking it. Inside, they extinguish the flames and find the charred body with Hollis' watch, which caught on a button of the coat during the struggle.

Hollis decides to hide and get even with Nellie. Ned Dunton calls on Nellie, and after some time gets her consent to his proposal. She delays setting a date for the wedding, for she cannot forget her old love for Hollis. The latter has a vivid dream in which he sees his friend Jeff, accusing Nellie of his murder. This vision fills him with a premonition of evil and, repentant of his cowardly action, he writes to Jeff, telling him the truth. Jeff induces Hollis to return to Nellie, who is overcome with joy at seeing him once more and breaks her engagement to Dunton to be free to marry him.

THE DOUBLE DOUBLE CROSS (May 8).—The cast: Harold Hopeful (William Dangman); Ada Good (Lucille Crane); E. Z. Doe (Winthrop Mendell); Susie Grab (Jessie Miller); "Slip" Card, gambler (William Lyttel, Jr.). Written and produced by Frank Currier.

"You fellows can all go home now. I've got your names, and if we want you we'll send for you." After the disappointed applicants slouch off, Harold has a clear field and lands the job with ease. He had just used a little strategy in getting a position. Seeing that he had too much competition, he made a noise like the boss and told the others to seek elsewhere for employment. Mr. Doe, the dapper chief clerk, gambles away a sum of money which he is unable to repay. Susie, his stenographer and personal friend, agrees to help him out. Their plans are overheard by Harold, who decides to do a little Sherlock Holmes "stuff."

After helping herself to one of the pay envelopes and hiding it where her friend can get it, Susie fakes sickness and is sent home. As they escort her out, Gumshoe Harold grasps the opportunity to replace the envelope with another containing blank paper. Doe uses this to pay his debt, then reports the loss to the boss and tries to cast suspicion on Harold. The latter reveals the plot and returns the salary to his employer. The gambler then enters and registers a full sized kick against the dishonest office assistant for paying his debt with blank paper. This proves Harold's testimony and the clerk is fired. Harold is now chief clerk.

OUT AG'IN, IN AG'IN (May 12).—The cast: Father (John T. Kelly); Mother (Kate Price); Daughter (Jewell Hunt); Tubby (Hughey Mack); Burglar (Donald McBride). Arthur. George McManus. Producer, Lawrence Semon.

Some mix-up! And all because father had to have his daily bracer. When father tries to escape to Dinty's, the corner saloon, mother makes him remove his clothes and go to bed, where she thinks he is safe. Daughter's beau, Tubby, calls and asks her to elope with him. She consents and he goes to get the proverbial ladder. When he returns he sees two windows open and chooses the wrong one. Father is bemoaning the unkind fate which gave him a teetotaler for a wife when opportunity enters in the form of Tubby. A gentle tap on the head finishes the intruder, who is tucked into bed after having his clothes removed.

A burglar enters daughter's room and, thinking it is Tubby, she embraces him. The burglar rushes out of the room and a fight follows which could only be rivalled by the "battles-royal" of other days. Every member of the family is considerably bruised and Tubby gets his share, too. Father, at Dinty's "booze emporium" is finishing the last drink. With an air of resignation he starts for home. In his room he finds the strange form of the burglar in his bed, and jabs him with the business end of a hat pin. The burglar doesn't stop to say good-bye, he just vacates. When mother enters, she finds father, apparently "sawing wood," and all ends happily.

THE ACCUSING VOICE (Broadway Star Feature—Three parts—May 13).—The cast: Hard Luck O'Hagan (Harry T. Morey); Blanche Palmer (Belle Bruce); Edmond Golden (Robert Gaillard); Jack Manning (Thomas R. Mills); City Editor (Harry Davenport); Wilkins, the cashier (Hugh Wynne). Author, Ross D. Whytock. Director, Harry Davenport.

Sent out to get a big story on the suicide of Banker Golden, O'Hagan, a reporter, returns with an excuse after all the other papers have their extras out. He asks the editor to let him follow up the golden case, and is given permission to do so. He enlists the aid of his friend, Blanche, who writes for the same paper. While at the office of the dead banker, O'Hagan had seen a dictaphone record on the machine and had taken it in the hope that it might give some evidence. This record they run on the omce dictaphone and tney hear the voice of the dead banker crying: "You murderer, I've always paid you to keep my secret—mercy—mercy." This proves that Golden had been murdered, and they set out together to find the murderer.

Blanche trails Manning, Golden's nephew. She finds him in a drunken stupor. He gives her important evidence and she decides to follow it up. O'Hagan follows Wilkins, Golden's former cashier, who, after a terrible gruelling, admits having purchased a revolver. He tells how Golden ruined his daughter's life, and of his vow to kill the banker. He had purchased a revolver and was waiting for a chance to do the deed when he found himself robbed of vengeance by another hand. His story seems to clear up the secret which Golden mentioned in his dying words, and O'Hagan determines to find out who else might have known this secret. Blanche consults with him and tells him her suspicions. They arrange a spiritualistic seance at which they have Manning present. They succeed in working Manning up to a high pitch of nervousness, so that when the final shock comes he will be unable to stand it. The spiritualist, really a detective, tells him that a spirit wishes to speak to him. Then the dictaphone record is turned on and he hears the voice of his dead uncle accusing him of his murder. Cringing like a cur before the accusation, Manning breaks down and confesses his guilt.

With an effort O'Hagan rises from his seat, leaves the room and returns to the office, where for the first time in his career he puts over a scoop. He is congratulated by the editor and his associates, and is reinstated to his position. Blanche is promoted to the enviable position of star reporter. She doesn't hold the job long, though, for O'Hagan, on time for a change, claims her for his bride.

SELIG.

SELIG-TRIBUNE NO. 33 (April 24).

Before Verdun, France.—Like poisonous toads, the French aerial torpedo mortars squat along the trenches ready to belch forth their venomous fire at the approach of any enemy air craft.

Tacoma, Wash.—What brakes will do on ships is demonstrated by this tug which, so equipped, is stopped and turned in almost her own length.

Newport News, Va.—This monster aeroplane with a lifting capacity of two tons, is nearing completion. Machines of this type are now being constructed for the American and British governments.

Chicago, Ill.—Pullman and Bethlehem soccer teams battle to a tie in combat in their semi-final match in the national championship series.

San Francisco, Cal.—Cristabel, the 250-year-old python, gets her 55-pound beef and pork breakfast for this year; dinner and supper being served in July and October. Twenty nurse maids have to assist Cristabel, who is 32 feet of sulkiness and refuses to eat in captivity.

San Francisco, Cal.—A seven-month-old collie dog plays nurse maid and playmates to four kittens deserted by their mother.

Charlestown, Mass.—Contrary to the report that all ships in the navy are being held in instant readiness for orders to Mexico, the Nebraska goes into dry dock here.

Columbus, N. M.—Just by way of proof that he is on the job, General Pershing keeps sending into this town wounded bandits and captured arms to the custody of the U. S. A.

El Paso, Texas.—Chicago to San Francisco and return via Juarez, Mexico, proves an interesting experience to these three young women who are photographed as they cross the International Bridge.

Washington, D. C.—President Wilson visits joint Congressional session to inform members of his ultimatum to Germany demanding end of illegal submarine acts, and threatening otherwise severance of all relations.

SELIG-TRIBUNE NO. 34 (April 27).

Newark, N. J.—Frank Cramer, the American champion in foreground, displays his old-time

speed in winning the one-mile open professional race before 10,000 persons at Newark Velodrome.

Manzanita, Cal.—High school cadets have a try at army life when they camp on state property and undergo regular army discipline under the command of a United States army officer.

Surf Beach, Cal.—Swimming races, high diving and pretty girls playing leap frog, mark the opening of the surf bathing.

Bradford, R. I.—Five die and thirty are injured when the express from Boston crashes into a wooden car on the rear end of a local train.

Washington, D. C.—With faster mounts and better team work, the Westmoreland Club wins the second of the polo tournament matches from the Washington team by a score of 10 to 7½.

Staten Island, N. Y.—Daniel Frohman attends the annual inspection of the Actors' Fund Home, for which the theatrical interests are trying to raise a million dollars endowment.

New York, N. Y.—The entire navy being held in readiness in northern waters for instant use, the Wyoming, New York and Texas are stationed at Tompkinsville engaged in divisional work.

Boston, Mass.—On Massachusetts' Patriots' Day, Sergeant Hamilton, as Paul Revere, starts from the house where Paul Revere lived and rides again over the historic course from Boston to Lexington.

Boston, Mass.—A sociability run from Boston to Worcester and return brings together 200 motorcycle "fans" with the newest styles in motors and the latest modes in knickerbockers.

Washington, D. C.—The president and Mrs. Wilson attend the opening game here between the "Yanks" and the "Senators." The president promptly puts the ball into play.

Princeton, N. J.—"Tiger" Varsity eight defeats Harvard oarsmen in race on Lake Carnegie in the first races of the intercollegiate season of 1916.

THE HARD WAY (Three Parts—May 15).—The cast: Jack Ransom (Jack Pickford); His Father (Harry Lonsdale); His Mother (Lillian Hayward); His Sister (Vivian Reed); Bert Keyes, his pal (Sidney Smith); The Professor (James Bradbury). Written by Russell E. Smith. Directed by T. N. Heffron.

Jack Ransom, high school boy, begins to sow his wild oats, thus causing his parents and his sister much worriment. He becomes intimate with Bert Keyes, who introduces Jack to fairies of the footlights and many and varied games of chance. Jack also looks upon the wine when it is red, and his dad orders Jack to remain home each evening and pursue his leisure time in reading good books. Jack seats himself in a comfortable chair after visiting his father's wine cellarette.

Bert Keyes comes with his automobile, and Jack, despite the pleas of his mother and sister, joins Bert and two girls in a joy ride. They visit a roadhouse; Jack loses his money and, listening to the blandishments of the others, forges his father's name to a check for $100. En route home their automobile turns turtle and the two girls die in a hospital.

Jack awakens in the wine room of a grog-shop. He must have money to make his escape from the hands of the law. He steals home, takes his mother's jewels, and returns to meet Keyes, who pawns them. Keyes returns with the money and refuses to share the same with Jack, who, in a rage, strikes Keyes over the head with a bottle. Jack finds himself imprisoned, charged with homicide and forgery.

Jack is rudely awakened, to find that the terrible experiences he has encountered were but details of a dream. His friend, Bert Keyes, calls for him. He tells the servant that he is no longer home to Bert Keyes. He calls his father, mother and sister, tells them of his dream, and promises hereafter to keep in the straight and narrow path.

A BOARDING HOUSE HAM (May 20).—The cast: Artisto (Sidney Smith); Maybelle (Miss McKeen); Maybelle's mother (Mrs. Prusche); Olga Petrino (Olga Celeste); Horatio Payne (Charles Le Moyne). Produced by Thomas Persons. Written by Wallace C. Clifton.

Maggie De Gray and her daughter, Maybelle, run a theatrical boarding house. Horatio Payne is a star boarder. Olga Petrino, a vaudeville queen, arrives with her pet leopards. Horatio Payne makes eyes at Maybelle and incurs the enmity of Thomas Blake, a property man, who is fair Maybelle's intended. He tells Maybelle and Olga Petrona that Horatio is nothing more or less than a street faker.

Maybelle's mother wishes her to marry Horatio. Olga Petrino comes to the girl's aid and arranges that a monster leopard shall wander at will through the boarding house. The beast, in search of food, visits the strong man, the lightning sketch artist and finally Horatio, who, leaving Mrs. De Gray to face the animal, hurriedly leaves the boarding house and also leaves Thomas Blake unhampered in his courting of Maybelle.

BIOGRAPH.

THE PERFIDY OF MARY (Reissue—May 15).—The cast: Mary (Mae Marsh); Rose (Dorothy Gish); Mary's father (Lionel Barrymore); her sweetheart (Harry Hyde); Rose's sweetheart (Walter Miller); the poet (Henry Walthall).

Rose and Mary were cousins. Rose was a country girl and while she always had all the luxury that a country girl might desire, she had not the sophisticated ideas of life of her city cousin, Mary. Their favorite book contained a poem which pleased their romantic ideas, giving a vivid description of love-land. Mary was possessed of a determined young city youth, whose material wealth evidently did not live up to her father's expectations. Accordingly, Mary was packed off to her country cousin, Rose, where she might forget this interfering young gentleman.

Rose, too, was in the height of a love affair. In contrast to Mary's determined young man, he was a timid gentleman, and when he came to propose to Rose, instead of a direct assertion of love, he asked for a drink of water and when she was gone her new hat, with its wreath of daisies, seemed the most excellent inspiration either to hide his embarrassment or to find his fate, for he tested it with a "she loves me, she loves me not." It was never found out just what the outcome of this test might be, for Rose entered at that moment with the water and found her hat. That was how the timid one, while Rose found solace with a gay young Lothario who had come to visit the village. She was his next fancy and next day a ring was put on her finger.

That was just before Mary's unexpected arrival. Lothario, out for an airing, met her at the station as she was inquiring the way from the timid one, who scarce was able to point in the direction of Rose's house. But the bold Lothario took her handbag and her wraps and gallantly offered to see Mary to her cousin's house. But he took a step too far. No maid wishes to be kissed by a stranger, however gallant he may be, so Mary found the way alone and came in just as her letter was arriving, telling of her intended visit. While Rose told her of her engagement, she told Rose of her cruel father and his determination to keep her separated from her lover. At that point there was a ring at the bell and the maid ushered in the gay Lothario. Mary was introduced, but made no sign that she met him before, while Rose was called out of the room. Then Lothario made her promise to say nothing and she consented.

The next day when he called upon Rose he left them both to read in the garden. Here she was met by by the timid one, who told her his troubles. She agreed to help him. It was evident that Lothario was becoming tired of Rose, for when he left her that day he came upon Mary in the garden and told her that it was she he had been loving all along, and asked her to elope with him. Then Mary saw her way to help the timid one, to make Rose happy and to win her own point in love, so she agreed to elope with him. That afternoon she sent a telegram to her determined young lover in the city whose continued persistence finally won her father to his manly virtues and worth.

Then Mary proceeded to elope. As she came out of her chamber door, she let her valise fall heavily in front of Rose's door. Then she ran quickly downstairs where Lothario was waiting for her. The sound brought Rose out of her chamber and there in the hallway she saw the faithless Lothario departing with the perfidious Mary. As she sat nursing her grief at the foot of the stairs, the timid one came, and won her then and there.

Meanwhile, Lothario and Mary were on the way to the station. Once there the unexpected happened, for Mary's determined young lover stepped forward, seized Mary's suitcase and tipped the gay young Lothario as he would tip a porter. Back Lothario ran to the house, only to find Rose locked in the embrace of the timid one. Thus in the last scene Mary and Rose are seen walking out into loving-land reading their favorite book containing the description of this place where the loves of the centuries met and renewed their eternal vows. This same scene appears at the beginning of the picture, showing the various loves of the centuries, from the primeval man up to Romeo and Juliet. Juliet is seen meeting Romeo in the garden and walking into love-land with him. Here also is Paul and Virginia and Ruth and Boaz.

BEVERLY OF GRAUSTARK (Three Parts—May 17).—The cast: Beverly (Linde Arvidson); her maid (Clara T. Bracey); Prince Dantan (Charles Perley); his sister, Candace (Gertrude Robinson); General Marlanx (Robert Druet); Lieut. Quinnox (Charles H. West).

Beverly Calhoun is invited by Princess Yetive, ruler of Graustark, to pay her a visit. Beverly starts on her journey with gifts bearing Princess Yetive's monogram. Gabriel, pretender to the throne of Dawsbergen, has risen against Prince Dantan (his half-brother), ruler of Dawsbergen, and seized the throne. Prince Dantan, Princess Candace, his sister, and their followers fly to the mountains where Dantan takes the guise of "Baldos," the goat hunter.

Graustark makes a formal demand on Dawsbergen to give up Gabriel and recognize Prince Dantan as their ruler. Gabriel ignores the demand and sends out spies in search of Dantan. The spies overtake the coach in which Beverly is traveling and try to capture her, believing her to be Princess Yetive of Graustark, having discovered Beverly's gifts with the royal monogram.

"Baldos" and his followers rout Gabriel's men and induce Beverly, whom they also mistake for Princess Yetive, to seek safety in their camp. Dantan is smitten with Beverly but keeps up his disguise as the goat hunter. Princess Yetive, worried over the non-arrival of Beverly, sends General Marlanx and Lieutenant Quinnox to search for her. They arrive in time to prevent Beverly being captured by Gabriel's men. In the fight between the bands of Dantan and Gabriel, Dantan is wounded. Beverly tells Marlanx and Quinnox that "Baldos" thinks she is the Princess and that she has promised him protection.

Dantan accompanies Beverly and Princess Yetive's soldiers to Graustark, where he is rewarded with the post of guard. Dantan accepts the position to be near Beverly and plan the capture of Gabriel. General Marlanx, infatuated with Beverly, is jealous of her attentions to "Baldos" and suspects him of being a Dawsbergen spy. Dantan soon finds that Beverly is not the Princess Yetive and enjoys the situation. Dantan's drawings of the Graustark fortress are seized by Marlanx, but when Beverly explains that "Baldos" made the drawings for Graustark's benefit in case of war, Yetive hesitates to order his arrest.

Dantan's plans to capture Gabriel are about consummated when Marlanx persuades the Princess to arrest him. Beverly and Dantan are now deeply in love with each other. Ravonne, Dantan's follower, warns him of his coming arrest. Beverly sees Dantan embrace Candace, not knowing that she is his sister. Beverly, though her heart is breaking over "Baldos'" supposed faithlessness, hides him in her room, which is observed by Marlanx. Dantan is about to escape when Marlanx returns with the guards. After a fierce exchange of sword play, Dantan manages to escape when Beverly shoots Marlanx in the arm. Dantan returns to the mountains and completes his plans.

Candace, disguised as a boy, takes a note to Beverly from Dantan, begging her to believe in him no matter what happens. Beverly is happy when she learns that the woman she saw in "Baldos'" arms is his sister. Candace, leaving the castle, is stopped by Marlanx, who arrests her as a suspicious person. Ravonne, watching for Candace, discovers Gabriel and his guards and aids Dantan and his followers to capture the usurper.

Marlanx informs Princess Yetive that Beverly betrayed her friendship by aiding "Baldos" to escape. Yetive demands an explanation, but Beverly remains silent. Dantan, coming to Graustark to seek his sister, tells Yetive it was a "boy" who helped him escape but refuses to reveal his motive for leaving Graustark. Candace is sent for and when Marlanx insists upon having "him" searched, Dantan tells Candace to give up the note signed "Beverly." Marlanx accuses "Baldos" of having been in Beverly's room, but Beverly's maid tells the Princess she called "Baldos" in to help her close a trunk. Yetive, believing "Baldos" and the "boy" are spies, orders their arrest. Marlanx incites the mob around the castle to demand the execution of "Baldos" as a spy.

Ravonne fights his way to the Princess and informs her that "Baldos" is Prince Dantan of Dawsbergen and the "boy" is Princess Candace. Yetive informs the crowd that "Baldos" is Prince Dantan and that the unpopular Gabriel is his prisoner. Upon this news the crowd cheers. At an elaborate reception to Prince Dantan, Beverly is astonished to recognize her "Baldos" and it is then that Prince Dantan announces Beverly as "the future Princess of Dawsbergen."

LUBIN.

SKIRTS AND CINDERS (May 8).—The cast: John Windom (Davy Don); Mrs. Greene (Florence Williams); Betty Greene (Patsy De Forest); her husband (Francis Joyner); Mr. Greene (George Egan). Written and directed by Edward McKim.

John Windom, a comedian of the Kentucky Bells Company, is stranded. He is up against it, and being desperate he steals a suit case belonging to Betty Greene, while she is talking to her future husband, whom she met at the railroad station and with whom she is eloping.

Windom hurries away with the suit case and opens it, thinking to find something of value. He is disgusted when he finds only a girl's wearing apparel, and is about to leave it when he discovers a note which reads that the young lady is being sent to a girl's seminary.

Windom gets an idea. He secures a wig and dresses up in the girl's clothes and proceeds to the seminary, presents the letter and is admitted. The girls make it lively for him until he is unmasked by the visit of the girl's mother, who denounces him as an impostor. He escapes and goes to a hotel and is assigned the only vacant room. The girl's mother is compelled to remain in town over night and stops at the same hotel. She is assigned to the same room with Windom. When she enters she finds Windom taking life easy, smoking a pipe. He makes his escape through a window. The mother gives chase and enters another room, to find her own husband embracing Windom, who has gone there to escape her. Again he is forced to run from her and enters the room of a bride and groom, no other than the daughter. Windom helps himself to a suit of the bridegroom's and makes his exit, only to be seen by the family later. They have him arrested and sent to jail.

THE WHEAT AND THE CHAFF (Three Parts—May 11).—The cast: Charles Torrance (Cecil Van Auker); Jerry Torrance (Allan Forrest); Mrs. Torrance (Adelaide Bronti); Peggy Woods (Ruth Saville); John Conway (George Routh); Margaret Conway (Evelyn Page); Allan Woods (Walter Spencer). Written by Josephine McLaughlin. Directed by Melvin Mayo.

Charles Torrance and Jerry Torrance are half brothers. Charles, the older, is a prominent lawyer and politician, while Jerry is half stupid and the cause of constant annoyance to his stepmother and brother. Accompanied by his dog, "Rags," Jerry wanders into a reception, almost breaking it up. Mrs Torrance tells the boy that his stupidity will be the ruin of his brother's career. Jerry's one great love is for his brother, and rather than risk ruining his career the boy decides to go away. He writes a note to that effect, and gathering together his "treasures," among which is an old revolver, he takes Rags and leaves home.

On the other side of the city live Peggy Woods, a cabaret dancer, and her brother, Allan. Jerry wanders into the vicinity of their home, where he is teased by a bunch of boys who try to take his dog away. In the scrap Jerry is hurt and Allan, who has come to his rescue, takes him home with him. Charles has met Peggy at the cafe where she dances and is greatly attracted to her. As time goes on, Peggy is deeply in love with him, and he, finding his love for her stronger than anticipated, is going to marry her. Margaret Conway, the only child of the political "Boss" of the State, also loves Charles, and seeing him at lunch one day with Peggy, she confesses her love to her father. Conway resolves to get Torrance for her. He offers him his backing for Governor on condition that he marry his daughter. Charles' love succumbs to his ambition, and his engagament to Margaret Conway is announced.

Peggy is broken-hearted. Charles goes to her house to explain. Unable to calm her he leaves, but reaching the street his conscience prompts him to go back and try to straighten matters out. Peggy, desperate, decides to kill herself. She writes a note to Charles, telling him of her intention, and gets the revolver, which is Jerry's, but her courage fades away. She puts the revolver on the table, from which she accidentally knocks it off to the floor. It explodes, killing her. Charles hears the noise and rushes up to find Peggy dead. Believing her a suicide, the shock affects his heart, and recovering, sees the note on the table. He realizes that the note will ruin his career if found, so he takes it and hurries away. Jerry, coming in with Rags, sees his brother leave. Upon entering the room, he finds Peggy dead. Believing his brother guilty, the boy's one idea of saving him is to hide the revolver. Allan comes in as he is doing so, and as Jerry will make no explanation he accuses him of murder.

The campaign for Governor and the trial for murder run side by side. Love for his idol seals Jerry's lips. Charles is aware of the identity of the boy on trial and knows he holds the evidence to free him. But again his ambition holds him back. The night of the election returns is the night the jury is out on the case of Jerry. Remorse has taken hold of Charles, and still unable to get himself to produce the note, he broods over the possible fate of his brother. The returns show his probable success, but leave him untouched. Sitting by the fire, the fantastic flickerings of the shadows on the screen nearby make a noise, and before Charles tortured mind comes a picture of the execution of Jerry. In horror and remorse he springs to his feet to shut out the vision. The shock is too much for his heart and he falls dead. The following morning newspapers print the news of the sudden death of the newly-elected Governor, and next to it the news of the acquittal of Jerry.

JENKINS' JINX (May 13).—The cast: Jeremiah Jenkins (Francis Joyner); Mrs. Jenkins (June Daye); the cook (Margaret Moore); the elevator boy (John Shermer); Sadie (Adelaide Hayes); Jess Jolly (Kempton Green). Written by Dave Reed. Directed by Clay M. Greene.

Jeremiah Jenkins has been a victim of hard luck and misfortune for eight months. At the opening of the story we find him doing the marketing for the family because the cook has a toothache, and his wife cannot go for the reason that she cannot leave her lap dog. He arrives home with his burden of marketing, only to stumble over it while flirting with a young woman, and reaches his apartment in disgrace.

His friend, Jess Jolly, tells that a jinx and hoodoo must be following him, and this jinx is decided by this superstitious person to be peacock feathers, because even a letter bearing bad news has the device of a peacock on it. Struck by the seeming good sense of his friend, Jenkins decided to rid the house of everything bordering on a peacock feather and crams them into a suit case. This is thrown from a window only to fall on the head of a passing woman, and it cost him $20 to settle the matter. He bribes the elevator boy of his apartment to make away with the suit case, but he is stopped by a policeman, and the case comes back again.

Jenkins takes it to a quarry, and places it on top of a blast. But the case is blown into the air and lands at his feet unharmed. He throws it from a bridge, when it upsets a boat in which are Jess Jolly and his sweetheart, and not knowing that this is the hoodoo suit case, they take it to the Jenkins aparment. Jenkins hurries away with it again and throws it from a ferryboat. A few days later, while at the seaside, Jenkins and his wife are bathing, when the fateful suit case floats in upon them from the sea, and it is burned on a beach fire.

Arriving home, Jenkins finds a bundle dropped by a woman. This contains a large fan of peacock feathers, and he throws it from the window into a back lot. Next day a reward is offered for it by its owner, and Jenkins hurries to the lot to retrieve it. Some boys have found it, and, after a struggle, he recsues it from them, rushes to the lady's house and secures the reward. At the end we find him surrounded by his family purchasing a peacock, for he has decided that peacock feathers instead of being a jinx are an omen of great fortune.

OTTO THE ARTIST (May 15).—The cast: Otto the artist (Davy Don); Count Espagnola (George Egan); Helena Dollarmark (Patsy De Forest); Eben Dollarmark (Bernard Siegel). Adapted and directed by Edwin McKim.

Otto is a struggling artist in love with Helena, daughter of Eben Dollarmark, a wealthy customer. Otto has a rival in love, the bogus Count Espagnola, who is running into debt at the Hotel Royal. Espagnola is looked upon with favor by Dollarmark. Otto is determined to win Helena's heart by winning fame. But no one buys his picture. Rent day arrives and Otto, having no money, is put out.

Though Helena loves Otto, Dollarmark orders him out of the house during a special social evening when all society and Espagnola are there. That very evening the Count needing money to settle his debts at the hotel, cuts a priceless painting from its frame in the Dollarmark Galleries, rolls it up and places it in the tail pocket of his evening dress coat. Otto the artist is suspected. He seeks employment and gets a job as a commercial illustrator. The illustration he is asked to make consists of two perspiring cold bottles of beer on a tray accompanied by a succulent "four story" club sandwish. Otto's model is real and so is his appetite. Otto finishes the beer and sandwich before he finishes the illustration. He is fired.

Again Otto seeks work, but this time he is not so successful. Nothing else at hand he takes a job as house painter during a strike. Dreaming of Helena, Otto sits sadly on a scaffold painting the Hotel Royal in the "neighborhood" of the tenth story. The strikers soon see him from the street, and Otto sees the strikers. Yells of "scab" bring the situation home to him in a moment and he jumps through the window into a corridor. The strikers rush to the various entrances to watch for Otto's exit. Otto rushes down the corridor, trying every door in the hope of finding refuge. Every room is occupied. Otto surprises several guests in various stages of dress and undress. Speeding to the eleventh floor he finds a vacant room, rushes in, locks the door and jumps into bed as the hysterical guests, hotel attaches, strikers and policemen mix it up in the halls. After the confusion subsides Otto slips out of bed, peers out the window and observes the strikers still waiting for him.

Realizing that his only means of escape lies in disguise, he hastily dons a full dress suit that hangs in a closet. He finds a high hat and overcoat to fit him but no shoes. He is compelled to wear his paint stained shoes with his recently borrowed attire. An observant cop, unable to see the connection between Otto's shoes and his clothes, takes him into custody. At the police headquarters he is searched and the stolen painting is revealed in the tail pocket of his borrowed evening dress coat. Otto explains the situation and the police believe him. They telephone Dollarmark that a stolen painting has been recovered; he is asked to identify it. The Count, never suspecting, arrives on the scene. Otto wins the girl, and the Count is arrested.

THE BEGGAR KING (Two parts—May 16).—The cast: Paul Wilson (Robert Gray); Brooks (Jay Morely); City Editor (Louis Fitz Roy); John Haller (M. de la Parelle); Meta (Eleanor Blevins). Written and directed by Captain Wilbert Melville.

John Haller, a banker, is head of the powerful organization of beggars in his city. His daughter, Meta, knows nothing of the double life her father is leading. She is loved by Paul Wilson, a young society man, but will not marry him until he has succeeded in a useful occupation. Paul secures work on the Evening Herald and is told that the position will be a steady one if he can unearth the system back of the begging graft. Paul starts to work and his articles begin to worry Haller and Brooks, the manager of the beggars. One night Paul sees a beggar enter a limousine. He hangs on to the back and is surprised when it drives up to Haller's house. Paul has the city editor of his paper make the announcement that the name of the mysterious beggar king will be revealed in the Sunday edition. This announcement causes alarm to Haller, and joy to Meta.

Haller is visited by an old inventor, who asks him for funds to secure a patent for a typewriting device he has perfected. This device makes it possible for writings on one typewriter to be transmitted automatically to another machine any distance away. Haller has machines installed in his library and the office at beggar headquarters. Paul is forced to report that he has not yet succeeded in finding the beggar king. That night he again keeps watch at beggar headquarters, and sees the limousine waiting. He conceals himself in the car. A few moments later, the beggar enters the machine, and the chauffeur drives on before Paul is discovered. The beggar is removing his make-up, and Paul sees the man is really Meta's father. He jumps out of the moving car, and Haller goes home greatly agitated.

The next morning he determines to save his daughter's disgrace at any cost. He sends Brooks a message to have three gunmen wait in his garden. He writes a note to Paul telling him that he will learn important inforamtion for his article by calling that night.

Night comes. Haller tells Meta he is called away and for her to keep Paul there until he returns. In the garden he gives instructions to shoot Paul if he leaves before eleven o'clock. Paul calls at the house. Meta cajoles him into remaining, thinking that his article has already been turned in. At the newspaper office the editor grows frantic. They try to communicate with Paul by telephone, but Haller has removed the bells. So they send a boy with a message that the forms will be locked in thirty minutes. When Meta learns that Paul has not done his work yet, she tells him to write his article on her father's typewriter, and keeps the messenger waiting. Paul has a struggle between love and duty, and finally writes a note to the editor, resigning his position, as he has not discovered the name of the beggar king. The message is transmitted at beggar headquarters, and Haller sees what a mistake he has made. He rushes out to save Paul. Meta is indignant when she realizes that Paul has failed. She orders him out of the house, saying that she never wishes to see him again. The gunmen are waiting. As Paul leaves the house, they take careful aim. But just as they fire, Haller rushes up shouting a warning to Paul, and he receives the shot. Haller, fatally wounded, confesses to Meta the whole truth. She sees how she has misjudged Paul and he comforts her, telling her that the secret of her father's life will never be known.

JACKSTRAWS (Three Parts—May 18).—The cast: Lilian Harrington (Lucy Payton); Mrs. John Harrington (Adelaide Bronti); Billy Travers (George Routh); Stuart Winthrop (Cecil Van Auker); Donald Kerwin (Alan Forrest); Marjorie Kerwin (Evelyn Page). Written by Josephine McLaughlin. Directed by Melvin Mayo.

Against her aunt's wishes, Lilian Harrington makes a runaway match with Billy Travers. Her aunt disowns her, giving her all her own money, consisting of $2,000. She tells Lilian that Billy is a worthless fortune-hunter and not to return home when he has spent all her money. Billy has taken $2,000 from the company which employed him in order to get Lilian, counting on her money to put it back before he is found out. He is obliged to tell his wife of his shortage, and she gives him all her money to make up his debt. Billy intends to replace it, but gambles it away. He arrives home drunk and demands

his wife to give him more money. Lilian refuses to do this and he is sentenced to jail for a year.

Through the efforts of Stuart Winthrop, Assistant District Attorney and the help of her divorce. Lillian's greatest friend, Marjorie Kerwin, has always had her heart set on having Lilian marry her brother, Donald, and when the girl is freed she sets out to bring the two together.

Billy is released from jail and joins a band of counterfeiters whom Winthrop is after. Mrs. Harrington meets with a fatal accident a few weeks later in front of the Sunset Inn. a questionable roadhouse, and is carried inside, telling the frightened Lilian to send for Stuart Winthrop. Billy, arriving at the Inn around midnight, cashes a counterfeit $100 bill and sees Winthrop enter the Inn hurriedly. Billy watches Winthrop go to the room and sees Lilian as the door is opened. Mrs. Harrington dies, making Lilian her heir. Donald Kerwin stops at the Sunset Inn in the morning for gasoline. There to his surpise he sees his friend Stuart Winthrop get in a machine and start off with a girl. Donald and Lillian meet and the inevitable happens, Lilian finally consenting to marry him. Winthrop, conducting Lillian's affairs of business, is thrown more or less into contract with the girl. Donald is jealous.

Billy is caught passing a counterfeit bill and the den is raided. Billy escapes, however, after shooting a detective. After weeks of hiding. Billy reads of the marriage to take place the next day between Donald Kerwin and his former wife, Lilian Harrington. Hatred makes him forget his caution. He goes to the home of Kerwin, determined to tell him of the afair at the Inn as he saw it, and he is seen by a detective who follows him. Donald is at a bachelor farewell supper and there takes more champagne than usual. He returns home to find Billy waiting for him. The detective gets word to Winthrop by the driver of Donald's car that he has Billy.

Billy tells him of what he considers Lilian's "escapade" at the Sunset Inn with Winthrop. Donald knocks him down and is about to beat him up when across his mind flashes the memory of seeing Winthrop leave the Inn with a girl whose face he did not see. Blinded by fumes of wine and with all his jealousy aroused, Donald pulls out a revolver and taking Billy he goes to Lilian's home. Winthrop and detectives follow him, the lawyer coming in at the critical moment of Donald's questioning.

Billy, knowing Donald's condition, counts on his shooting Winthrop in a jealous rage, but though the boy draws the revolver he cannot commit the actual crime. A sudden realization of the wrong he was about to commit sweeps over him as he faces Winthrop. He drops the gun, and Billy, knowing his game is up, makes a last effort to get the attorney himself. He is prevented by detectives watching from outside and is taken away. An understanding is quickly arrived at, and it all ends happily.

THE WINNING NUMBER (May 20).—The cast: Jack Bowen (Francis Joyner); Tom Blair (Walsh Ray); Dick Flint (George R. Raymond); Harry Brown (Eddie Hoffner); Montague Jones (John Shermer); Charley Stone (Kempton Greene); Mrs. Druce (Florence Williams); Hester Chase (June Daye); Mr. Chase (George Clarke); Mrs. Chase (Eleanor Blanchard); Tilly Druce (Adelaide Hayes). Written and directed by Clay M. Greene.

Hester Chase, a young woman, is made sole heiress of her uncle's fortune, on condition that she marries before arriving at the age of twenty-one. This creates consternation in the Chase family, since she has never yet seen the man whom she would care to marry, except the young lawyer Jack Bowen, but he is already engaged to Tilly Druce, a young woman who seems to feel that her engagement to one young man should not interfere with her flirtations with another. Prominent among the others is one, Charley Stone, whose attentions are most persistent.

The announcement in the newspapers of the strange provisions of Uncle Chase's will brings Hester many offers, all of which she turns down, thereby plunging her parents into despair, since her twenty-first birthday is only six weeks distant. One day Hester and Jack Bowen chance to meet at a photograph gallery and they exchange photographs. Tilly becomes jealous at seeing the photograph, for in spite of her flirtation with Charley Stone, she intends to marry Jack on account of his social position. Hester's parents at their wits ends conceive the plan of facing her with her several suitors and compel her to make a choice.

Accordingly her father repairs to his club, where he gathers the suitors and marches them to the Chase home loaded with gifts of flowers. Hester, however, is adamant, and when one of the young men suggests that the suitors shall shake the dice to determine who is to be the successful one, she indignantly dismisses them all. But the gambling suggestion makes an impression upon Hester and at a Bazaar in aid of the White Cross Fund, she agrees to raffle herself among the desirable young patrons, reserving to herself the right to whom she shall sell the $1,000 chances.

During the bazaar Charley Stone induces Tilly to elope with him, she returns Jack's engagement ring, and Jack hurries to the raffle booth only to find that the last chance has been sold. The winning number 2313 is held by Montague Jones, the most undesirable of all of Hester's suitors, and it is agreed that the marriage between them shall be announced on the morrow, in pursuance of the raffle agreement. But hurrying to the club the next day Jack meets Jones, finds him impecunious, offers him $5,000 for his declination to carry out the results of his victory, and soon Hester is in the arms of the one man she has ever met whom she would marry from choice.

VIM.

THE WATER CURE (May 11)—The cast: Babe Hardy, Billy Ruge, Elsie MacLeod, Florence McLoughlin, Edna Reynolds, Bert Tracy.

As a result of business worries, Plump and Runt determine to take a holiday and get the doctor to prescribe a week at the seashore. Away from their wives, they have a good time with two girls whose beaux have temporarily departed. Their wives follow them and, to escape, they are forced to enter the women's bathhouse, where they put on ladies' bathing suits and caps. After harrowing adventures they are finally run down, and rather than face their outraged partners they swim out to sea, leaving their wives pleading for them to return.

THE PRETENDERS (May 12).—The cast: Bob Burns, Walter Stull, Ethel Burton, Robin Williamson, Helen Gilmore, Frank Hanson, Edna Reynolds.

A foreign count, representing his government, advertises for a new instrument of war. Prof. Mixum has just invented a flying torpedo and determines to win the award. He is robbed of his invention by two crooks, Pokes and Jabbs, who visit the count and try to get the money. But they cannot make the contrivance work. The professor comes on their trail and denounces them. They are chased off and he sets the flying torpedo after them. They climb a telegraph pole to escape, but the torpedo cuts the pole in two and they come down with a bump. Convinced that the torpedo is just what he wants, the count pays the award to the professor.

THIRTY DAYS (May 18).—The cast: Babe Hardy, Billy Ruge. Elsie MacLeod, Florence McLoughlin, Bert Tracy.

Plump and Runt get into a poker game at the club and are arrested. The Judge gives them thirty days. Before going to jail they phone their anxious wives that an important business trip will keep them away from home for a month. In the jail they meet a hobo who attaches himself to them. Released, they find that the knight of the road cannot be shaken off, so they are forced to introduce him to their wives as a friend, a famous detective in disguise. He makes life a burden for them until the wives, taking matters into their own hands, drive off the hobo with carving knives.

A FAIR EXCHANGE (May 19).—The cast: Bob Burns, Walter Stull, Ethel Burton, Frank Hanson, George Marks, Robin Williamson.

Squire Higgs is ordered on a vacation by his doctor. He asks Squire Perkins to substitute for him. Perkins is off on a fishing trip, and Jabbs, the gardener, whom he has left in charge, opens the telegram. Jabbs decides to act and, putting on a suit of the squire's, sets out for the village. On the way he passes a lake and goes in swimming. An escaped convict, named Pokes, steals his clothes and runs away. Jabbs is forced to don the convict's clothes. Pokes discovers the telegram in the squire's clothes and decides to act as substitute squire. A young policeman elopes with a girl and comes to be married. Pokes takes a fancy to the girl and abducts her. Jabbs finds the policeman's spare uniform and puts it on. Marching toward the squire's house he comes on Pokes with the girl, overpowers him and forces him to put on the prison clothes again. Pokes escapes and climbs unobserved into an automobile, which drives in at the prison gates, making him a prisoner once more.

KNICKERBOCKER STAR FEATURE.

BROKEN FETTERS (Three Parts—May 12).—The cast: Margaret Landis, Madeline Pardee, Richard Johnson, Charles Dudley, Mollie MacConnell.

John Morrison, golfing on the Fairmount links, drives his ball into the long grass under the wall of the Ursuline convent. Searching for it, he hears some one crying, and climbs up to investigate. Thus he meets Martha Randolph, who is weeping because she must leave the convent where she has been educated.

Martha's mother, a social aspirant, announces her daughter's engagement to Arthur Forrest. Morrison accidentally passes the Randolph home and again meets Martha. Forrest comes upon them and makes a scene, as a result of which Martha, who does not love him, breaks the engagement. Forrest has promised to marry Bella Cabanno, an actress. Resolving to prevent Martha from marrying Morrison, he induces her to call at Bella's apartment, under Morrison's.

Bella represents herself as Mrs. Morrison. As a result of the plot, Martha, deeming Morrison faithless, weds Forrest.

In a short time she is disillusioned. Again, by chance, she meets Morrison as a result of an automobile collision. He takes her to his apartment near by and revives her. She notes the difference in the place and questions him. When she realizes that she has been tricked into marrying Forrest, she resolves to leave him. Forrest finds Bella's attentions undesirable and casts her off. Martha has a scene with her husband and in a moment of anger, to protect herself, stabs at him with a paper knife, inflicting a slight wound. Convinced that she has killed him, she goes to Morrison for help. Bella comes on the scene, and, after a quarrel with Forrest, stabs him with the knife. Martha, returning with Morrison, finds him dead. Morrison calls the police. Bella, stumbling through the grounds with the knife in her hand, falls and is fatally wounded. She is found by two nuns who have come to see Martha, and in an ante-mortem statement clears Martha of Forrest's death. Morrison and Martha are married.

A CHILD OF FORTUNE (Three Parts—May 19).—The cast: Frank Mayo, Lillian West, Jimsy Mayo, Charles Dudley, Henry Stanley, Edward Peters.

Janet Ormsby's automobile scares the horse of Dr. David Carson, a young practitioner. That evening she insists on riding her sweetheart's horse, and is thrown. Carson, returning home, stops the runaway and helps Janet to her feet. For a lark she pretends to be hurt, and he takes her home. Coming to see the patient a few days later, he finds her entertaining friends from the city. She takes him and her sweetheart for an automobile ride to the seashore, and, tossing her ring into the sea, dares them to recover it. The young man plunges in.

Carson turns his back on Janet and walks off, but soon returns on hearing the cries of the boy, who is drowning. He rescues the lad, and resuscitates him. Next day Janet goes to his home to plead with him, but he has gone to the city to take up his work among the poor. Janet, now a woman awakened, determines to profit by his example and takes up charity work in the city. She rescues a girl named Nora from the clutches of a gangster, who later invades the settlement house and forces Nora to go with him. Janet again rescues Nora and tries to make her take hold on life.

Nora pleads that, without money and friends, even Janet could do no better. Janet resolves to demonstrate the contrary, and goes to live with Nora. The girl again backslides and falls into the clutches of the gangster, who forces her to tell him where Janet is. The gangster surprises Janet in her room and attacks her. Nora, escaping from her guard, meets Dr. Carson and tells him her fears. He arrives just in time to save Janet and gives the gangster a battle. He is being forced backward through a window when Nora snatches up a knife and kills the gangster. Fleeing, the girl falls backward down a stairway and is mortally injured. Janet and Carson are married.

EDISON.

THE LITTLEST MAGDALENE (Three parts—May 16).—The cast: Mary O'Ryan, an orphan (Leonie Flugrath); Mother Pierce, a neighbor (Jessie Stevens); Jacob Lake, a rent collector (Fred Jones); Catherine Conrad (Ethel Tully); Boris Enfield (Pat O'Malley); Mrs. Conrad (Leonora von Ottinger); Proctor Smallwood (Bob Walker). Author, Watkins Eppes Wright. Director, Burton George.

Down on the East Side of New York Mary O'Ryan lived in a little room in a big tenement house and supported herself by fabricating artificial flowers that were pretty and charming but that were no more beautiful nor more attractive than Mary O'Ryan herself. A Bible was one of her possessions that she held dear and, surrounded by those who had sinned and suffered and herself the object of temptation, the story she read most frequently was that of Mary Magdalene. Sometimes she would read the story to Mother Pierce, who was her neighbor, and who watched over her. All of the care and the watching of Mother Pierce, however, could not keep Mary from being seen by Jacob Lake, a rent collector and an unscrupulous man, and he became enamored of the girl and resolved to make efforts to add her to the list of victims that the East Side had given him.

While on the East Side Mary O'Ryan was fashioning her flowers, preparations were being made in the home of the Conrads on Riverside Drive for the wedding of Catherine Conrad, the daughter of a wealthy widow, and Boris Enfield, an artist. Enfield thought that he

loved Catherine, but the latter did not even pretend that she cared for the artist, and she made it plain that she was marrying him only in deference to her mother's wishes. Just a few weeks before the date set for the marriage of Catherine and Boris, Fate reached down into the East Side and picked up a strand that was the life of Mary O'Ryan. The girl, in search of relief from the monotony of her lonely room, allows the slick Jacob Lake to take her out one evening. They go to a cafe and he drugs her and the next morning she wakes up in a room in a cheap hotel, dazed and deserted. She feels her disgrace so keenly that she leaves her tenement room without telling Mother Pierce where she is going and fortunately finds work in a florist's shop.

One day she has to take some flowers to the studio of Enfield who, in preparation for the painting of a picture that he wishes to make a masterpiece, is searching for a girl who can impersonate Mary Magdalene. In Mary he finds the type for which he has been seeking in vain, and she consents to pose for him. In time he comes to love Mary, despite his engagement to Catherine, and when the latter suddenly marries the man she really loves, Enfield rejoices because he is free to marry his model. Although she covets the happiness that would come to her if she should marry Enfield, she does not believe that such happiness should be the lot of Mary Magdalene and she frankly tells him of her past and of her sin. This confession, however, does not lead the artist to abandon his love for Mary. If it lessens his love at all it is only because a part of it is turned to pity. Then, one day while they are working in the studio, there is a knock on the door.

"I guess it is the rent collector," says Enfield. "He usually comes around about this time."

And it was the rent collector, but not the one who usually came. Enfield did not know him, but Mary did.

And when she saw Lake, the man who had wronged her, she lost control of her emotions so that the truth was brought to Enfield. The latter was about to revenge the sufferings of Mary, when Lake indicated that he wished to be heard.

Enfield let him speak and he told how he had dropped some drug in a glass of soda that Mary was drinking. He then had taken the girl to a hotel room, but when he got her there she was in an unconscious condition. This alarmed Lake and, fearing that he had given Mary an overdose of drug and killed her, he fled as soon as he had placed her in the room.

So Mary, after all, was not a Magdalene, and the happiness that had come to her in the love of Enfield she could accept without remorse.

ROBBING THE FISHES (May 17).—The cast: Bob Burr, the butler (Guido Colucci); Helen Fish (Jean Dumar); Tryit On, the maid (Jessie Stevens); Mrs. Fish (Mabel Dwight); Mr. Fish (Julian Reed); Mrs. Fish-Kake (Lou Corey); Mr. Fish-Kake, her husband (William Fabler); Sherlock Woof (Raymond McKee). Author, Earle Edwards. Director, Will Louis.

The Fishes are not inhabitants of the briny deep, but of a cosy little home in a suburban town. Maybe Pa Fish is somewhat of a shark, but what can you expect when he is taken from a veritable gold Fish by his daughter, who is about to be married, and by his wife, who is arranging the program for the nuptials. So Pa Fish, as well as being snappy and always ready to bite, was wary and suspicious and when he happened to read a newspaper story, telling how a butler robbed a house of a lot of wedding presents, decides to secure a detective to guard the gifts that have arrived for his daughter.

So he goes out and hires the first detective he stumbles over and brings him home and makes him a member of the family. The detective takes a dislike to the butler and evidently suspects the latter of having designs on the wedding presents. On the other hand, the butler despises the detective and considers him as an intruder. From the time that the detective comes into the house until the momentous events that transpire as the result of his presence, the butler and the officer glare at each other like two roosters who are about to enter into mortal combat. At night the Fishes are disturbed by some unpleasant dreams and they all go down stairs only to find the detective on guard and doing his duty.

In the morning when they arise, however, they go downstairs and find that both the detective and butler have gone and that the presents have disappeared with them. While they are making a frantic search of the house they hear a rumble coming from a closet and they open the door and find the butler calmly sleeping on the floor with his arm around a suitcase that contains the missing presents. When he is awakened he explains that he was suspicious of the detective and took this method of safeguarding the gifts. The Fishes are profuse in their thanks and overwhelm the butler with their gratitude, whereupon he retires once more to the closet and drags forth the detective who he had captured and who he had bound securely. This convinces the Fishes that the proper place to hire a detective is not at a detective bureau but at an employment agency.

ESSANAY.

A RETURN TO YOUTH—AND TROUBLE (May 9).—In the "Stories of the Films" department in our last week's issue, where a synopsis of this subject was published, it was mentioned that this picture would be released April 29. This is an error; the release date is May 9.

THE DOUBLE CROSS (Two parts—May 16).—The cast: Molly Burke (Elizabeth Burbridge); Snake Peters (Patrick Calhoun); Sammy Dowd (Thurlow Brewer); Leona Laird (Alice Mac Chesney).

Molly Burke, a big-hearted Irish girl, chose the profession so common to the masculine members of her nationality. She was in the pay of the police department and had engineered many sensational arrests. Strolling in the park, she frequently meets two young lovers and becomes interested in them. About this time the city was being flooded with spurious money and Molly was assigned to locate the counterfeiters. Snake Peters was doing the flooding and he soon enlisted Sammy Dowd, the boy Molly saw in the park. Sammy was out of work and needed the money, even if it was counterfeit. Snake met Leona Laird and tried to take her away from Sammy, telling her the boy was a crook. The girl, troubled, is sought out by Molly. The latter learns of Snake and contrives to meet him. Snake likes her immediately and when she tells him she is a pickpocket he informs her of his counterfeiting plant and asks her to help. Molly consents and, learning the location of the place, has it raided. She is arrested, too, and it is not until the office of the captain of the detectives is reached that Snake learns the girl has outwitted him. Molly saves Sammy, however, and on his promise to never to try again fixes things up for him with Leona.

VERNON HOWE BAILEY'S SKETCH BOOK OF SAN FRANCISCO (May 17).—This split-reel release, sharing the thousand feet with western scenic, is among the best work ever accomplished by this sketch artist. Vernon Howe Bailey was the first artist to get newspaper sketches out of San Francisco after the fire and his drawings added considerably to the fame he had won prior to this time. The fire found him in that city, a place he loved to visit, and therefore he gained quite a notorious "scoop" at the time. Since then he has been a frequent visitor and in this set of motion drawings he has pictured the golden city with all the affection he feels for it. His "photographic eye" has caught the architectural beauties and his pen has transferred them to the screen.

A ROSE OF ITALY (Three parts—May 20).—The cast: Lucia Lamberti (Ann Kirk); Luigi Sforza (Edmund F. Cobb); Pietro (Patrick Calhoun); Bolano (Richardson Cotton); Ashton Bright (Hugh Thompson).

Ashton Bright, renowned artist, encounters Lucia Lamberti shortly after she has reached New York from Italy. "What a type," he thinks and approaches her to ask her to pose for him. The girl in the bright colors of her race and carrying her personal belongings, is bewildered. Luigi Sforza, her sweetheart, who had met her, translates that the artist desires her to pose. Soon the picture is complete and Bright holds a reception at which the original of "The Immigrant" and the painting are shown. Bolano, an Italian banker, is delighted with her and arranges for her to get a part in a show. Naturally a dancer, she soon becomes a great favorite in the musical production. She rejects Luigi's proposal of marriage scornfully. The little immigrant has grasped success in the new land even before she had mastered its language. Bolano invites her to dine in his apartment, and, innocently, she accepts. But Pietro has been there before. He is sworn by the Vendetta to kill Bolano. A time bomb is placed in the clock and set for midnight. Hardly an instant before it explodes the girl, finally scenting Bolano's purpose, escapes through a window. Bolano is a victim. With all thoughts of stage success and fame frightened out of her, the immigrant girl flees to the home of her Italian boy lover, now an attorney. "I am here, Luigi. We will be married," she says simply.

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NESTOR.

HE'S A DEVIL (May 15).—The cast: The Boy (Eddie Lyons); His Girl (Betty Compson); Her Chum (Ethel Lyons); Eddie's Pal (Lee Moran); "Second Story" Ike (Joe Janecke); Cassady (Ed. Burns). Written and produced by A. E. Christie.

Eddie and his girl have a falling out because the former is late one night for a theater engagement. She severs their friendship. She regrets her hasty action the next day when her chum calls her up and talks about preparations for a big masquerade ball the following night, and asks her if she has selected her costume for the occasion. She tells her chum about sending Eddie away, and that she does not see any chance to go. The chum is going with Eddie's pal ,and tells her to cheer up as she will get Lee to fix it up with Eddie so he will take Betty to the ball.

That night Eddie and Lee attend a little "gentleman's" party, and when the session breaks up in the early hours they are both financially wrecked. They return to the hotel and the clerk tells them they better get some sleep as that night there will be big doings at the masquerade ball. Eddie retires to his room and glances over a copy of the book "Faust," which some one had left there. Just as Lee is retiring he gets a telephone message from his girl reminding him of the ball that night. She also begs him to use his influence with Eddie to get him to make up with Betty. Lee promises to do this, and calls on Eddie with the announcement that he can square things with his girl by taking her to the ball that night. Eddie agrees.

Eddie has a dream, in which the devil confides to him that for a consideration he will be given $25 to spend each day. If he should spend more than this sum the devil threatens to "get" him. Eddie wakes up hearing a noise at the door and opens it. "Second Story" Ike, a notorious crook, is staying in the hotel. He had managed to get away with a sack of money from the clerk of the hotel and, being closely pursued, drops it at Eddie's door and makes his escape. Eddie opens the door, finds the money and begins to think his dream was really true.

That night the girls arrive and Eddie is having a pleasant time on the money furnished by the devil. "Second Story" Ike has disguised himself as the devil. Cassady, the house detective, is searching for the crook, and has also disguised as a devil. When Eddie and his party finish supper the bill amounts to twenty-six dollars, and Eddie is in distress, remembering what the devil had told him if he exceeded twenty-five dollars a day. Eddie returns to his room on an excuse and is intercepted at the door by Cassady, who is disguised as a devil. Eddie thinks the devil has come to demand the penalty and begs for leniency, stating that he has only exceeded his allowance one dollar. Cassady does not get the drift of his remarks and is going to run him in.

Eddie knocks him down and enters the room, to be confronted by another devil, who is "Second Story" Ike in disguise. Ike has returned to get the money he had left and he and Eddie engage in a scrap. Cassady enters and the fight is general. Lee and the girls, hearing the commotion enter the scene and Ike is finally captured. The detective opens the satchel and finds the money and as there is a five hundred dollar reward out for the notorious crook, Cassady presents Eddie with ten dollars advance on the reward, and the party leave to finish their celebration.

THE WOOING OF AUNT JEMIMA (May 19).—The cast: Betty (Betty Compson); Uncle Jasper (Ed. Burns); Neal (Neal Burns); Aunt Jemima (Stella Adams); Captain Obadiah (Harry Rattenberry). Scenario by Al. E. Christie. Produced by Horace Davey.

Aunt Jemima and her nephew, Neal, are in the garden reading when they notice a newspaper article saying that she has inherited a large fortune. Auntie promptly faints and Neal goes into the house for a pitcher of water just as Betty, his sweetheart, calls him on the phone. Neal returns to the garden and revives his aunt.

Uncle Jasper also sees the article and shows it to Betty, who is delighted. Captain Obadiah, an old sea captain, also notes the article and the two men decide to win the hand of the rich aunt. Both buy flowers and meeting on the way, go to her house together. Each is jealous of the other and Aunt Jemima tries to keep peace between them. finally telling them that she is too young to marry. Both men are angry and leave.

Neal meets Uncle Jasper at the gate and tells him of his own engagement to Betty, but the uncle says there will be no wedding for them, as Aunt Jemima will not consent to marry him. Neal starts plotting. Knowing that Uncle Jasper is near sighted, Neal dresses in one of his aunt's dresses and hats and goes into the garden, where he tells Betty of his plans. Uncle Jasper comes in and mistakes Neal for Aunt Jemima and starts making love to her.

Neal pleads with uncle to allow the young folk to marry. Neal sees the captain coming and tries to break away from uncle. He finally succeeds in doing so and later joins Betty at the curb, where a man has left his bicycle. This Neal mounts and rides away after knocking down the captain and other bystanders. About this time Aunt Jemima, who has been shopping, comes on and questions the man who owned the wheel. An officer comes on and arrests Stella. On the

way they discover the captain, but he refuses to say a good word for her, and she has to go on with the cop. They finally meet Uncle Jasper, who takes her in his arms and the two officers leave. Meanwhile Neal has returned home, changed his clothes and has hunted up Betty in the garden. They have a hearty laugh over the situation. As they look off they see uncle and auntie in the swing, which breaks. Nothing daunted, the two old folks kiss and embrace.

POWERS.

THEIR SOCIAL SMASH (May 20).—The cast: Father (Dan Russell); Mother (Mrs. Plater); Their Daughter (Marcia Moore); Bobby, her fiance (Bob Vernon); The Maid (Miss Nathen). Written and produced by Harry Wulze.

Ma and Pa live unhappily in a turmoil of domestic trouble, Ma being jealous of the very ground on which Pa treads, Ma objects strenuously to a music teacher's innocent holding of Pa's hands, and the teacher is discharged. Later Pa goes to sprinkle the lawn and is again made to appear a roue by an accident which wets the maid's shoes. The maid follows the music teacher as a result of Ma's jealous wrath and Pa now flares up in righteous indignation. The arrival of young Ray Rox causes the family to assume an attitude of angelic calm, however, as he is the chap they have picked for Marcia's future husband. Marcia has her own ideas of that, however, and after decisively snubbing the young millionaire, she sneaks away to the beach with her sweetheart Bobby. Ray, however, informs Ma that if the engagement is not immediately announced he will have no more to do with them, so Ma gets busy at once.

Pa in the meantime has gone to the beach for a dip in the briny and, coming upon the maid, attempts to square himself in her eyes. He is seen seated beside the maid in his bathing suit by Bobby and Marcia and the young folks take a snapshot of the apparently spooning couple. Bob now realizes he has a weapon of weight and on the night of the engagement announcement the young man sneaks into the home and after quietly showing the photo to Pa, threatens to show it to Ma if his own engagement to Marcia is not immediately announced. Pa at once makes much over Bob, his son-in-law to be, while the two young lovers secretly enjoy the trick they have played, and bring about a happy reconciliation between Ma and Pa.

L-KO.

GABY'S GASOLINE GLIDE (Two Parts—May 17).—The cast: Bill (Bill Armstrong); Phil (Phil Dunham); Gaby (Gertie Selby).

Phil and Bill love Gaby. Phil had the best of the bargain for he was the proud possessor of a real car while Bill only had a two-seated motorcycle. Bill called to take Gaby out and Phil came along and stole the girl away because he had a real car. But cars have their troubles and Phil stalled and Bill took a shot at the tires. He had no trouble in persuading Gaby to steal away with him, but he disregarded all speed laws and raced over the ill kept street and spilled Gaby into an excavation.

Phil saw this and recovered the lost Gaby. Bill was too interested in the scenery to miss her for some time, but when he did he raced back looking for the missing Gaby. Phil had won her heart and hand owing to the fact that he had a real car. This angered Bill and he immediately purchased himself a large touring car and after some difficulty he learned to drive it. When he learned to drive well enough he went on a hunt for Gaby and found her, but, alas! too late, for she was just coming out of the minister's home with her husband.

This was too much for Bill. He immediately grew desperate and wanted to die at once. He invited the newlyweds to take a ride in his new car. Hardly had they got seated before he turned and told them it would be their last day on this earth. It was some wild ride and aroused the whole country. Cops in automobiles, cops on motorcycles and cops afoot were chasing Bill on his wild ride, and perhaps it would have been going yet had not Bill disregarded all auto ethics and headed for the pier and into the briny deep. This was Bill's finish for the car was a land car only and they all went to a watery grave.

JOKER.

A RAFFLE FOR A HUSBAND (May 20).—The cast: Dick Benson (Milburn Moranti); Tillie, the maid (Gale Henry); Bill, the iceman (William Franey); Ethel Manners (Lillian Peacock); Jack (Charles Conklin). Scenario by Gale Henry. Produced by Allen Curtis.

Dick Benson discovers that his finances are at a low ebb. In order to pay his persistent creditors it is necessary for him to raise money quickly. In the midst of his worries Jack, his friend, comes in and learns of his distress. They endeavor to think up some way of raising the money. Tillie is the maid and general pest of the boarding house. She is suffering from a case of love with the iceman, who goes by the name of Bill. Jack tells his friend that there is only one chance to raise the money quickly, and that is to have a raffle, Dick to be the prize. They will have one thousand chances at $25 a chance, and the lucky girl will have Dick for a husband. Dick agrees with this scheme and the two arrange to put it in operation. Jack attends to the business arrangements, has the tickets printed and inserts notices in the papers. It proves an immediate success and all the girls hurry to get their tickets.

Among the inhabitants of the boarding house is Ethel Manners. She is accustomed to take a walk every morning, and one day as she enters the apartment she drops her gloves near the door. Dick discovers the gloves, and, knocking upon the door, meets Ethel. She thanks him for his kindness in finding the gloves, and Dick is much struck with her appearance. He determines to see more of the girl, and as the days pass they become friendly.

The tickets meanwhile are being rapidly sold. In the course of time Dick and the girl come to an understanding. Dick is on the eve of proposing when he suddenly thinks of the impending raffle and abruptly stops his love-making. He tries to tell Ethel of the raffle, but she cannot understand. Finally, when he shows her notice of the raffle she flies into a rage and refuses to have anything further to do with him. He returns home and proceeds to bawl his friend Jack out for suggesting such a crazy scheme. They have hot words, and Jack, believing his friend's mind unbalanced by the trouble, leaves in a peeve and decides to have nothing else to do with the raffle.

Tillie and Bill have progressed in their love affair and are waiting for an opportune moment to get married. Dick sees a bunch of tickets lying on his table, and in a moment of inspiration decides to give them to Ethel, hoping that among them she will get the winning number. Unnoticed by him, one of the tickets drops in his waste basket and it is found later by Tillie when she cleans the room. She does not know what it is, but keeps it.

Ethel thinks it is a good scheme and she and Dick make up. The day of the drawing arrives and there is much excitement as to who will be the winner. Finally an extra edition of the paper announces the drawing completed and states that the winner is No. 417. Ethel runs through her tickets, believing she has the number, but she is disappointed.

Tillie comes to clean up the room and sees the tickets and she realizes they are like the one she found. A bit later she sees the notice, and upon comparing her ticket finds it is the winning number. She slips out of the room and upon meeting Bill is very sad. She tells Bill that she has the winning ticket and will be forced to marry Dick. Bill decides to settle the matter in his own way. Tillie persuades him to let affairs go and he kisses her, believing it is their last farewell.

Dick is reading the paper, hopefully praying that Ethel will be the winner. He is interrupted by the arrival of Tillie, who claims the honor. Dick flies into a rage and poor Tillie flees in fear of her life. Dick hurries to Ethel and pleads with her to save him from an awful fate. The only chance for him will be in elopement, and he begs the girl to elope with him that night. She promises and they arrange to get married that night.

Tillie seeks protection with Bill and pleads with him to "elope" with her, as the guy that she was to marry is crazy. Bill is pleased with the idea and they arrange for their elopement.

Late that night at the apartment house there are two mysterious elopements, Bill has a hard time getting Tillie and her many sacks and bundles down the ladder, and Dick has an equally hard time with Ethel, her trunk, hats and bird cage. Both couples finally safely reach the ground, and, on starting off, they bump into each other. At first Dick and Tillie think that each is pursuing the other, but explanations finally follow and each couple wishes the other a happy honeymoon.

LAEMMLE.

HEARTACHES (Two Parts—May 19).—The cast: Stonewall Jackson Hunt (Emory Johnson); Judge Wm. Randolph (Alfred Allen). Written by Grant Carpenter. Produced by L. B. Carleton.

Stonewall Jackson Hunt, the crack sprinter of Harvard, received a letter from his grandfather, Judge William Randolph of Virginia, telling him that he can send Jack no more money, as the plantation has been mortgaged ever since the war, and only the leniency of the holder, the New York Trust Company, has saved him from utter ruin. On his way to the inter-collegiate games, Jack Hunt sees Virginia Payne and is interested in her.

Virginia is living alone in Cambridge with her aged grandmother, Virginia Warrington Payne. Virginia makes her grandmother comfortable in her wheel chair, gives her an old silk bag that her grandmother always keeps by her, and leaves an old gown of Mrs. Payne's girlhood on a chair where she can see it. Virginia then joins a couple of her chums. At the games Virginia sees Jack with a handicap, defeat Yale men and cheers him wildly.

In the absence of Virginia her grandmother sits dreaming of William Randolph, her old sweetheart. She sees a vision of him as he was when she parted from him in the early 60's; she goes to sleep and never wakes. At exactly the same hour, Judge Randolph, sitting by his fireside, sees a vision of Virginia Warrington, as a girl, standing before him with outstretched hands.

When Virginia Payne returns from the games she finds her grandmother dead, and her hands are grasping a sealed package addressed to her, but not to be opened until the day she is engaged. Also a letter sealed and addressed to Judge Randolph. The letter is mailed and received by the Judge. It tells him that Virginia is alone in the world and asks him for old times' sake to take her and protect her. He immediately wires her to come.

Jack loses all the money he has in a poker game. For two or three days he haunts the home of Virginia, sees crepe on the door, and is relieved to learn that it is not she who is dead. He and Virginia leave on the same day for Virginia, he trying to "beat" his way on the blind baggage. He is thrown off, but Virginia recognizes him and offers to pay his fare. He refuses until he learns that she is going to his grandfather's.

They surprise the Judge, who finds Virginia the counterpart of Virginia Warrington as he remembers her. He discovers that Jack has been gambling and tells him that if he wants to live like a gentleman he will have to work like a nigger. Jack accepts the challenge and goes to work on the plantation. The Judge discovers him making love to Virginia and warns him that there is to be no trifling with her affections.

Jack assures him that he is not trifling with her. The young lovers quarrel over a small matter and when questioned by the Judge as to the cause say it is nothing. The Judge tells Virginia that "nothing is the beginning—nothing is the end—but many heartaches lie between." He then tells her the story of his quarrel with her grandmother, over nothing, and their parting, never to meet again.

The story melts Virginia, and she begs him to speak to Jack. He does so and orders Jack to tell Virginia that he is sorry. Jack has been taught that no gentleman ever lies, and refuses. The Judge then tells him that no gentleman ever lies to a gentleman; but a man who won't lie to a good woman to make her happy is a cur. Jack tells the Judge he is sorry, and the Judge replies: "You're a liar, sir, but you're a gentleman." Jack promises that he will make peace with Virginia. She comes to Jack in the old gown that her grandmother wore the day she quarreled with William Randolph, and Jack takes her in his arms.

Virginia opens the sealed packet that her grandmother left for her and finds that it is the mortgage from William Randolph to the New York Trust Company, but it has been assigned to Virginia Warrington Payne. She realizes that her grandmother has lived for years in comparative poverty in order to save the Judge's home for him. She takes it to the Judge and for an instant as she appears before him in the old-fashioned attire, he thinks it is Virginia Warrington come back to him. Then he realizes the truth—that Virginia Warrington always loved him.

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BISON.

HULDA THE SILENT (Two Parts—May 20).—The cast: Hulda Anderson (Lois Wilson); Olaf Erickson (Harry Carter); John Johnson (Bertram Grassby); Thelma Johnson (Maud George); Jackson (Frank Smith). Scenario by F. McGrew Willis. Produced by Otis Turner.

In a seaside Swedish village live Hulda Anderson and her invalid sister. Hulda and Captain Olaf Erickson have been sweethearts for some time. The doctor informs the invalid that there is a chance of her recovery provided they can get a certain costly wine, and Hulda decides to sacrifice even her dearest possessions to secure this for her sister.

Several years before Johnson, one of the townsmen, emigrated to America. Through hard work he has became a successful farmer. He writes back to his home town for farm hands and several men prepared to go, among them being Olaf. He calls on Hulda to bid her good-bye and finds her gathering up her trinkets which she is determined to sacrifice. He is presented with one of them by the girl to remember her by, and he in return presents her with a miniature of his vessel, the "Norseman," which had been lost. Olaf tells the girl that as soon as he has made enough money ahead he will send for her to join him in America.

Johnson has a daughter, Thelma, who is going with a windmill salesman named Jackson. Her father is very much opposed to the association of the two. Jackson has cast a charm over the girl, however, and some time later she steals away from home and the two spend the night in a nearby tavern, unknown to her father. Olaf and his countrymen arrive. In order to break the attachment between the salesman and his daughter, Johnson looks over the men and decides that Olaf would be a good one in whom to interest his daughter. She admires Olaf when he arrives.

Hulda's sister has died, and she has secured work as cook with one of the families in the town. Jackson laughs at Thelma's plea that he marry her and later she writes him a note threatening that should her father find out what is between them that Jackson would likely be killed. He tears up the note, and in turn writes her that she had better marry some of the country boys in order to protect herself.

After months of toil Olaf saves up sufficient money and one night he writes Hulda a letter enclosing the money for her passage to America. Thelma comes in the room and begins to caress Olaf. Knowing the lateness of the hour, he is surprised and tries to avoid her, hiding the letter and money behind him. She virtually throws herself upon him, and unable to resist her near charms, he caresses her in turn. Her father who is returning from the stable opens the door and finds Thelma being apparently embraced by Olaf. He demands an explanation. She in turn whispers to him. Her father tells him that he could kill him for what he has done. Olaf, not really understanding the reference of Thelma's father, still refuses to say a word in explanation. Johnson tells him that he must marry the girl. Thelma has secured the letter and the money and returning to her room, she sends them to Hulda. The wedding day is set for the day upon which Hulda will arrive from Sweden.

Hulda receives the money and sets out for America, expecting to meet and marry Olaf. Olaf, not knowing that Thelma had sent the letter is not expecting her, and accordingly she arrives at the station and finds no one to meet her. The wedding party goes to the church. The station is closed and Hulda, having no place to go, wanders about until she sees the church, and goes inside to rest. Hulda falls asleep and wakens during the wedding ceremony. She sees Olaf and Thelma being married, and when he recognizes her she refuses to pay any attention to him. Thelma is accused by Olaf of having known of Hulda being there and tells him that the only reason she married him was to furnish a name for her child. Olaf then begins to understand the trick that has been played upon him.

Five years pass. Thelma's child is a healthy youngster, and while the parents are visiting a summer resort he is playing outside and is suddenly attacked and bitten by a mad dog. His screams bring Hulda to his rescue. Hulda has taken the job of cook at the hotel and has become known as "Hulda the Silent." She is fixing the fire with a poker and runs to the child's rescue. With the red hot poker she burns the infected wound on the child, and when the mother and father, accompanied by a physician, arrive, the doctor tells them that her prompt action has saved the child's life. Thelma and Olaf recognize Hulda. Olaf starts to thank her, but she abruptly checks him and orders the two from the kitchen.

GOLD SEAL.

DARCY OF THE NORTHWEST MOUNTED (Three Parts—May 16).—The cast: Darcy (Herbert Rawlinson); Annie Paul (Agnes Vernon); John Paul (O. H. Burbridge); Mrs. Paul (Miss Wilmarth); Jacques (Barney Furey); Batienne (Jim Mason). Scenario by Walter Woods. Produced by William Worthington.

John Paul and his daughter, Annie, run a trading post in the Canadian Northwest. Darcy a sergeant of the mounted police, is particularly interested in Annie, and she in him. Annie's mother deserted her and her father when she was a baby, and long was considered dead. It is a staggering surprise to Paul when she suddenly appears and threatens to take her daughter unless Paul can secure sufficient money to gratify her desires. Paul promises to do what he can in the matter and begs her not to see Annie. He promises to bring her what money he can secure that night.

Jacques and Batienne, two cattle rustlers, who pose as trappers, have decided to hold up the messenger for the Indian reservation. Jacques is in love with Annie. Paul tries to borrow money, but fails, so, he seeks out his wife that night and tells her of his failure and begs her to go away. For the sake of her daughter she agrees. The holdup of the messenger proves successful with the exception that the messenger was killed in the struggle. Jacques had stolen Paul's pistol for the raid, and this, together with the fact that Paul was absent from home at the time of the holdup occurred, and because he refused to tell where he was or whom he was with, forces Darcy reluctantly to arrest him.

Jacques, seeing a chance for a double revenge, urges Annie to release her father by taking a short cut with him through the woods, overtaking Darcy and his prisoner. Annie, on the verge of madness at the arrest of her father, agrees. Arming herself with a rifle she rides out with Jacques. She conceals herself beside the road and when her father and Darcy appear, she shoots the latter and then rides away with Jacques. Darcy is only stunned by the bullet and with the aid of Paul quickly picks up the trail of the would-be assassin and follows it.

Jacques preys on Annie's fears by telling her that she is a murderess and must flee the country. He offers to show her the way to the railroad station. Annie's mother, her mind bent on what she has lost and her unhappy condition, loses her way in the woods and stumbles on the back end of Jacques' cabin. Finding the door open, she enters the kitchen. She finds food and drink and soon falls into a drunken sleep.

Sometime later Jacques and Annie enter the front end of the cabin, he telling her it is necessary to rest. Once inside, his intentions toward the girl are made plain. His struggle with her is interrupted by the unknown woman, who dashes from the rear and attacks him. They fight through the door into the kitchen. In the struggle she is killed. Jacques, fearful of the consequence of his crime, bars the door leading to the inner room and leaves Annie a prisoner. He mounts his horse and rides away. Paul and Darcy find her. They also find the body of her mother, unknown to her. Darcy and Paul and his daughter go back to their home and take up the trail to find Jacques. Jacques is on the point of collapse when apprehended by Darcy. He is eager to confess and exonerate Paul of all blame in the holdup. Darcy takes Jacques back and secures Batienne. Darcy and Annie at last find themselves free to marry.

REX.

A WIFE AT BAY (Two Parts—May 18).—The cast: Frank Lane (Ben Wilson); Helen Lane, his wife (Dorothy Phillips); James Griswold (Charles Ogle); William Chantley (William Welsh); Mrs. Delaney (Lenore Van Ottinger); "Red" Connely (Fred Herzog). Written by J. Grubb Alexander. Produced by Ben Wilson.

Frank Lane, a retired lawyer, is entrusted with documents of great importance by Mortimer Devereau, a wealthy financier and Lane's client. James Griswold, the head of the opposition to Devereau and a powerful and unscrupulous figure in "the street," hears of the existence of the documents by listening to a crossed-wire telephone connection. The knowledge of their contents will assure him of victory in his fight. So he plans to secure possession of them, knowing full well that Lane is above bribery.

Helen Lane, the wife of Attorney Lane, is associating with a fast set, and, by too frequent visits to a fashionable gambling resort, she becomes deeply indebted to William Chantley, the proprietor, who desires to get her in his power. Meanwhile, she fears to tell her husband of the promissory notes she has given to Chantley. Pursuant to his plans, Griswold sends "Red" Connoly, one of his henchmen, to secure the documents in Lane's possession. Connoly fails to find them in Lane's office or in his apartment, although he searches both places thoroughly, and, incidentally binds and drugs the butler in Lane's apartment.

Upon Lane's arrival at home, he discharges the butler, thinking that he has been drinking. Griswold is exceedingly angry at Connoly's failure to obtain the documents, when he happens to see an advertisement for a butler at the Lane residence. Thereupon he fixes up the requisite references and sends Connoly to secure the position. Later, Chantley calls on Helen

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Lane and demands payment of the promissory notes. She is terror-stricken and Chantley takes advantage of this by making love to her and suggesting that there might be a way open to her by which payment would not be required. She orders him from the apartment.

Chantley leaves her in a great rage, telling her he will return in short order for the $5,000 due him and that he will expect payment thereof unless she changes her mind, and looks upon him with favor. Otherwise, he will have his revenge by telling her husband. Connoly, who, in the meantime, has been installed as butler, overhears the conversation. Chantley returns to his gambling house and telephones the result of his interview with Helen to Griswold. Griswold puts five $1,000 bills in an envelope and calls on Mrs. Lane, telling her that she can make her husband rich if she can persuade him to give up certain papers he has in his possession. Griswold gives her the sealed envelope containing the money and leaves.

Helen opens the envelope and five $1,000 bills fall on the table. Bearing in mind the threat Chantley has made to tell her husband about her gambling debt, she takes the money and goes out to redeem the promissory note. On her return home, she goes to the library where Lane is looking over the very documents that Griswold desires to obtain. He is very indignant when she makes a request that he allow her to send these documents to Griswold. Helen then breaks down and tells him the whole story of Chantley's threat and of Griswold's subsequent offer.

Thereupon Lane telephones to the police station for a plain clothes man and also asks the sergeant at the desk to send a squad of police to raid Chantley's gambling house. Connoly overhears the telephone message and tries to make his escape, but is nabbed in time by the plain clothes man who has arrived meanwhile. Presently Griswold is announced. The plain clothes man takes Connoly in his charge and compels him to remain in hiding with him behind a curtain. Griswold is greatly surprised to encounter Lane instead of his wife.

Lane further astonishes him by telling him that he knows all about his offer and, pretending to comply with it, says that his wife's honor is worth $100,000 and that the amount must be paid in cash to him personally. Griswold starts to write out the check in exchange for the documents when Lane signals the plain clothes man and has him arrested. Subsequently there is a scene in which the police make a raid on Chantley's gambling house and after that we see Lane and his wife at their home fully reconciled, Helen having decided in future to forego the excitement of gambling and also to relinquish the society of her fast companions.

RED FEATHER.

A YOUTH OF FORTUNE (Five Parts—May 15).—The cast: Cormack O'Donovan (Harry Carter); J. B. O'Donovan (J. Hope); Gwendolyn O'Donovan (Maude George); Willie (Carter De Haven); Mary (Flora Parker); Detective (H. Holland); Detective (B. Grassby); Peters (Harry Depp); Gardener (Hart Hoxie). Scenario by Ford Beebe. Produced by Otis Turner.

Willie O'Donovan, grandson of Cormack O'Donovan, a retired millionaire contractor, is regarded by his parents as more of a nuisance than an asset. Mr. O'Donovan, Willie's father, is actively engaged in business, while his wife is an enthusiastic aspirant for social recognition. The grandfather, coming to the O'Donovans' home for dinner, enters to find that he has interrupted a domestic row. The grandfather, disliking to have Willie brought up in such an atmosphere, persuades the parents to let him send the boy away to a boarding school. Willie arrives on the school grounds and is made miserable by Peters, one of the other boys. Peters is in love with Mary, a pretty country girl.

Willie receives word from Baden Baden, where grandfather had gone for his health, announcing his death. The will he has left with his valet bequeaths his entire fortune to Willie, but naming the person with whom he is living on his eighteenth birthday as the custodian of the fortune until Willie has reached his majority. Willie's parents are overjoyed when they hear of the news. O'Donovan has been losing money rapidly in his business and finds Willie's fortune a necessity. Since the grandfather's departure for Europe they have entered suit for divorce which complicates matters. Each of them decides to beat the other to the possession of the boy before he reaches his eighteenth year. Each of them writes to him to come to them. Willie refuses to have anything to do with them, so each hires a detective to get him.

Clews, the father's detective, captures him, but Willie succeeds in giving the detective the impression that he is not Willie. That night Clews breaks into the dormitory, and, following directions given him by Willie, gets another boy whom he takes back to the city to the waiting father. Willie's father is enraged at the detective's mistake and orders him back to get the boy. Returning to the school grounds he and Ketchum, the rival detectives, are pitted against each other. But Willie is too clever for them, and evades the detectives each time they plan to get him.

School ends and Willie goes to live at Mary's home in the country. But the villains still pursue him. While he and Mary are fishing, Clews manages to capture him and take him back to his waiting auto. Ketchum, however, in the meantime, has learned that Clews is ahead of him. He hurries to the village constable and enlists his aid, insisting that a kidnapping is about to be pulled off. And so, when Clews arrives at the machine he is met by the posse and is arrested. In the confusion, however, Ketchum gets Willie on board a train and starts with him for New York. Ten miles out of town Willie escapes. En route, he runs into a gang of hoboes who take his money and clothes. Willie is then forced to hide his nakedness in a sack.

O'Donovan gets Clews out of jail and they start for town when they see Willie returning in his sack. They give chase, but Willie beats them to the gardener's cottage, where he gets a suit of clothes and starts for the church where he is to meet Mary. They trail him there and capture him again. Willie, who is wearing the gardener's clothes, begs for permission to return to Mary's for his own clothes. They hurry there and are met at the house by Mrs. O'Donovan, Ketchum, Mary and her mother.

When Mary's mother refuses to let either party take the boy without a warrant, they rush off to get said warrants from the town justice of the peace. While they are gone Willie escapes through the window and they return to find him gone. The next day Willie is eighteen, and since he is living with neither of them, the money is to go to charity. They go to the attorney's office to hear the settlement of the will. One minute before the appointed hour, in walks Mary and demands the money. The parents are indignant until she informs them that Willie is living with her. Mother is about to faint when in walks Willie and announces that they are married and on their way to Europe on a honeymoon. The parents make up and decide to forget the divorce.

UNIVERSAL (STATE RIGHTS)

THE DUMB GIRL OF PORTICI (7 Parts—April).—Cast: Fenella (Anna Pavlowa); Masaniello (Rupert Julian); Duke d'Arcos (Wadsworth Harris); Alphonso (Douglas Gerrard); Conde (John Holt); Isabella (Miss Betty Schade); Elvira (Miss Edna Maison); Perrone (Hart Hoxie); Pietro (William Wolbert); Rilla (Miss Laura Oakley); Father Francisco (N. de Brouillet). Scenario and screen adaptation by Lois Weber. Directed by Lois Weber and Phillips Smalley.

In the beginning of the Seventeenth Century, the Spanish Viceroys who had been sent to rule Italy, grew rich from the heavy taxes imposed on the poverty-stricken people. From the Kingdom of Naples alone, Spain extorted an annual revenue of fifteen millions of dollars. A tax was placed on fish, flour, poultry, wine, milk, cheese and salt, making bare existence a bitter problem. Fenella, "The Dumb Girl of Portici," as history describes her, was an unusually romantic character at this period. That she came of an unusual family is proven by the fact that her brother and guardian, Masaniello, although, only a poor fisherman, was able to sway the people that he reigned as king while the revolution was at its height.

Unlike their neighbors, are the widow Rilla and her worthless brother, Pietro, who is in love with Fenella. A new tax is levied on fruit by the Duke d'Arcos, Viceroy of Naples. The

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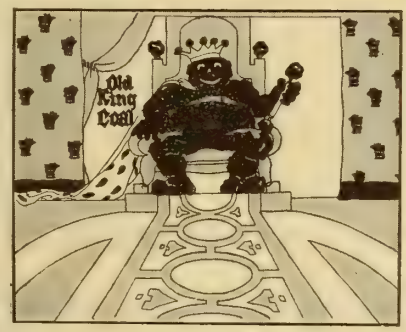

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people become embittered by this added burden and Masaniello is appealed to for advice. With the help of his friend, Don Francesco, he gives the people wise counsel. Conde, the Duke's younger son, reports their attitude, but the Duke laughs at Conde's fears. The elder brother, Alphonso, realizes the seriousness of the situation. Disguising as fishermen, he and Conde go to the Market Place to investigate.

Here Alphonso first meets Fenella. The dumb girl, needing flour and not possessing sufficient money to pay for it and also meet the heavy flour tax, smuggles a bag of meal into the city by hiding it under her shawl. At the gate, a hole is accidently torn in the bag. From this escapes a tiny stream of meal unnoticed by Fenella. The tax collector discovers the little trail of flour and soon the dumb girl is under arrest, threatened with fine or imprisonment.

Masaniello and Pietro hurry to her assistance, but they have no money with which to pay the fine. Alphonso has watched the arrest of the girl and pays the fine, still keeping his disguise. Masaniello informs Alphonso that, if Fenella had been imprisoned, the government would have paid dearly. Alphonso cannot understand and Masaniello calls his people about him. Eagerly they proclaim him their leader and Masaniello then explains to the young stranger the unjustness of the Viceroy's laws and taxes.

Fascinated by Fenella, Alphonso becomes a frequent visitor to the fishing village, neglecting Lady Elvira, his betrothed wife. Alphonso returns to the city, leaving the dumb girl weeping silently. Later, when Masaniello finds her clinging desperately to Alphonso's scarf the story is plain to him.

Alphonso has been missed from the palace and Conde sets out in search of him. Having heard of the youth's infatuation for Fenella, the courtier goes at once to Masaniello's hut, where he learns what has happened. Knowing that Masaniello is leader of the people, Conde reports the affair to the duke, prophesying an uprising. The duke laughs at his fears, but is curious to see the girl who has turned his son's head. With Conde's help, the duke plans a trap for Fenella and she is thrown into prison. The Viceroy visits her there. When the dumb girl does not speak in answer to his questions, he thinks it is stubborness and has her flogged.

Masaniello finds his sister has gone and sacrifices everything in his search of her. When he gets behind in the rent, collectors take his furniture as payment. Rilla, the widowed sister of Pietro, in trying to stop them, is arrested and taken to jail. The shock kills Rilla's aged mother and Pietro makes a solemn vow to avenge her death.

In spite of this oppression, the people assume a happier mood on the day of the wedding of Lady Elvira and Alphonso and throng into the Market Square in gala attire. Even the guards of the prison celebrate the wedding, enabling Fenella to make her escape. Returning home, Fenella meets the wedding party returning from the church and appeals to Lady Elvira for protection. Lady Elvira, seeing Alphonso's scarf in possession of the fishergirl, questions her and learns the truth. She orders that Fenella be conducted safely home, but Perrone, captain of the guard, intercepts and has the girl taken back to prison.

The Viceroy foolishly celebrates the day by increasing the already onerous tax. The added tax is all the people need to incite them to madness. The duke, hearing of the disturbance, sends his soldiers led by Alphonso and Conde to quell the uprising and a fight ensues. The robbers, murderers and the scum of the city leave their hiding place to join the rioters. The first step toward freedom is the blowing up of the Custom House. Then the prison doors are opened and the prisoners, including Rilla and Fenella, are released. The mob, having burned everything in its path, march to the Viceroy's Palace. Fenella, discovering their intention, reaches there in advance and warns Alphonso. The duke takes advantage of her presence and showing her from the balcony of the palace, threatens her life if Masaniello does not quell the disturbance. Massaniello is forced to choose between his sister and the people and chooses the people, demanding their rights. When the mob breaks into the palace, Masaniello rescues Fenella and takes her home.

The people proclaim Masaniello their leader and the dictator of all public affairs. Pietro plots with a bandit to get Masaniello out of the way. They give him a slow poison and as the drug gradually takes effect in his system Masaniello is more and more influenced by Pietro and gradually loses all control over the people. Under these conditions, it is a simple matter for a small party of the Duke's forces, under the leadership of Alphonso and Conde, to gather quietly in the secret passage-ways. At a given signal they attack the rioters, driving the wine-mad mob from the palace.

Under the shock of the unexpected and disastrous attack, Masaniello regains his sanity. Recognizing in Alphonso his sister's betrayer, Masaniello makes a wild lunge at him, but Fenella has been watching them and it is into her heart that the blade plunges. Wild with grief her brother kills himself. And the broken-hearted Alphonso can only gather into his arms the dying body of the Dumb Girl of Portici.

Mutual Film Corp.

FALSTAFF.

DETECKTERS (May 15).—The cast: Oscar (Claude Cooper); Conrad (Frank E. McNish); Adelina (Gladys Leslie).

Oscar and Conrad were willing to stay in business. The only reason that they retired was that a husky sheriff appeared at their office, threw them out in the street, simply because the courts decided that they had gone into bankruptcy.

The star of the Frivolity theater, adorable Adelina, billed as "The Queen of Mirth and Melody," disappeared, and a reward was offered for her return. Oscar and Conrad did not know that the whole thing was a plan of the press agent, and they went earnestly to work to find Adelina. According to the description, when last seen she wore a large black hat and striped silk stockings, and the two ex-business men hunted all over the town for a girl with striped silk stockings. They found several, but got into more or less trouble while doing so. Then they saw a pair of striped silk stockings sticking out of a snowdrift, and rescued them, believing again it was Adelina. Much to their grief, it was simply another part of the ad, where a note explained that "these limbs do not belong to adorable Adelina of the Frivolity theater, but cheer up, you may yet find her."

Finally Conrad was smuggled into the theater in a trunk, which was placed in Adelina's dressing room. He expected to be able to discover something there, but owing to the fact that he carried an aggressive watch, he got into fresh difficulties. Adelina came into the dressing room, saw the strang new trunk, heard the ticking. imagined it was a bomb, yelled for assistance, and one of the stagehands threw the trunk out into the street. Adelina preceded, being in haste to get away from the infernal machine. She was promptly nabbed by Oscar and forced to admit her identity. Then the two men demanded the reward for discovering adorable Adelina, and the press agent gladly paid it. It was two tickets for the evening performance, and Oscar and Conrad were thoroughly convinced that they had wasted their time, and would have to give up the detective business for something else.

STEVEN'S SWEET SISTERS (May 20).—The cast: Steven (Jay C. Yorks); Spinster (Frances Keyes); Steven's Sisters, (Doris Grey, Gladys Leslie and Isolde Illian).

Stephen was a bachelor and made his home with his three sisters. He really was proud of the girls, but he was extremely tired of their suitors, for each girl had a fiance, but it seemed to the unhappy Stephen that they were around the house all the time.

One morning Stephen received word that a

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relative had died, leaving $100,000 under most peculiar conditions. If Stephen was married, he got all the money, otherwise it was to be divided among those of his three sisters who wedded before he did. Stephen realized that if the girls knew what was going on, they would hasten their marriages, and do him out of his estate. So by a trick he lured them into a room upstairs, after carefully placing bars on the window, and locked them in, telling them he was going to get married, and after that he would let them out. Stephen had never been a ladies' man, and there was no particular girl in sight, but he was willing to take almost any kind of a chance for $100,000. He called on several damsels failed to meet several, and finally in despair, picked up a maiden lady of uncertain years, and led her off to the marriage license bureau.

In the meantime the girls communicated to one of their suitors, who happened to be passing the house. He told another, who was the marriage license clerk, and the latter put an obstacle in the brother's path by giving him a revolver license instead of a matrimonial permit. Then the three suitors routed out the Justice of the Peace, and rushed around to the house to get married. They couldn't get inside to set the girls free, but they put a ladder up to the window, signed the marriage licenses, which the clerical suitor thoughtfully brought along, and were wedded—bridegrooms outside and brides in the house.

In the meantime the brother had been hustling about, and unable to get a license in his home town, decided to cross the border to the next state. This probability had been foreseen, for another one of the suitors owned the only garage in town, and he instructed his man in charge to supply an auto if requested, but to keep the brother and his intended bride moving around in a circle, and make it impossible for them to be weeded anywhere. This was done, and when brother finally reached his own home, after a circular trip of the neighborhood, he was in time to receive three stalwart brothers-in-law. He saw he had been outwitted, and his anger turned to the woman he expected to marry. She could see no reason why the wedding should not be performed just the same, but he did. He helped her back into the auto and told the chauffeur to move on.

THANHOUSER.

THE ANSWER (Two Parts—May 16).—The cast: Wealthy Lawyer (Daniel Leighton); His Sister (Carey Hastings); Her Son (George Marlo); Fake Medium (Robert Whittier); His Twin Daughters (Marion and Madeline Fairbanks).

When the village lawyer saw his heart's desire become the wife of another and later learned that she had laid down her problem after a few years of wedded life, he moved upon his way, lonely, remembering and resigned. He never married, but he loved his sister's son, and in the youth he saw himself reliving.

For a hobby, the lawyer studied spiritualism, and, though often imposed upon, he nevertheless felt in his loyal heart that some day, by some means, he would be compensated for his loss and his years of waiting, by a message.

His compensation came. At a seance the lawyer beheld a little girl medium who was so like the woman of his only love that he was startled. Events threw the child into his care—but only to die, it seemed, for the little girl was too frail to stand the rigors of her former life and she nearly succumbed. The doctor said his little patient must be roused from the lethargy that possessed her or she would pass away.

Already the lawyer and his sister loved the waif, but love alone cannot halt the fleeting spirit, and they watched the child sink more and more deeply into the coma that usually ends in the Great Merciful Arms.

Then to the sister came the thought of her brother's faith in the spirit world "Pray," she said, "pray to the spirit of the woman you loved to come and help her daughter!" "Rather" answered he, "pray to the Divine Spirit to aid one of His children!" They prayed. Their answer came—for as they prayed the sick child's twin was strangely led to her sister, and with loving arms dragged her back from the Threshold.

In the happy relief that followed, the lawyer and his sister turned to each other and gently smiled—for not alone had the anxious little sister found her twin—she had found also the beginning of that sweet interest which youth begets in youth; and to the girl some day may come the youth with also a prayer on his lips, pleading also for his answer.

MUTUAL.

MUTUAL WEEKLY, NO. 71 (May 10).

Galveston, Tex.—Field Artillery off to Panama. Transport "Kilpatrick" takes troopers to Canal Zone.

Washington, D. C.—Federal "Safety First" train to tour country. President Wilson inspects exhibits.

Hewlett, L. I.—Society folk see opening of 1916 racing season. Rockaway Hunt Club holds annual spring meet. Sub-title: An envious position.

Bath, Me.—Torpedo boat-like yacht may be converted to navy use in time of war. Is 225 feet long, burns oil and can make 30 knots an hour.

Sunnyvale, Cal.—Monster air craft is success. Largest aeroplane ever built in United States has first test.

Somewhere-in-Mexico.—First pictures from the interior of Mexico. Released by special permission of the U. S. War Department. Sub-title: General Pershing and staff lead the American Punitive Expedition across the International border.

Cincinnati, Ohio.—The steamer "Indiana" burns at pier.

New York City.—The National Guard of New York opens campaign for 3,000 new recruits. Playing the war game in Van Courtlandt Park.

Oakland, Cal.—Stanford wins from University of California. Annual 'varsity race on Oakland Estuary course.

Boston, Mass.—Submarine chaser PS-1 cruises in harbor during freak snow storm.

Washington, D. C.—Women "rookies" study war game. President Wilson opens society girls' camp at Chevy Chase.

Cambridge, Mass.—Harvard Preparedness Squad have first public drill.

Lexington, Ky.—"They're off!" Racing season opens at Blue Grass track.

Columbus, Ohio.—Old veterans remove battle flags from relic room. Patriotic scenes at Capitol.

Fort Sam Houston, Tex.—High army officers confer here on Mexican situation. General Scott and General Funston, with staffs, entering headquarters.

Hamilton, Ohio.—Boys beautify river banks. Five hundred strong, they yield rakes, shovels and picks in "clean-up" crusade.

San Antonio, Tex.—Annual battle of roses celebration.

CENTAUR.

THE JUNGLE OUTCASTS (Two parts—May 13).—The cast: John Wright (William Clifford); Margaret Wright (Margaret Gibson); Louise Wright (Louise Minugh); Waji (Samuel Bigelow).

John Wright, a wealthy Cape Town merchant, has purchased a large sea-going gasoline yacht and has made preparations for an extensive cruise with his family, which consists of his wife, Margaret, and their young daughter, Louise. Cruising along the coast, the supply pipe from the gasoline tanks to the motors springs a leak, an accident which is discovered only when live coals ignite the inflammable fluid. The entire vessel is soon ablaze and the panic-stricken crew appropriate the boats, gaining possession of them after they have killed the captain and disabled the owner.

John manages to get a hatch overboard upon which he intrusts his wife and child, while he manages to get away from the burning vessel upon a light spar. He reaches the frail hatch upon which his family cling, only to find that it will not sustain his added weight. He tries to keep near his loved ones, but wind and tide intervene and the castaways drift apart as night comes on. Morning dawns and the frenzied man searches the sea for sight of his dear ones, only to see the smoke of an approaching steamer on the horizon. He is rescued and the captain institutes a search for the missing wife and daughter, but to no avail.

The occupants of the little raft, unconscious from exposure and exhaustion, are cast upon the coast of South Africa. Here they are found by a semi-civilized tribe of blacks and taken to their village in the interior. The tribe look upon Margaret as an omen of good fortune sent them by their gods and treat her with deference and consideration until an unfortunate incident occurs. Waji, a venerable member of the tribe, is stricken with an unknown illness, and in accordance with a tribal law, he is driven away from the village. The unfortunate old black has been very kind to Margaret and little Louise. The mother intervenes in his behalf and puts her arms about the fellow to protect him from further abuse.

This act is considered by the tribe to mark Margaret as a victim of the same illness, but to their superstitious minds, they cannot offend the gods by driving her out, so they desert the village in a body. Waji's illness is but slight and he soon recovers, and the three outcasts of the jungle live alone in the deserted village. One night, in a somnambulistic state, Margaret calls to her husband to come to her. Through the long months Wright has been haunted with the feeling that his wife and child still live. He hears the cry from the soul of Margaret and next day starts an expedition to search for her.

While the tribe occupied the village it was protected from the lions which infested the surrounding forests by the hunters of the tribe,

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but since the village has been deserted, the wild beasts have become bolder and old Waji is fearful of the safety of his charges. He finally determines to solicit the tribe to return now that he is well, and sets off on his mission, cautioning Margaret to exercise great care. John and his expedition land upon the coast near where the wreck had occurred, rightly reasoning that had his loved ones been cast up on the shore they might have been succored by the natives. After many false clues they come upon a member of the tribe who rescued Margaret and who identifies the castaways from a photo shown him. The party hastens to the new village where Waji has arrived to make his plea.

Meanwhile Margaret has spent a night of terror, for lions were hovering near her bamboo hut. When morning came the lions grew bolder and more determined. Margaret, with little Louise clasped in her arms, expecting every moment to be her last, hears the sound of firing and the rush of many feet, and then she knows Waji has managed to bring help. When they bring her forth and she sees her beloved, she thinks it but the dream of death, and when she is taken into his arms and feels the pressure of his trembling embrace, she realizes that little Louise and her mother are no longer Jungle Outcasts.

MUTUAL SPECIAL FEATURE.

THE SECRET OF THE SUBMARINE (American—Episode No. 3—May 22).—When Cleo Burke discovers her father is murdered she gives a scream which is heard by Gerald Morton, who happens to be passing the house. He rushes in and lifts the unconscious Cleo onto a couch. He leans for an instant over Burke's body. The papers on the inventor's desk have been mussed up, indicating that someone had tried to find the secret of the submarine. The books, which Dr. Burke had told Cleo "are worth a fortune," are undisturbed. Morton hurries for a doctor as Hope and Barnacle appear. While Hope is trying to comfort Cleo, Barnacle investigates and finds in one hand of the dead man a button tightly clutched. He sees that a button is missing off the lieutenant's coat. His friendship prompts him to pocket the button.

When Morton returns with the doctor he says he can easily trace the murderer, as there is a button clutched in the dead man's hand. Consternation reigns when an examination fails to disclose the button. Morton is unable to explain and he looks suspiciously at both Hook and Hope. Naturally Hope must withhold the first payment on the invention which he was authorized to make for the government and Cleo, apprised of the fact, learns she is about penniless.

She recalls that the doctor often told her certain books in the library contained a fortune, so she determines to sell them. The books are sent to an auctioner in a nearby city. But just as they are sold Cleo learns from a note left in the old family Bible that the books contain the secret of the submarine. The foreign spies also learn this, and all make haste to recover the books. Cleo, Hope and Hook start for the auction house but miss the train. They determine to make the race in an auto, for the spies have already got a start of them. Spring freshets have carried out a bridge. Hope, driving the car down a long grade at a high speed, faces death if he stops the car and faces death if he doesn't.

His only alternative is to leap the broken bridge by trusting to more speed and this he gives the auto. It is a terrible moment for the trio, but the leap is negotiated and they land safely on the other side. The foreign spies arrive at the auction house ahead of Hope and Cleo. The auctioneer refuses to surrender the original list of purchasers, but permits copies to be made. Satsuma, knowing Hope and Cleo are en route, sets fire to the auction house. Cleo and Hope drive up to find the building in flames.

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VOGUE.

GERMATIC LOVE (May 9).—The cast: Leary (Arthur Tavares); Weary (Henry Kernan); chums (Madge Kirby and Alice Neice). Directed by Rube Miller. Scenario by Thomas Delmar.

Two old professors, experimenting to find a pill that, when taken, will make any one of the opposite sex fall in love with one who has taken the pill, one day find the right mixtures. Not caring to take any of the pills themselves, they force a couple of tramps who have wandered in the laboratory in search of a meal to take them. Then they are turned loose.

The laboratory happens to be at a girls' college, so the tramps are hardly out of the laboratory before the mixture proves that it is a success. Not only the college girls fall in love with them, but the principal of the school and the cook, who had a short time previous to this refused to give them anything to eat and who threw them out of the kitchen. The story winds up by the principal and the cook chasing the tramps into the laboratory, and one of the tramps knocking over a bottle of explosives and blowing up the place.

A MIXUP AT RUDOLPH'S (May 14).—The cast: Rudolph, the tailor (Jack Gaines); the husband (Arthur Moon); the wife (Rena Rogers); the tailor's helper (Paddy McQuire). Directed by Jack Dillon. Scenario by R. A. Dillon.

Moon, a lazy business man. His wife sends the maid to call him and she enters the room just as the wind, blowing in the bedroom windows, blows the covers from the bed, exposing him in his underwear. The wife, hearing the maid's startled scream, enters the room, and swears the husband had an ulterior motive in appearing before the maid in his pajamas.

To square himself the husband promises the wife a new suit and leaves for his place of business, where he meets Rudolph, who has called to collect the bill. Searching for his wallet he discovers it is lost, and explaining this fact, he is enraged that Rudolph questions his credibility.

Returning home for his wallet, he finds the maid entertaining a cop, who has had his badge and gun stolen, and who is there in search of it. Incidentally he flirts with the maid, who hides him in a clock, which falls on top of the husband, and a fight ensues.

Hurrying to Rudolph's place after he has disposed of the policeman, the husband finds his wife in Rudolph's private office, and the door locked. Peering through the keyhole he sees the tailor's arms around his wife and he starts to shoot up the place.

The cop enters and recognizes the gun in hubby's hand as the one which was stolen from him. Things happen rapidly and after many ludicrous situations, hubby learns his jealousy is unfounded, and the cop finds that Rudolph's assistant is the thief who robbed him.

MUSTANG.

THE GULF BETWEEN (Two Parts—May 12).—The cast: Jim (Perry Banks); Ed (King Clark); Tess (Nita Davis); Malone, her father (Charles Newton); Pete (Lawrence Peyton).

Jim, an old trapper, is seated by the fireplace of his mountain cabin. A man, who has been stopping with him, has gone for a supply of provisions, and is not expected to return until late that night. As he sits musing, Jim hears a woman's shriek. He goes out to investigate. He sees a woman is struggling with a man. The man trips over a log and falls, and the woman flees from him. She runs into Jim's arms and faints. He carries her to his cabin, and after she has revived, she tels him her story.

She has been born and brought up in a distant range of mountains. Her mother had died when she was but a child, and her father, a rough old mountaineer, has taken to counter-

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feiting, having as his partner Jim Hilman, who has been a suitor for her hand, but whom she despised. There came to the mountains a forest inspector, Ed. Seated in a swing that she built in a tree top she met him. Their friendship increased, until one day she heard her father and Pete discussing the stranger, agreeing that he must be a secret service man, and concluding that he must be put out of the way. She determined to save his life, to drive him from the mountains, and with this in view fired from amubsh several shots over and through his tent. But Ed managed to catch her in the act of shooting. Then she confessed her purpose.

A little later, while walking together, her father and Pete spotted Ed and Pete sent a shot at him. But the bullet missed, and dropping into the underbrush, Ed returned their fire and wounded her father in the arm. At their cabin she was told that Ed shot her father from ambush. Furious, she seized a rifle and went in pursuit. She finally found him seated under a tree and was about to fire when something stopped her. Day by day she has been watching a bird's nest in the tree of her swing. Now the eggs are hatched, and one of the young birds falls from the nest and into Ed's lap below. This was what stopped her just as she was about to shoot, for she feared that if she fired at Ed as he was fondling the bird that the fledgling might be killed also. But she came up to him, covered him with her gun, and forced him to accompany her back to the cabin. But Pete and her father had fled, and there was a note left for her stating that Ed fired in self defense only.

They were married and went to the city to live. There they were happy, until one day Pete, who had come to the city, chanced across their home. And while Ed was away he called upon her. In a scheme to get her back to the mountains he told her that her father was dying and wished to see her at once. This news broke her up completely, so much so that she was unaware of the fact that Pete had taken the liberty to put him arms around her. At this point Ed returned, and she found herseld in Pete's embrace. Without a word Ed left, and when she endeavored to get to the door to call him back and explain, Pete forcibly prevented her.

Believing Pete's story, she accompanied him back to the mountains, only to learn that she has been fooled, her father having been captured and sentenced to ten years for counterfeiting. She fled from him but he caught her at night. They struggled and when he fell, she fled, into Jim's arms.

Meantime, out in the woods, Pete has been endeavoring to find the girl. Finally he spots the cabin, and coming to it sees her inside with Jim. Determined now to have her at any cost, he is about to shoot through the window, when the man who has been stopping with Jim and who had gone for provisions, returned and prevented him. Jim and the girl rush outside as they hear the fighting. But Pete is overpowered, and as the girl looks to her rescuer, she recognizes her husband.

AMERICAN.

THE TOUCH ON THE KEY (Two Parts—May 8).—The cast: Jane Randall (Vivian Rich); Jimmy Lorman (Alfred Vosburg); Phil Norton (George Periolat); Hal Thomas (King Clark); Marsden Thomas (Joseph Beaudry).

Jane Randall, reporter on the Herald, learns telegraphy through her fiance, Jimmy Larmon, the telegraph operator. Shortly after this she is assigned to a financial story. Marsden Thomas, multimillionaire and the head of the Thomas Syndicate, has been requested by the Bankers' Association to release the cash funds of the syndicate through a certain chain of banks in order to avert a threatened money stringency. Thomas and his associates have arrived at a decision but have refused to make their decision public until a given time. Jane is to learn what this decision is to be.

Phil Norton, of the Times, is also assigned to the story. He fortunately places young Hal Thomas, the capitalist's son, under obligations to him. Both Norton and Jane leaves for Clifton, the village nearby. Thomas' country estate. Jane is unable to gain admittance, but Norton, through Hal, plays a deep game and forces him to learn his father's decision and report it to him, under threat of publishing the facts relative to a drunken brawl in which Hal was concerned. Jane overhears the arrangements being made and is present when Hal signals Norton the result of his endeavors.

Meanwhile, Norton has decided to tell his paper that he has been unable to get the story and by delaying the news, play the stock market on the strength of his advance information. Immediately upon receiving word from Hal he and Jane both hasten to the village telegraph station to wire in their reports. The station is closed; Jane is unable to gain entrance but Norton forces his way in. Jane is surprised to hear him wire his paper that he has failed and then wire a friend of his in the city which way to play the market. As soon as he leaves she breaks in and sends through a call to the Herald. She has just reached Jimmy when Norton returns, holds her away from the key and finishes the message, saying he is Jane and has been unable to get to Thomas. He keeps Jane away for a sufficient length of time to allow the Herald's last edition to go to press.

Jimmy, however, realizes—through the touch on the key—that it is not Jane sending and suspects something is wrong. He convinces the editor to hold the edition up. As a result when Jane at last gets him on the wire again she is able to get her story in time to catch the paper. Norton loses out both ways; his paper has been scooped and the story in the Herald prevents him from using his knowledge to successfully play the stock market.

THE PROFLIGATE (Three Parts—May 11).—The cast: Richard Potter (Edward Coxen); Gerald Winters (George Fields); Irene Roberts (Winnifred Greenwood); Dan Lee (Charles Newton); Polly Lee (Jimsey Maye); David Winters, (Dick La Reno; Mrs. Roberts (Louise Lester); Sam Murdock (George Webb); Tom Mason (James McGee).

Richard Potter and Irene Roberts are affianced secretly. Richard is a young and rising lawyer, with a future, but Mrs. Roberts, an aristocratic mother, has ambitions to marry her daughter to a man of wealth and social standing. Gerald Winters, the son of David Winters, a wealthy banker, is expelled from college and taken into the bank. Mrs. Roberts and David Winters plan to bring about the marriage of Gerald and Irene. Irene is commanded to break all relations with Richard and receive the attentions of Gerald. She does so reluctantly.

Gerald is thoroughly bad at heart and has vicious tendencies that he cannot overcome. He meets Polly Lee, the ignorant but vain, pretty daughter of Dan Lee, a dissolute character, and ruins her. Polly will not betray him to her father. Gerald steals from the bank to obtain money to give Polly to induce her to leave the city. Gerald loses heavy to Murdock, the gambler, and is unable to meet his gambling debts and resorts to theft to recoup his losses.

Richard Potter is elected prosecuting attorney, and Irene is secretly pleased at his rise—still loving Richard. Dan Lee learns the identity of the man who is responsible for the downfall of his daughter and nurses a hatred.

Murdock and Gerald meet one night at a low saloon and are alone in a drinking stall. Murdock demands money and threatens Gerald with exposure, saying he will apply to his father. A quarrel ensues, as both have been drinking. They grapple and Gerald draws a revolver. Dan Lee has followed Gerald to the place. He reaches through a window, grabs the gun away from Gerald and fires, killing Murdock and makes his escape. The hangers on in the saloon hear the shot, rush in, find Murdock dead and Gerald's revolver on the floor.

Gerald is charged with the murder of the gambler, the evidence being overwhelmingly against him. Richard, as the prosecuting attorney, conducts the case and Gerald is found guilty and sentenced to electrocution. The night of the appointed execution all concerned are tense. David Winters is firm in the assertion that his son is innocent. Irene, pitying the bereaved father, visits the office of Richard. The time of the execution is set for one minute after midnight. Irene implores Richard to make one last effort to save Gerald from the electric chair, but he tells her nothing can be done, unless new evidence has been discovered tending to establish the innocence of Gerald. Irene is in despair. At the penitentiary all preparations are being made to carry out the mandate of the law. The gov-

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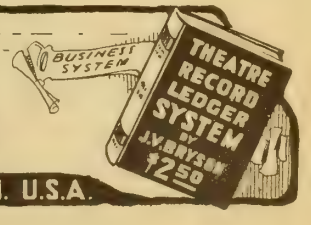

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ernor refuses David Winter's plea to save his son.

As the very moment of the execution approaches Dan Lee staggers into the office of Richard. Irene is unconscious in the adjoining room. Lee is in a dying condition and confesses to the murder. Richard has a short but decisive battle with himself. If he destroys the confession, Gerald will be executed and he will be free to marry Irene; he decides; he will save Gerald. He must act quickly. He tries to get the governor on the telephone. The secretary to the executive tells him the governor has gone out. Richard thinks quickly. He has defended a lawsuit against a patent electrical appliance at the power house and is quite familiar with the intricacies of the switchboard. He runs to the power house that supplies the electrical current at the penitentiary, turns off the power and it is impossible for the execution to proceed at the appointed moment. Then he rushes back to his office and finally gets the governor on the telephone. The governor communicates with the penitentiary and Gerald is saved just as he is being led to the electric chair. Irene, realizing the great sacrifice of Richard, goes to him and says nothing can come between them now.

BEAUTY.

ALL FOR NUTTIN' (May 7).—The cast: Hesa Sticker (Orral Gumphrey); Titus Nutting (Hugh Bennett); Allbut Nutting (Bowman Johnson); Mrs. Titus Nutting (Mollie Shafer); Lucy Nutting (Queenie Rosson); Willie Getter (Hardy Gibson); Truly Hissen (Lucille Ward); Tilly Getsone (Joe Taylor).

Mr. Titus Nutting, an elderly gentleman of independent means, has just perfected an instrument for the boring of square holes, and it is pronounced a tremendous success. To add to his joy he presently learns that his brother Allbut, who has been a missionary in China for many years, is now on his way home and that he will shortly visit him. The wife and daughter of the inventor are preparing for this home-coming and are laying out a clerical suit which has been sent ahead by the missionary. Lucy, the daughter, is engaged to marry a young man who is an ardent supporter of prize ring, and who revels in the name of Willie Getter.

A prize fight is about to be pulled off under the auspices of the local athletic club and the Sport induces his prospective father-in-law to attend the function. The promoters have been warned that prize fighting is illegal and that if they persist in breaking the law that they will be arrested and their club put out of business. The warning is unheeded and the place is raided by the police. In the general rough house which follows one Hesa Sticker, traveling representative of "The Fittem Casket Company," who was in attendance at the fight, is thrown into close touch with Titus and the Sport and with them he makes a hurried dash for liberty. Once clear of the club Titus and the Sport soon reach home. They are closely followed by Sticker who in turn is pursued by a persistent cop and is finally overtaken close to the house of Titus. Sticker puts up a valiant fight and succeeds in breaking from the officer. He scales the adjacent wall as the myrmidon of the law arises grasping the tail of the coat of the flying Sticker. Sticker makes his way into the home of Titus and there he disguises himself in the sanctified suit of the missionary. Titus offers but a feeble resistance to this perversion of his brother's suit owing to the fact that he fears that if he antagonizes Sticker, that he, Sticker, will tell Mrs. Titus that her husband was at the prize fight.

In the clerical suit Sticker meets and bamboozles the officer, finally persuading him that he has made a mistake and inducing him to leave the premises. The absence of the cop is a matter of a great satisfaction to Titus and the Sport, both of whom rather enjoy the situation until the arrival of a maiden sister-in-law of Titus puts upon him the task of introducing the undertaker as the missionary. Truly, who has long admired from afar off the noble missionary, to the heathen Chinee, and who neither she nor her brother-in-law Titus have seen for many years, throws herself into the arms of the now embarrassed Sticker, who, however, makes the best of the situation and returns with full measure the tender embrace of the ancient damsel. This happening tickles the risible faculties of the Sport, but is far from a joke to Titus; the trouble of the latter is added to, when his wife arrives and becoming, as she thinks, aware of the identity of Sticker, throws herself into his arms and proceeds to overwhelm with tender embraces. The Sport has great difficulty in controlling his laughter as he watches the green eyed monster at work with his respected friend, but presently the joke is on the Sport, for his sweetheart arriving beats all competitors and takes the pseudo missionary to her young and palpitating heart.

Murder is prevented by the arrival of the real missionary who is accompanied by the suspicious and angry policeman. Sticker sees that the game is up and remaining loyal to his companions, he throws himself upon the mercy of the ladies and attempts an explanation which, however acceptable to them, is not so to the irate officer, and while the missionary is taken to the respective bosoms of his fond relatives, Sticker is removed to the cold confines of the county coop.

SKELLY'S SKELETON (May 10).—The cast: Skelly (John Sheehan); Betty (Carol Halloway); J. Peerpont Mon, Betty's father (John Steppling); Skelly's Skeleton (Dick Rosson); Soothsayer (John Gouch).

Skelly is a clever Irish lad whom Fortune has cast in an office along with two of his pals, both good fellows, who would go the limit for him—and in this story they do.

Betty is the pretty daughter of the hard-hearted father who insists that she marry one of many millionaire-fops whose most strenuous exercise is the international game of croquet. Betty does not see them and pines for the red-blooded Skelly whom she loves. She dispatches a note to him and he breaks in on the proceedings but is stopped from doing much damage by the father, who informs him with no little ceremony that Betty must marry one of the millions and link two great fortunes. Skelly is told to leave the grounds, but before doing so he informs Betty's dad that he will win his daughter, and also his admiration.

Skelly returns to his office and plans father's undoing. He gets a great idea and 'phones Betty to give a "ghost party." She carries out his instructions and a happy gathering of "fops" and pretty girls enjoy themselves in the semi-darkness of a well decorated living room. As the party sits in a circle, listening to a recital an enormous skeleton head falls from the chandelier and between its teeth is a note instructing the party to come to the vastness of the forest where the sacred magician will chose from their midst the true lover of Betty. Thinking it is merely an effect, they start out, father well out in front. By torch light they stroll through the darkness and soon come to the source of the flickering light.

Here in front of a fire stands the magician who bids them sit in a semi-circle. The magician makes many mysterious noises and then tells them that the "Skeleton of Fate" will select the lucky one. The party thinks it a good effect until a skeleton does appear in the blackness. Cold sweat creeps out on their brows, especially on father's brow, when the apparition starts an insane dance. Slowly he comes forward on the party who can stand the strain no longer and break for the woods. Father goes into a dead faint and is alone save Betty, Skelly, the skeleton and the magician. They pick him up and carry him home.

Here he revives sufficiently to thank Skelly for his bravery. Then his eyes travel to the portieres from behind which peers the skeleton's head. Father almost dies of fright but Skelly pacifies him and calling in the skeleton and the magician introduces them as his friends and co-workers. Father rages but gradually comes to the realization that Skelly has cleverly outwitted him. His frown breaks into a smile and he blesses the happy lovers.

NO TITLE! (May 14)—The cast: Kiro Chiroped, the Elite (Orral Humphrey); Bill, his neighbor (Jack Farrell); Mr. Wadpole (Rea Berger); Waddie, his daughter (Lucille Ward); Peter (John Gough).

Kiro Chiroped, an eccentric corn doctor, finds business on the blink and discovers that two dollars is all that separates him from poverty. His neighbor, Bill, a crook, is posing as Lord Bumpus and receives an offer of a million dollars from Wadpole, the rich pork packer, to marry his porky daughter, Waddie. The chandelier falls on Bill, disabling him, and Kiro, finding a letter in which Bill has stated his intentions of marrying Waddie for the million, decides he will pose as the lord. He binds Bill and starts off to connect with the Wadpoles. Waddie can't see a title because her affections are set on Peter, the butcher boy. Kiro runs over Peter on the way and buries him for dead. Kiro and Wadpole get over their mutual disappointment and Kiro is getting on with Waddie when Peter's face appears at the window and Kiro, thinking it is his ghost, flees with Waddie.

He takes her to a restaurant where she eats ravenously, to his discomfort, but he is relieved when the check amounts to only $1.95, remembering the $2.00. When he looks for it, however, it is gone. He resorts to putting a cockroach in the salad and calling it to the waiter's attention, leaving indignantly. Peter and Bill arrive as Kiro and Waddie return, and Kiro has a hard time trying to explain. In retaliation of Bill's charge that he is a faker, Kiro produces the letter exposing Bill. The old man angrily kicks them both out and bestows Waddie upon the poor but honest Peter.

MUTUAL MASTERPICTURES.

SOUL MATES (American—5 parts—May 8).—The cast: (Lowell Sherman (William Russel); Alice (Leona Hutton); Cyril Carr (Harry Keenan); Muriel, Carr's wife (Charlotte Burton); Tommy, Carr's child (Dodo Newton); Cooper (Robert Klein); Cooper's Brother (John Gough); Sherman's Confidential Secretary (Low Davis). Scenario written by J. Edward Hungerford. Directed by William Russell.

Lowell Sherman, a successful young capitalist, is married to Alice, a vain creature. His friend, Cyril Carr's wife, Muriel, possesses every adorable womanly quality, and finds joy and contentment in caring for her little son, Tom. Several times Sherman has noted the decided

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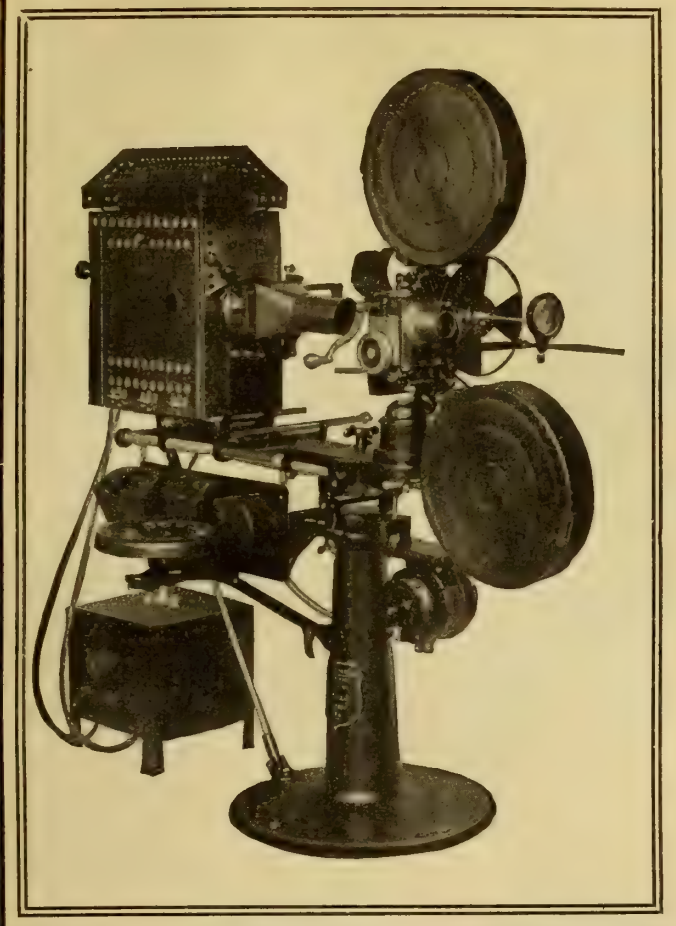

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difference in character of the two women and has envied his friend. Cooper, Sherman's private secretary, despises Alice.

Cyril Carr, the usual type of weak-minded reprobate, is disgusted with his wife's domestic enjoyment and seeks pleasure in the company of his friend's wife Alice. All this is noticed by Cooper, who is afraid to tell of his employer's wife's unfaithfulness and his friend's hypocrisy. Sherman, having left several important documents in his wall safe at home, sends Cooper for them while he remains at the office, arranging his business preparatory to leaving. Cooper, having arrived at the house for the papers, hears voices from Alice's boudoir and recognizes them. Cooper calls up Sherman at the office and tells him to come home immediately, informing him that his wife is entertaining another man.

Arriving home, Sherman meets Cooper in the hallway and is so enraged at Cooper's accusation that, unable to control his emotions, he forces the secretary to his knees, commanding him to divulge the man's name. Cooper tells him to go upstairs as the man is in her room. Sherman discovers his wife calm and alone. Cooper, eager to hear the tirade, noiselessly mounts the stairs, and entering through the door to Alice's bedroom, listens from behind the portieres between the boudoir and the bedroom. Sherman denounces his wife and she denies everything. Cautiously looking around the room, Sherman sees a smoking cigar butt on the table, and turning quickly, sees the portieres moving. Extracting a revolver from the table drawer, he fires, and rushing forward to the man who has fallen face downward, turns him over, and discovers he has shot his secretary, Cooper.

Cooper, when convalescent, tells Sherman that he knows the man and tells Sherman why his wife despised him (Cooper). He tells him that when Sherman had first given him an opportunity and employed him in his office, his brother, a good-for-nothing reprobate, was continually coming to him for money. How one day he investigated and found his brother was supplying a certain woman with clothes and luxuries an ordinary man cannot afford; how they caught him one day and sent him "over the road"; how when Sherman promoted him to private secretaryship and invited him to his home after his (Sherman's) marriage he discovered that the woman who had caused his brother's downfall was now Sherman's wife, Alice.

He continued by telling him that the man who claimed to be his best friend was the man who was secretly meeting his wife, and that that man was Cyril Carr. Sherman immediately started to pool all of Carr's interests on the "street." A matter of a few days and Carr was staring ruin in the face. He knew Sherman was fighting him, but did not suspect it was being wilfully perpetrated. Calling Sherman on the 'phone he begged assistance, but Sherman informed him it was an individual fight and that the best man must win.

Penniless, Carr turned to the woman he thought caused his downfall. He wrote her a passionate note of appeal to go with him, but she knew the value of the ruined man. She called upon her husband, and after much pleading he granted her an audience. He told her he knew everything of her past life and told her she could no longer consider his roof her home.

Muriel's first knowledge of her husband's ruin was through the newspapers and there she learned that their best friend, her child's Godfather, was the cause of it. Calling upon Sherman, she sought an explanation. He could not tell her the truth, so told her it was a hard financial battle and that one of them was bound to lose. Her husband had lost.

Little Tom, in the meantime, had written a note to Sherman telling him that the pony and cart given to him for his birthday had been taken away. Then came the last chapter in Cyril Carr's life. Rushing to his room after she had heard the shot, Muriel found him dead; beside him was a penned note to Sherman, admitting his guilt. Taking the note before the coroner would find it and learn the family secret, Muriel once again called upon Sherman. She gave him the note in which Carr had confessed. Sherman told her it was true. Told her of her husband's hypocrisy and his wife's perfidy.

Some time later, Sherman opening a legal envelope, found an annulment of marriage, and then he thought of Muriel and little Tom. As the steamer was leaving its moorings, many people were departing, trying to forget the past. Three in particular were aboard and happy. Lowell Sherman, Muriel, and little Tom.

THE ISLE OF LOVE (Gaumont—5 Parts—May 15).—The cast: Helen Arthur (Gertrude McCoy); Rex Bristol (Earl O. Schenck); John Leonard (Robert Clugston); Nettie Lea (Iva Shepard); Theatrical Manager (Charles W. Travis); Captain of the Schooner (W. J. Butler). Written by Paul M. Bryan. Directed by Edwin Middleton.

Helen Arthur, petted, spoiled and successful prima donna of the light opera stage, goes to a fishing village to gain color and atmosphere for a new operatic role. She boards at the cottage of a fisher maiden, Nettie Lea. Nettie is in love with a young sea captain, Rex Bristol. Rex falls in love with the prima donna, and rescues her from drowning. Rex's infatuation increasing, Nettie becomes jealous. Helen has come to the village incognita, and when Nettie learns that she is an actress, she turns her out of her cottage.

Securing lodging at a nearby hotel, Helen, out of revenge, plans to complete her conquest of Rex. One day while out sailing with him, Helen sings the popular ballad, "The Isle of Love." Her conquest is complete. Rex seizes her in his arms and kisses her. Helen is indignant, then taunts Rex by saying she has been playing with him, acting, all the time. She returns to New York, leaving him a victim of despair.

After a successful season in New York, Helen is preparing to start West on a tour. Among her admirers coming to her last performance in New York is John Leonard, a wealthy clubman and yachtman. Rex is now captain of the yacht owned by Leonard, and goes with him to the theater. He is persuaded to bid Helen goodby. Hurt at Helen's cruelty when they meet, he leaves her in highest indignation. The following day, as a farewell entertainment to the star, Leonard makes up a cruising party in Helen's honor. Because of an automobile accident, other members of the party fail to reach the boat. Leonard determines to run away with Helen, and orders Rex to take the yacht to sea. When Helen screams, Rex rescues her, but still cannot be convinced of the girl's innocence in her relations with Leonard. Rex is discharged, and is unable to get another ship.

Following a nervous breakdown, Helen abandons her theatrical trip and a month or two later boards an ocean liner for a vacation in the Orient. On this same ship Rex is serving as wireless operator. When the vessel is burned, Rex rescues Helen. They reach an uninhabited island, and here again the flirt in Helen asserts herself. Rex, goaded on by her witchery, takes possession of the girl. He uses the authority vested in him as a sea captain, and performs his own marriage ceremony.

Helen rebels against her husband's authority, and thinks she hates him. A child is born to them. When a schooner, stopping for water at the island, offers to take her and her child back to civilization. Helen tells the captain that there is no one else on the island, and she and her baby leave for civilization. Rex is left alone, not knowing what became of his wife and child. Helen goes back to the stage. However, she comes to realize gradually that there is no sweetness in triumph now. The need of a father for her child also drags on her heart. Finally she makes a big resolve—and returns to "The Isle of Love," where her husband welcomes both wife and child.

Pathe Exchange, Inc.

PATHE NEWS NO. 36 (May 3).

Boston, Mass.—Assistant Secretary of the Navy Franklin D. Roosevelt, inspects the work of volunteers' fleet of submarine chasers in the teeth of New England's worst spring storm. Subtitle: 1—The ships give good promise of effective work for Uncle Sam in case of need.

Philadelphia, Pa.—Crimson crack team brings glory to Harvard as it captures the one-mile relay race of the Intercollegiate Athletic Carnival at Franklin Field. Subtitles: 1—Foss of Cornell vaults 12 feet 6 inches with his trusty pole. 2—Richard of Cornell beats Oler of Yale for the high jump honors at 6 feet 3. 3—The 440-yard hurdle race goes to Burke of Wisconsin. 4—Some of the contestants. 5—Twenty thousand enthusiastic students cheer the victors.

San Antonio, Texas.—Major-General Hugh L. Scott, Chief of Staff of the U. S. Army, confers with General Grenston on the American Expedition in Mexico. Subtitle: 1—Army Headquarters, from which the campaign is being conducted.

Whitefish Bay, Ontario.—Whaleback steamers plow through the winter's ice fields to open a clear channel for Great Lake steamers.

San Francisco, Cal.—The work of razing the buildings of the Panama-Pacific Exposition is begun as the great Italian tower falls with a mighty crash.

Verdun, France.—Although the forts around this city have been the objective of the greatest battle in history, the town itself has not suffered greatly from shell fire. Subtitles: 1—General Joffre, with Prince Alexander of Serbia and the President of France, visits Verdun during the battle. 2.—They visit the gallant defender of Verdun, General Petain (on left, at end of picture). 3—One of the observatories from which the tactics of the Germans are studied. 4—What the battlefield really looks like. The ordinary eye can see little of the enoromus hidden assemblage of men and guns. 5—The —— Corps, which withstood the terrific first German attack is reviewed by the General Staff after their relief. 6—The aviation field at Verdun. Fifteen German planes were brought down during the first month of the battle. 7—Every aeroplane is equipped with a machine gun.

THE IRON CLAW, NO. 11, "The Saving of Dan O'Mara" (Pathe—Two Parts—May 8).—In this episode, Jules Legar, known as The Iron Claw, still holds to his vow to revenge himself upon Enoch Golden by striking at his daughter, Margery. He then secures a position in the Applewaithe Factories where Dan O'Mara, a wood worker, connected with the factories, engages in an unlawful scheme to provide necessities for his sick wife. Under threat of exposing her father, Legar forces O'Mara's daughter to lure Margery to the factories.

It is in the sluice room of the factory that the big thrill of this episode occurs, for here Legar throws Margery into the log-mangling sluiceway and the girl seems certain to meet her death in the horrible machinery. But The Laughing Mask, mysterious foe of Legar and self-styled "Righter of Wrongs," releases the power gate and drags Margery to safety. Legar then sets the police on O'Mara, but The Laughing Mask has removed all evidence of the poor man's guilt. Again the question arises, "Who is The Laughing Mask?" The next episode is entitled "The Haunted Canvass."

WHO'S GUILTY, NO. 1, "Puppets of Fate" (Arrow—Two Parts—May 8).—Dr. George Bullard, an impecunious but talented young surgeon, is offered, through the intervention of his wife, Esther, a very good position as general physician with the Mortentown Gas Company. With this start, and through the continued efforts of Esther, his career becomes one success after another. Under her stimulus, he effects numerous sensational cures. Then Esther goes to Mrs. Sylvia Sands, a wealthy young widow, to propose that Dr. Bullard be given charge of the new Sands Memorial Hospital. This has the effect of causing Dr. Bullard and Mrs. Sands to be much together. Bullard becomes infatuated with her.

Esther falls seriously ill and the surgeon realizes that only a certain operation which his research has devised, can save her life. Moreover, Esther insists that her husband himself act as surgeon. At the last moment, Sylvia Sands comes to him and appeals to his old infatuation. Unnerved, he bungles the operation on his wife. The terrific ordeal has been too much for him and he is seized with a paralytic stroke. It is here that the question "Who's Guilty?" arises.

THE BOOB WEEKLY (Cartoon Comedy—May 8).—The reel, which is a burlesque on current news events, starts with the entrance of R. L. Goldberg, the cartoonist, to his office. He is attired in a frock coat and striped trousers, the dignity of which is belied by his contagious smile and the title which follows: "When you see the cartoonist you will probably think the secret of his genius lies in the peculiar cut of his coat. But it doesn't—it is not his own coat!"

He sits down to draw, but finds he has no ink. This is an awful state of affairs, and he calls the negro porter to his aid. So pathetic does he make his want known that the dusky one is moved to tears—and saves the situation, for he

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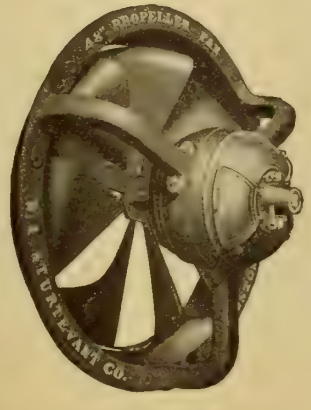

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weeps the precious fluid. Goldberg gets enough to work with and dismisses the dinge with this injunction: "Cry a little later on, I might want to shine my shoes." Then comes the cartoon itself, a few of the titles of which may give a faint idea of the action they describe.

Simp City, Texas. One week old son of Mr. and Mrs. Hannibal M. Sawdust, showing the result of the new scientific method of bringing up a child on powdered pool balls and sterilized bay rum. This infant at the age of one week uses a safety razor and plays a good game of pinochle.

A Study in Natural History. Trapping the wild African collar-button in the haberdashery fields of the Umslopogus. The collar-button is near sighted and is easily fooled.

Paris Fashions Direct from Hoboken. Something smart and snappy to be worn while being beaten by your husband.

The Shoplifter's Muff. It can hold anything but a grand piano.

THE ASCENT TO MT. RAINIER (Picturesque America—May 8).—Those great, set, lazy irregularities of the earth's surface known as mountains are never more magnificent than when draped in their mantles of snow trimmed with sun beams—and this splendid half-reel shows them at their best.

The Rainier National Park of more than 2,000,000 acres is situated in the Rainier National Forest Reserve in Pierce County, Washington. Mt. Rainier is a volcanic pile 14,526 feet high, covered by 32,500 acres of perpetual ice and snow. This film shows the tourist pitching camp in the foothills before attempting the ascent of the towering peak. Then comes the ascent in which Paradise River, Sluiskin Falls, Nisqually Glacier, St Tahoma Glacier and a glimpse of the Tatiosh range are shown. The climbing is very perilous. The picture ends with a view of Mt. Rainier and Mirror Lake, most aptly named, as can be seen from the perfection in which it reflects the beauty of the surrounding landscape.

BEAUTIFUL LAKE CHUZENJI (Picturesque Japan—On the Same Reel As Foregoing).—After viewing this charming film of a filigree country, it comes very certainly to one that Nature must have been "just seventeen" when she made Japan.

Lake Chuzenji, 4,455 feet above the sea level and about 600 feet deep; Hannya Falls, Shirokumo Cascade, and the Cascade of Kegon are the subjects of this fascinating half-reel.

Triangle Film Corp.

THE BEGGAR OF CAWNPORE (Kay-Bee—Five parts—April 30).—The cast: Dr. Robert Lowndes (H. B. Warner); Betty Archer (Lola May); Captain Guy Douglas (Wyndham Standing); Colonel Archer (H. E. Entwistle); Mulhar Rao (A. F. Hollingsworth); Werner, the Engineer (Wedgwood Nowell).

Dr. Robert Lowndes of the British Army medical corps is assigned to an isolated post in the Indian desert when a plague of cholera sweeps over the territory. Despite his efforts his friend, the only white man in the settlement, is a victim of the disease. This so alarms the natives that they flee and Lowndes is left practically alone, unable to leave until relieved and waiting month after month in vain hope that he will be recalled. At the last only the drugs in his cabinet enable him to keep up.

When finally ordered to Delhi he is a hopeless victim of the drugs. He confesses his weakness to his sweetheart, Betty Archer, and gives his promise when she exacts it that he will never yield again. But Douglas, who also loves Betty, discovers the powerful weapon that is at his disposal and tempts the doctor. Lowndes falls and is renounced by the girl he loves.

Six months later he is living in a hut in Cawnpore, a beggar, seeking only enough money to keep him supplied with the Hindu bhang, a good substitute for cocaine. Betty has married Douglas and learns of her mistake in the discovery that a dancing girl monopolizes his attentions. Eager to leave the scenes of her suffering, she goes to Cawnpore to visit her aunt. She arrives as the first rumblings of the Sepoy Rebellion of 1857 are heard. Lowndes sees her, learns of her unhappiness and then begins a terrific struggle to free himfree himself from his habit. He succeeds, almost too late. The Sepoys have captured the town and men, women and children are in grave danger. Douglas, sent to command the defenders, has turned traitor and in the garb of a Sepoy has been shot by the English.

Betty's rescue by Lowndes, his complete return to his former self and their subsequent marriage are pictured in the remainder of the story.

THE CHILDREN IN THE HOUSE (Fine Arts—Five Parts—April 30).—The cast: Cora (Norma Talmadge); Alice (Alice Rae); Jane Courtenay (Jewel Carmen); Charles Brown (William Hinckley); Fred Brown (W. E. Lawrence); Jasper Vincent (George Pearce); Arthur Vincent (Eugene Pallette); Al Fellowes (Walter Long); Gaffey (Alva D. Blake), and George Stone, Violet Radcliffe, Carmen de Rue, Francis Carpenter and Ninon Fovieri.

Cora and Alice are in love with brothers, Charles and Fred Brown. Alice and Fred marry and have three children, but Cora is influenced to place money and position ahead of love and weds Arthur Vincent, whose father is president of the bank where Charles Brown is employed. Two children are born to the Vincents, but they seldom see their father, who spends most of his time and money with a cabaret dancer, Jane Courtenay. One night when he is away Cora takes the boy and girl to her sister's for supper. Charles lives with his brother's family and is very popular with the youngsters. After supper they follow him from the dining room and urge him to tell them a fairy story.

He tells them of Sweetheart, a fairy in the Enchanted Forest of Dreams, and of his love for her. The Queen of all the fairies, True Love, made her heart tender toward him and they were very happy until Selfish sent two dwarfs, Lies and Jealousy, to win her away from him. When he saw this he fell down dead, but the fairies brought him back to live and replaced his heart with a cold stone. Cora hears enough of the story to recognize its application so that when she goes home and finds her husband still absent, she 'phones to Charles and asks him to come to her. He begs her to elope with him and she agrees, but a thunder storm frightens the children and they come tumbling into the room in their night clothes. The elopement is declared off.

Vincent, in grave need of money to satisfy Jane, has lent his aid to a plot to rob the bank. The real robbers wait in a deserted shanty, where the children go to play. The desperadoes bind them and set fire to the place as Arthur and Jane come in an auto to carry them to safety. In the pursuit Vincent is shot by the police and the others go over a precipice in the machine. Charles, the cashier, who has been suspected, is freed, the children are rescued and a broken romance mended.

Miscellaneous Subjects

METRO PICTURES CORP.

THE SNOWBIRD (Rolf Photoplays, Inc.—Five Parts—May 1).—The cast: Lois Wheeler (Mabel Taliaferro); Jean Corteau (Edwin Carewe); Bruce Mitchell (James Cruze); John Wheeler (Warren Cook); Pierre (Arthur Evers); Michael Flynn (Walter Hitchcock); Zoe (Kitty Stevens); Magistrate Le Blanc (John Melody). Written by Mary Rider. Directed by Edwin Carewe.

John Wheeler, a traction magnate, becomes heavily involved and is obliged to sell a large timber tract he owns in the Hudson Bay district. He owns the property jointly with Henri Corteau, and the deed is filed in the office of Magistrate Le Blanc, at Chalet. Bruce Mitchell, a wealthy young man about town, who is infatuated with Lois Wheeler, the madcap daughter of Wheeler, readily agrees to take over the property.

In the northland the elder Corteau has died suddenly, and the Magistrate's office, together with the Wheeler-Corteau deed, is destroyed by fire. The Magistrate receives word of the transfer between Wheeler and Mitchell and he sends for Jean Corteau, the son and heir of the late Henri Corteau, and asks him for the deed his father held, telling him he wishes to make a copy of it. When he adds that it is the only copy in existence, Jean walks out, saying he intends to keep the land himself.

Meantime Mitchell has pressed his suit for the hand of Lois, and she takes a violent dislike to him. She resents it because he tries to make plain that her father is under obligations to him. Soon afterward Mitchell goes to Wheeler and wants to know why the deed has not arrived. Wheeler hopelessly shows him a letter from the Magistrate, telling of Jean's action. Mitchell threatens to jail Wheeler, accusing him of obtaining money under false pretenses. Lois overhears the threat and also Mitchell's offer to let the matter drop if Lois will marry him. Lois agrees to this proposal providing her father's innocence cannot be proved.

Lois goes to the northland and seeks out Jean. He will not see her, saying he will not have any dealings with women. The next day she sets out, dressed in boy's clothes, on a dog sled for Jean's home in the forest. Pierre, a guide, accompanies her. They arrive in sight of Jean's cabin at nightfall, when Pierre attempts to force his attentions upon Lois. She flees and seeks refuge in Jean's cabin, stumbling in his door in a faint. Later, she tells Jean she has become lost from a lumber camp, and asks if she may remain a while with him. He tells her he has always wanted a boy companion and helper, and that since she came like a "wounded snowbird" to his cabin, she may stay.

Although Jean is brutal and primitive in many ways Lois soon finds he has a gentle nature. The next day Jean discovers Lois is a girl, when her fair falls out from under her cap. She confesses her identity and he is angry. But he consents to her remaining, and he fetches some of his mother's clothes for her. Her one desire to get the deed is realized when she is dressing and finds the document hidden away behind a small mirror on the wall. That night she urges Jean to drink heavily, hoping to get away. He becomes fascinated with her and tells her he is going to save her father. He reaches for the deed and finds it gone. Her manner betrays Lois, and she confesses having the paper.

Meanwhile Mitchell and Wheeler have come north in search of Lois. Pierre tells Mitchell she is living with Jean. In a jealous rage he goes to seek out Lois. He has Wheeler arrested and then sets out for Jean's cabin. Arrived there he sarcastically accuses Lois of a common liaison with Jean. Jean demands that Mitchell apologize. He refuses and they fight. Both are seriously wounded. Mitchell staggers out of the cabin in the snow. Lois, left with the unconscious Jean, decides to steal the deed and leave. On the edge of a cliff Lois sees Mitchell fall to his death. Then a vision of Jean left alone in his helpless condition comes to her. She turns back and joins Jean. She nurses him back to strength and they go to the aid of Wheeler, intending to marry and live in New York. But after they are wed they hearken to the call of the north, and go back to the life where their love was born.

A MILLION A MINUTE (Quality Pictures Corp.—Five Parts—May 8).—The cast: Stephen Quaintance and A. Nedman (Francis X. Bushman); Timothy O'Farrell (Robert Cummings); Seager (William Bailey); Fanchette (Helen Dunbar); Duke de Reves (John Davidson); Jules, his valet (Charles Prince); Mrs. Smith (Mrs. Walker); Stephen Quaintance, Sr. (Carl Brickert); Mrs. Quaintance, his wife (Mary Moore); Miles Quaintance (Jerome Wilson); Dagmar Lorraine (Beverly Bayne). Directed by John W. Noble.

Philip and Miles Quaintance quarrel over the love of Ellen Sheridan, and Miles is rejected, while Philip is successful in his suit. Philip dies soon after a son is born, and Miles proposes to the widow. When she refuses him, he uses every means to make her unhappy. She leaves the Southland where they live, taking her infant son, whom she has named Stephen. When Stephen has grown to manhood, his mother dies, first telling him the story of Miles' persecution. He is so embittered against his uncle, that he avoids meeting him, and he leaves for South Africa.

Miles Quaintance amasses a fortune, and in his declining years he hopes he may meet Stephen to make restitution for the wrongs he had done his parents. Miles has a ward, Dagmar Lorraine, whom he sends to Paris to study singing. There she meets Etienne, the Duke de Reves, who has an unsavory reputation. He makes violent love to Dagmar and obtains her consent to marry him. After the

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ceremony a woman enters the church, carrying a baby, which she says is a son of the Duke. Horrified, Dagmar flees from the church, and returns to America.

In a whimsical mood, and partly to atone for the wrongs he had done in his past, Miles makes a will leaving his fortune of ten million dollars to Dagmar and Stephen, providing they marry. The wedding must take place before midnight of the following 31st of May. Miles does not know of Dagmar's wedding and dies before she arrives in America. Stephen is notified of the contents of the strange will, at a trading station in Africa. He decides he will not take any assistance from his uncle, and with Timothy O'Farrell, a companion, he plans a way out of it. They find the body of a white man floating in the river, and Stephen puts all his papers and trinkets in the pockets of the dead man.

Mark Seager, a gun runner, finds the body and conceives the idea of impersonating the dead man, marrying Dagmar and claiming the legacy. He sets off for America immediately. Stephen and O'Farrell also leave for America. They are in a restaurant, where they see a man abusing a young girl and using threatening language. It is the valet of the Duke, who has met Dagmar and is trying to blackmail her for his silence. Stephen drives the valet out of the place, and is charmed by the appearanec and manner of the girl. She leaves before he can question her.

While driving her automobile home that night Dagmar has trouble with the engine. When she stops to fix it Seager, who does not know the girl, observes her predicament and attempts to take advantage of it. She frightens him away with a revolver. Next day Stephen sees an automobile offered for sale, and noticing that it corresponds with the one driven by the girl he met the day before, he answers the advertisement. Dagmar sells the car to him as she is low in funds. That night the valet and the Duke come to her home, and she flees, taking passage the next morning on a steamship bound for Paris, where she has left some money in a bank.

Seager learns that she has gone, and he follows. Likewise do the Duke and Stephen and O'Farrell. Stephen, taking the name of A. Newman. Seagar finds Dagmar in Paris and tells her he has come to marry her. One look at him and she leaves. The Duke finds her and persuades her to come to him, saying he will lead a better life, and introduce her to his own society. On the night of the reception she is kidnapped by Seager, who takes her to a deserted house where he has arranged for a rascally advocate to come and marry them. The Duke follows to the house and is killed in a fight with Seager. Stephen and O'Farrell have followed the Duke's valet and arrive there just as Seager is forcing Dagmar into a marriage. It is just ten minutes of midnight, the time assigned for the ten million dollar wedding. Seager is driven from the place and Stephen and Dagmar tell each other of their love. Both agree not to touch a penny of Miles' fortune, and after the clock strikes twelve they are married.

INTERNATIONAL FILM SERVICE.

THE MYSTERIES OF MYRA (Episode No. 3 Two Parts—May 8). An initation is in progress in the crypt of the Black Lodge, while a solitary member sits in the center of the Council Chamber. Suddenly he exchanges signals with someone below, and a mysterious hand appears through the floor holding an envelope addressed to the Master. It is duly delivered and the Master smiles scornfully as he reads the message. "Your plan did not work and he is beginning to suspect us." (Signed) Varney. At this point, the initate, a young Hindu, is lead forth and put through the final rites, after which he is allowed to go.

At the time that these events are transpiring in the Black Order, Dr. Alden is calling at the Maynard home, and is explaining to Myra, her mother and Varney, how science has proved the existence of spirits, astral bodies and other strange mediums of the unknown world. Deep in the discussion he is interrupted by the telephone. It is the Hindu who has just gained access to the Black Lodge, calling Dr. Alden to tell him of his success. Varney answers the phone and before handing the instrument to Alden registers that he has heard the voice before, but cannot place it. He casually asks Alden who it was. Alden replies "a friend." Varney looks at him suspiciously and hastily leaves. He tells the Black Master that there is a traitor in the Order.

Myra Maynard is anxious to try the mysterious experiments which Alden has been describing so they prepare to go to Alden's laboratory. Alden however requests that he be allowed to explore the secret chamber before they depart. Myra finally consents and he descends the narrow stairway with a lighted candle. He finds the spring of a secret door in the dust covered altar which discloses an ancient parchment proving that John Maynard was a member of the Black Order.

Suddenly he sees a footprint on the dusty floor; another and yet another appears and then disappears. He stands back in fear as a mysterious hand and arm appears and slowly snuffs out the candle. Suddenly an apparition in white appears before him. It is the spirit of Myra's father which bids Alden warn Myra against the Black Order which seeks her destruction. He starts up the narrow stairway only to find that butler, thinking that he had left the house, had closed the panel. He is later released by Myra and Mrs. Maynard.

Alden shows Mrs. Maynard and her daughter into his workshop and explains to them the scientific instrument. He demonstrates to Mrs. Maynard how the human aura can be made visible. He then takes Myra into the next room and seats her before a hypnotizing machine. "I am going to release your astral body in hopes that it will go in seach of the persons who are persecuting you" he explains.

Slowly the machine with its myriad lights begins to revolve at high speed. Then a strange thing happens for a fully formed, thought transparent duplicate of Myra, arises to her full height and glides across the room disappearing in the vortex of the machine. The astral body of the girl has been released, while the material form still sits before the machine.

The Black Order is again in session. The leader of ceremonies is reading solemnly from an old parchment while the members sit around in a half circle. Suddenly a pale yet increasingly heavy smoke arises from the incense burner in the center of the floor. The form of Myra is slowly taking shape in the smoke. With considerable effort Varney bursts through the curtains and informs the Master of her presence With devilish glee the Master replies "It is her astral body, quick, chant so as to break the astral thread; she will never awake.

Quickly Varney returns and commands the other members. They nod and start to chant in unison bending back and forth at the end of the chant and making a gesture as if to break the invisible thread. The body of Myra sways perceptibly as if reacting before the power of the combined wills. In the laboratory Alden looks at his watch and says she has been in the trance long enough. He tells Myra to waken but she makes no response. He repeats the command more emphatically. Still no result. A third time he repeats it with all the power at his command.

In the Black Lodge the figure of Myra is writhing in the vapor while in the scientific laboratory Alden in anxiety is feeling her pulse and listening to her heart. Again and again he tries with all the pleading power of his heart to bring her out, but without avail. Finally he drops on his knees in desperation and begins to pray fervently. Prayer succeeds when science fails and soon Myra begins to show signs of returning consciousness. In the Black Lodge the vision is fading out in spite of their frantic chants and soon disappears.

Alden begins to question the girl. She replies, "All I can remember is incense, men, in black and this," and she registers the "Thumbs Up" sign. In sudden fury Alden replies "It is that accursed Black Lodge, and I am going there myself and put an end to this." Mrs. Maynard and Myra depart and as they enter their home Myra utters a cry of horror. In the stone balustrade of the porch she sees a fading vision of the Grand Master in the hateful "Thumbs Up" attitude.

WORLD-EQUITABLE.

HER MATERNAL RIGHT (Paragon—5 Parts —May 8).—The cast: Nana Seabury (Kitty Gordon); Mary Winslow (Zena Keefe); Emory Townsend (George Ralph); Amos Matson (Frank Evans). Directed by John Ince.

Emory Townsend discovers, at the death of his father, that his father's interests were not so large as they were thought to be. Emory learns that he will have to go to work to support himself. Through the influence of his uncle, he secures a place in the Catskill National Bank. For ten years he devotes his time to business and convinces his family that his wild-cat days are over. At the age of thirty-four, Emory meets Nina Seabury, a musical comedy actress from the West, who is at the time the idol of the New York stage. She meets Townsend upon her first visit to the bank, and he is infatuated with her. She flatters him with his importance and when she finally accepts a dinner engagement with him, his cup of joy is full, but the strain of entertaining this woman of lavish desires soon tells on his purse strings. However, he continues to throw away money upon her.

Christmas is approaching and her desires for an expensive diamond present provokes Jack into using the bank's funds. His thefts continue until it becomes a mental torture to him. He then endeavors to prevail upon Nina to leave America for South America, pointing where the business extraditions laws will prevent his being prosecuted, but Nina refuses. She later meets Matson, a millionaire widower. Matson informs

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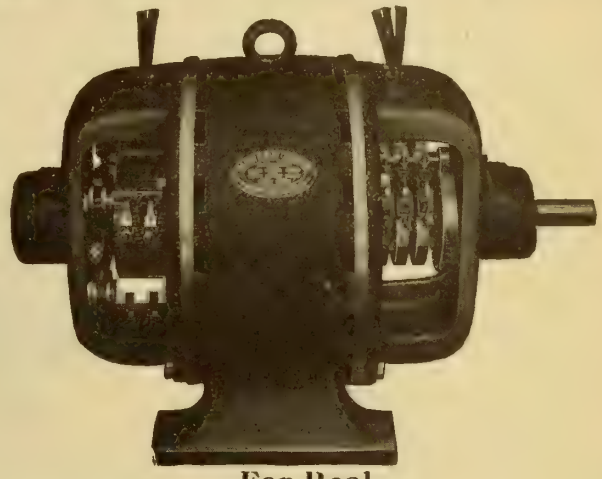

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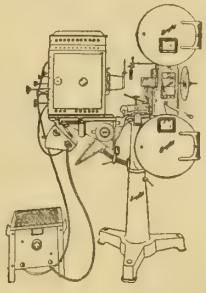

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Nina that Emory is but a poorly paid clerk and chides her for allowing him to pay her debts. That same night she gathers together the photographs of Emory and burns them. Thus her affection for him ends.

Discovering that Nina is cold towards him, he begins doctoring his books and decides to change his ways. During the course of the next few days, Emory meets John Winslow, who invites him home where he meets Mary, and it is love at first sight. After a short courtship, they are married. Were it not for his shortage at the bank, liable to discovery any moment, he would be the happiest man in the world. Upon reading that Nina has become the wife of Matson, he decides the one way to retrieve—to go to her and endeavor to secure some of the money he gave her and spent on her. He ponders alone over this plan until he discovers that Mary is looking forward to an interesting event.

Crushing his spirit of pride, he goes to Nina's apartment. Mary follows him there and arrives just as Emory is demanding the amount of money he is short at the bank. Nina, still heartless, refuses to aid him. Mary interrupts and threatens to call the whole house and tell that she caught her husband there unless she does consent to return the money Emory gave her. For the first time in her life, cowed and whimpering, Nina writes a check for $11,400, which Emory and Mary take and leave. Arriving at their home, Emory asks for forgiveness, but Mary says, "I have nothing to forgive, I have heard all."

BLUEBIRD PHOTOPLAYS, INC.

ELUSIVE ISABEL (Five Parts—May 15).—The cast: Isabel Thorne (Florence Lawrence); Luigi, her brother (Sydney Bracey); Hamilton Grimm (Harry Millarde); Prince D'Abruzzi (Wallace Clarke); Chief Campbell (William Welsh); Count Rosini (Paul Panzer); Senor Rodriguez (Jack Newton); Senorita Rodriguez (Sonia Marcel). Scenario by Raymond L. Schrock. Directed by Jacques Futrelle.

This photoplay is based on the theory that Latin nations might combine their interests and rule the universe. Representatives assemble in Washington to formulate and sign a compact which, if negotiated on American soil, would violate the neutrality of this country.

There comes from Europe to assist in perfecting the arrangements a clever diplomatic spy. Her presence here attracts governmental attention and through following this elusive young woman the plotters are finally apprehended, and their purpose thwarted. To this end the most skillful operative in the United States Secret Service is entrusted with the work of finding out why "Elusive Isabel" is here and to foil the plotters in their intrigue.

To make matters more interesting the Secret Service agent is in love with Isabel and while he follows her through various sensational episodes, he is greatly disturbed in realizing that the woman he loves is engaged in such unfriendly actions toward this government.

The purpose of the Secret Service to prevent the compact being signed on American soil provides the excitement. Isabel's partially demented brother—crazed by inventive research—concerns himself in the plan and uses his mechanical and electrical experiments in forwarding the propaganda.

V-L-S-E, INC.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 31 (April 17).

St. Paul, Minn.—Mississippi River on a rampage sweeps logs and ice along on a raging torrent into the low-lying districts of St. Paul, Minn., doing enormous damage.

Corona, Cal.—Bob Burman, King of Automobile Race Drivers, killed in a motor speed contest here.

Portsmouth, N. H.—Bodies of war prisoners who died in the United States are taken aboard warship after solemn ceremonies, to be taken to their native Spain for burial.

New York.—The season's newest fashions include afternoon frocks, travel apparel and sport costumes for the athletic girl.

Washington, D. C.—The inventor of a novel life-saving suit which cannot sink is demonstrated to government officials.

New York:—A huge tank of oil is set on fire to try out a new extinguisher which is demonstrated to officials of the Standard Oil Company.

Charlestown, Mass.—The United States Scout Cruiser Chester returns to her home port after a twenty-five-thousand-mile journey, aiding oppressed Christians in Asia Minor and Liberia.

Chicago.—The Detroit Tigers defeat the Chicago White Sox in a game filled with sensational play. Ty Cobb knocks his first home run of the 1916 season.

Ano Nuevo, Cal.—A herd of two thousand seals take possession of an island in the Pacific, and are multiplying so rapidly that the government plans to kill them off.

Mexican soldiers of the De Facto Government Army are given lessons in modern warfare, learning the use of the most recently invented fighting appliances.

Columbus, N. M.—Apache Indian scouts lead United States Troops across the border into Mexico in the hunt for the bandit Villa.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 32 (April 21).

Oakland, Cal.—More than fifteen hundred school boy athletes take part in track meet in which many scholastic records are equaled.

New York, N. Y.—Insurance men of this city are planning to insure the United States in a new way, learning military tactics during lunch hour.

Van Nuys, Cal.—One hundred thousand hens of an enormous chicken ranch here, contribute 9,250,000 eggs to the country's food supply every year.

Baltimore, Md.—Cardinal Gibbons marches in the solemn Palm Sunday procession here entering the Cathedral.

San Francisco, Cal.—Using automobiles for transportation, a company of United States Coast Artillery makes a three-day trip in three hours, winding through some of the most picturesque scenery of California.

New York, N. Y.—Fish from all parts of the world pose for the Hearst-Vitagraph News Pictorial camera in the New York Aquarium.

Bradford, R. I.—Five persons are killed and thirty others are hurt in a wreck on the New Haven railroad. Fire destroys the shattered wooden coaches.

Washington, D. C.—President Wilson goes before Congress to inform the law-makers that he has forwarded a final note to Germany demanding that submarine warfare end.

New York, N. Y.—The United States battleship Texas puts into Brooklyn Navy Yard for repairs after taking part in manoeuvers in southern waters.

GOD'S COUNTRY AND THE WOMAN (Vitagraph—Eight parts—April 24).—The cast: Philip Weyman (William Duncan); Josephine Adare (Nell Shipman); Arnold Lang (George Holt); John Adare (William Brainbridge); Miriam, his wife (Nell Clark Keller); Jean Croisset (Edgar Keller); Thoreau (George Kunkel). Scenario written by James Oliver Curwood. Produced by Rollin S. Sturgeon.

Far away, in the timberlands of the North, where the purity of woman is placed above all else, lived Josephine Adare, a kind, honest soul, whose face plainly bore an expression of deep sorrow and anxiety. Up to this—God's Own Country—came a man, Philip Weyman, to spend a year in that region.

The man meets the woman and falls in love with her. He begs her to confide in him her great sorrow, which he sees she is constantly thinking of, but she tells him that she can not do so. Seeing that he is persistent, and really anxious to help her, she asks him if he would be willing to follow her wherever she goes, doing whatever she asks of him, asking no questions and with the hope of no reward but her undying gratitude. Owing to his great love for her, he consents, knowing that he will be working for a just cause. Through the long, bitter, Northern winter, he travels with her, knowing neither where he is going nor what he is going to do. To aid her plans, they are married, but it is a marriae in name only. She then takes him to the home of her father, John Adare, a rugged woodsman, where she tells him to pose as the father of an infant which she shows him. For a moment, his faith in her wavers, when he sees the child, but his manhood conquers and he determines to stand by his promise.

Then, on one eventful day the infant dies. After the baby's death Philip notices unusual activity about the camp, and suspects that Josephine's enemies are about. Though he knows not who they are, he longs to fight them, but Jean Croisset, Josephine's half-breed protector, who has also been assisting her in her trouble, tells him that he can do nothing but wait for orders from her. He is tempted to cast caution to the winds and search for them himself, but his better judgment prevails and he realizes that he must be satisfied with anxiety and inactivity. Josephine's ferocious wolf-hounds have grown to love Philip as they love their mistress. These terrible beasts, though born for fighting, have big hearts in their savage breasts, and, at a word from one whom they love, would tear an enemy to pieces.

One day, Josephine, who is known throughout the neighborhood for her kindness and love of children, is called to another village to tend a sick child. Jean follows to protect her, and Philip trails him with the dogs. Philip learns that she was kidnapped by Lang, who, Jean tells him, is responsible for all her troubles. Philip rouses all the honest woodsmen in the neighborhood, who love Josephine for her kindness, and they set out to rescue her. They also enlist the aid of a tribe of Indians in their cause.

After traveling for some time, the rescue party traps the villainous gang in its lair, "Devil's Nest." Here Lang and his gang barricade the doors and windows and prepare for the attack. A battle ensues, and Lang's followers, seeing they are being beaten, try to escape, but find themselves hemmed in. In the midst of the battle, Jean is shot, and, knowing he is about to die, calls Philip to his side. He

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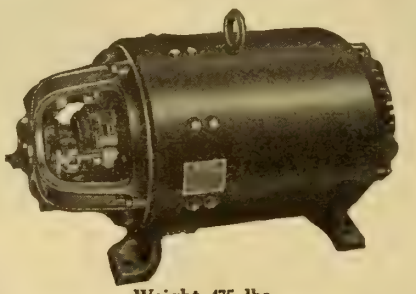

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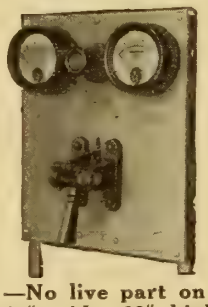

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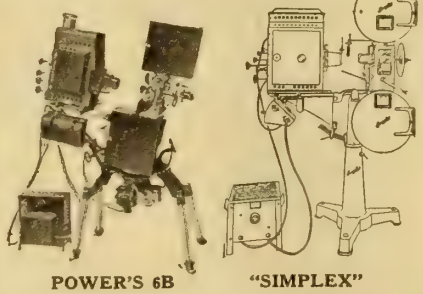

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Suite 2030 Penobscot Building, DETROIT, MICH.

tells him how, a year before, Josephine's mother had fallen into Lang's clutches while her husband was away, and of the birth of the child, which Josephine had claimed as her own to shield her mother's honor. The story told, the faithful half-breed dies, with a parting injunction to Philip to kill Lang and destroy the incriminating papers in his possession.

During a lull in the fighting, Lang tries to escape through a window with Josephine. His action is seen by Philip, who rushes over to protect her. In the struggle which follows, Lang manages to gain the upper hand, and reaches for his knife to end Philip's life. Seeing his danger, Josephine releases the dogs, with a command to kill. As though they knew the sorrows of their mistress, the shaggy beasts leap upon the struggling forms, single out Lang and kill him with their merciless fangs. Philip informs her that he knows all, and that she need no longer fear for her mother's honor, as he has destroyed the papers. She tells him that she has always loved him, and Philip looks forward to a happy future—in God's country—with the woman of his choice.

MR. JACK HIRES A STENOGRAPHER (Vitagraph—May 1).—The cast: Mr. Jack (Frank Daniels); His Wife (Rose E. Tapley); His Stenographer (Betty Howe); His Clerk (J. P. Tucker). Written by Bruno Lessing. Produced by C. J. Williams.

Mr. Jack now dictates his mail through a screen. And if you saw what was on the other side of the screen, you'd give him credit for being a sensible man. In advertising for a "steno," Jack, with an eye for feminine charm, specifies "good looking." After considerable difficulty, he secures a "pippin." She knows nothing about stenography, but with Mr. Jack this is no drawback. They become friends, and he allows her to believe him single. When wifey enters, things look quite gloomy for Jack, but he gets out of the difficulty by telling the astonished girl that she is a "looney" cousin who thinks she is his wife.

Later, Mrs. Jack sees Jack and the girl in an affectionate pose. Once more Jack shows himself equal to the occasion by explaining that the stenographer is "looney" and he is trying to humor her. Mrs. Jack makes sure that the "crazy key pounder" gets the grand bounce. Jack meets the girl once more at lunch, and when wifey appears on the scene Jack beats a hasty exit, disguised as a table, leaving the impression that he is the "looniest" of the trio. The Mrs. then hires an ancient stenographer for Jack, whose only redeeming feature is her ability to write letters well. Jack saves himself much mental agony by using the aforementioned screen.

HIS DUKESHIP, MR. JACK (Vitagraph—May 8).—The cast: Mr. Jack (Frank Daniels); Mrs. Jack (Miss Alice Washburn); Daisy, a young heiress (Miss Adele De Garde); Daisy's Aunt (Miss Ida L. Williams); The Duke (Ed Favor). Written by Bruno Lessing.

As a bundle carrier, Mr. Jack is a first-class "chicken chaser." Wifey takes him to the department store, intending to use him as an express wagon on the return trip, but she is left in the lurch when Daisy, a pretty heiress, saunters by. Following heiresses is second nature with Mr. Jack, and when he overtakes her, he makes a bit by allowing her to think him the Duke de Pazaz. A reception is held at the girl's home, and Jack gets a job as butler. Still thinking him the Duke, Daisy feels very romantic when she sees him disguising himself as a butler just to be near her.

Jack makes himself a general nuisance as butler and gets himself in various kinds of trouble, but the real fireworks start when the original and genuine Duke de Pazaz appears and asks to be announced. Jack uses his new method of announcing, which consists chiefly of throwing the party to be announced into a spare room, stealing his hat, coat and cane, and then locking the door. He gets his brain working once more when the Mrs. appears at the front door, and waits impatiently for admittance. Seeing the baker in the kitchen, Mr. Jack distracts his attention for a moment and steals his tray, which he uses to cover his face as he passes his better half at the door. He then "borrows" the baker's wagon, and beats a hasty retreat, meanwhile enjoying tasty French pastries "on the house."

BRITTON OF THE SEVENTH (Vitagraph—Five Parts—May 8).—The cast: Lieut. Tony Britton, at 30 (Darwin Karr), at 70 (Charles Kent); General Bobby (Bobby Connelly); Barbara Manning (Eleanor Woodruff); General Custer (Ned Finley); Captain Granson (Harry Northrup); Frances Granson (Eulalie Jensen); Rain-in-the-Face (Logan Paul); Otanowah (Marion Henry); Madge Eversly (Rose E. Tapley). Scenario written by Jasper Ewing Brady. Produced by Lionel Belmore.

"Things are different now, Bobby. The Seventh is down in Mexico now after a bandit, but they're prepared. When your granddad was in the Seventh, we had old-fashioned muskets and sabres and poor means of communication. Feel sleepy, Bobby? All right, grandpop will put you to bed." 'Twas Tony Britton who spoke; Britton of the Seventh, now old and gray, speaking to his little grandson who was busy mapping out an important campaign in Mexico, with tin soldiers. He then put the youngster to bed and resigned himself to reminiscences of his life as a soldier.

Once more he sees old "Rain-in-the Face" making love to Otanowah, and she demands that he prove his bravery by laying the scalp of a pale-face at her feet. Rain ambushes and kills two soldiers of the Seventh and next day their scalps are presented to Otanowah. The news of the murder gets to camp.

At this time Britton was in love, or thought he was, with Frances Granson, whose husband was a brute. When Barbara Manning came to the fort, he knew that he never had loved Frances, but he could not summon up the courage to tell her. Now, in his reverie, Britton sees himself set out with Tom Custer at the head of two troops, in search of the red murderer. Once more, he asks Barbara for her hand in marriage, and is told to return after the search. Rain is caught; and the whole tribe is incensed at his capture. The red devil is thrown into jail and forgotten, until one day his cell is found empty; Rain has escaped, leaving a threat to have the heart of old Captain Yates.

Granson leaves the post, to be gone ten days, and his wife, tired of his abuse, determines to desert him. She implores Britton to run away with her. He promises to take her as far as the station, for in those days it was a perilous trip, and after much pleading on her part, says he might possibly continue. On reaching home, he reconsiders his decision and sends a note to her, telling that under no circumstances will he go further. He meets her and they ride away. Thinking she had received his note, Britton makes no mention of it. That night Granson returns unexpectedly to the post, finds the note, and conceals it. He then starts in pursuit. Along the trail Britton hears shots behind him, and turns to see Granson, trying to hold off four Indians. Though he knows Granson for a cur, the honor of the Seventh demands that he help him out, so he lends the aid of his pistol to drive off the redskins. At the station Frances begs Britton to continue with her, claiming that she had not received his note, but she is not believed and Britton returns to the fort after putting her on the train. At the post he finds himself accused of conduct unbecoming an officer; and his accuser is the man whose life he had just saved. He is compelled to resign in disgrace.

Then the redskins go on the war path, and the Seventh is ordered after them. Britton starts out to do scout duty. He carries valuable information to Custer, who allows him to join Eversly's forces. He begs Reno to push forward and save Custer, but it is all to no avail. Then—too late—they do advance; to find that vast field covered with the dead bodies of their comrades who died fighting in that hell hole. The body of Yates is found terribly mutilated—Rain fulfilled his threat. The tears come to Britton's eyes as he recalls that tragic sight.

Then Britton faints from the loss of blood. When he awakes he is given the note which caused all the trouble. It had been found tightly clutched in the lifeless hand of Granson, who died as a man if he had not lived as one. Britton is exonerated, then reinstated with honor. His name cleared, he marries Barbara, who always believed in his innocence. And now, after reviewing the events of years gone by, his fondest wish is that little Bobby shall grow up to be a soldier—a soldier of the Seventh.

KERNEL NUTT, THE JANITOR (May 15).—The cast: Kernel Nut (Frank Daniels); his wife (Alice Washburn). Written by Charles Brown. Directed by C. Jay Williams.

Nutt finds it impossible to concentrate his mind on fixing radiators when a pretty blond stenographer is in the room. He therefore concentrates on the "steno" instead, and is requested, by the point of a masculine boot, to leave the room. Poor Nutt, a lover of peaceful slumber, is forced by friend wife, to seek employment. He gets a job as janitor, makes himself an all-around nuisance and is finally handed the "grand razoo." This pleases him greatly until the vision of the Mrs. waiting for him with a rolling pin, appears before him. He concludes that it would be safer for him to sleep on the premises.

He is awakened from his snoozing by sounds from the superintendent's office and on investigating finds two burglars looting the safe. They are both friends of his, so he plays poker for the "haul" and wins it. They leave him in possession of it when the "bulls" appear on the scene. Nutt then tells a thrilling tale of his battle with the "yeggs" and the grateful superintendent rewards him by offering him his job back. Nutt disdainfully refuses his kind offer and struts majestically from the room. At home wifey is glad to see him, or rather, the young fortune which he had extracted from the roll before returning it to the "supe."

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Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

WAREHAM THEATER, MANHATTAN, KANSAS.

H. P. Wareham Establishes in This City a Luxurious Picture Palace—Spent $15,000 in Remodeling Structure—Uses Sturtevant Ventilation System—Seats 1,100.

ONE of the most luxurious and the best equipped photoplay houses west of the Mississippi river is the Wareham theater. It is located in Manhattan, Kansas, and is owned and managed by Harry P. Wareham. The management has spent $15,000 in remodeling this pleasure palace. A great deal of the money spent has not been spent where it can be seen, but has been expended in so arranging the house that for arrangment and convenience it can be compared favorably with picture theaters in larger cities. The capacity of the auditorium is 1,100, and each seat is upholstered. An undistorted view of the screen can be had from any angle of the seating plan.

Wareham Theater and Airdome, Manhattan, Kan.

There are no posts in the theater. The balcony, though containing 400 seats, does not rest on pillars. It is supported on steel arches. The decorations are done in elaborate but tasteful manner. They are the work of skilled men. One of the richest features of the decorations is the velvet curtain. This was made specially to the order of Mr. Wareham. It measures 23 by 27 feet and contains 727 square feet of the heaviest specially woven velvet. The operating room has been constructed in such a manner that all fire laws and regulations have been more than complied with. The walls, ceiling and floor of the room are of asbestos and should there be any sort of an accident it would be confined to this room. There is a steel cabinet for the storing of reels which are not in immediate use. Two projection machines are employed.

Interior of Wareham Theater, Manhattan, Kan.

The ventilation system of the Wareham theater is so perfect that there is practically no stale air in the auditorium even when it is packed to its capacity. The system installed is Sturtevant. An air shaft that reaches high above the smokes and vapors of the business district supplies the air that is sucked and blown into the theater. There are two giant fans, electrically driven, which cause the circulation of this air. In the winter this current of air is blown across a series of steam radiators. In summer the air current is driven through a spray of iced water. One of the giant fans is located at the bottom of the air shaft below the floor of the stage. The other is on the roof of the building. The one below sucks the air down the shaft and blows it across the radiators or through the water spray. The one on the roof sucks out the vitiated air, aiding the one in the basement.

DREAMLAND THEATER, GALENA, ILL.

Two years ago the Dreamland theater, Galena, Ill., was opened by H. C. Clauer. It met with popular approval at its dedication, and by the application of efficient business methods and by a careful study of the likes and dislikes of his patrons Mr. Clauer has been able to keep his little photoplay house well before the eyes of the populace. It has a pretty and artistic interior, and its furnishing and projection equipment are modern. There are 216 seats in the auditorium, and a clear perspective of the screen can be had from any one of them.

Dreamland Theater, Galena, Ill.

Two shows a day are given—the first at 7:30, and the other at 9:00. Matinees are given on Saturdays only. The program is made up of Paramount and Metro pictures. Mr. Clauer has learned that his patrons are only too willing to pay a reasonable price for a good entertainment, so he has fixed his prices at 15 cents for adults and 10 cents for children. "Quality and not quantity is what the patrons of the Dreamland look for," says Mr. Clauer. The Dreamland does quite a lot of advertising, and it has its own private billboards situated in prominent places in Galena. The Dreamland is a fireproof theater. The aisles are wide, the projection clear, the attendants courteous, and the ventilation perfect. In short, it is a cozy little place to seek an evening's recreation.

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CAMERAMEN with outfit furnished. Features and industrial pictures produced. We furnish studio, director and entire cast. Portable electric lights for rent. Ray, 326 Fifth Ave., N. Y. City.

OPERATOR WANTS POSITION—Can and will give first class projection. Has reference. S. W., care M. P. World, Chicago, Ill.

AT LIBERTY—After May 7th. Bartola and Wurlitzer "V" style pipe organ player. Long experience, correct interpretation of pictures. Only first class engagements considered. Address, Bartola, care M. P. World, N. Y. City.

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SITUATION WANTED by first class negative and positive developer. Schaefer, Box 54, Commack, L. I., N. Y.

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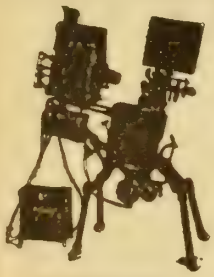
(*Continued on page* 1409.)



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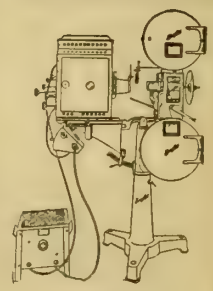

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50 SINGLE reels, comedies and westerns, $5.00 each. 25 2-reel features, $15.00 each. All full reels and in first-class condition. Check with order. Edwards, 119 West 23d St., N. Y. City.

U. S.-MEXICO WAR, 3 reels, $150.00. Barney Film Brokers, 5 S. Wabash Ave., Chicago, Ill.

KEYSTONES—A new and attractive parcel in good condition at $15.00 each. Singles, with paper, at $5.00 each. Two reelers, with paper, $15.00 each. Donald Campbell, 145 W. 45th St., N. Y. City.

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FOR SALE—"ATLANTIS" billing and a million sheets on other features. Send your wants; also 100 three and four-reel feature pictures. Chaplins, war and comedy reels. Western Film Co., 76 Dorrance St., Providence, R. I.

WAR FILMS FOR SALE—At bargain prices. Have 20-reel authentic war subjects covering nearly every nation at war. Can also furnish original paper all sizes, will sell entire lot or separate. Also have excellent copy (hardly used) Battle of Przemysl, five full reels, with original paper, both mounted and unmounted, photographs, heralds and slides; will also sell at reasonable price, Mexican war films; will ship subject to examination. Ferguson's Enterprises, Gaiety Theater Building, 1547 Broadway, N. Y. City.

FOR SALE, FILMS—We will consider offers for our stock of one and two-reel Kriterion subjects as a whole, all in very good condition, with plenty of mounted and unmounted posters, ones, threes and sixes; also photos and slides on some subjects. A clean up in Virgin Territory. Kriterion Film Service Co., 125 Opera Pl., Cincinnati, Ohio.

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WANTED—Pipe organ, second hand, suitable for feature picture house; must be in good condition and of recent type. Advise original cost and why same is for sale. State terms, etc., in first letter. Elmore D. Heins, Roanoke, Va.

MUSICAL INSTRUMENTS FOR SALE

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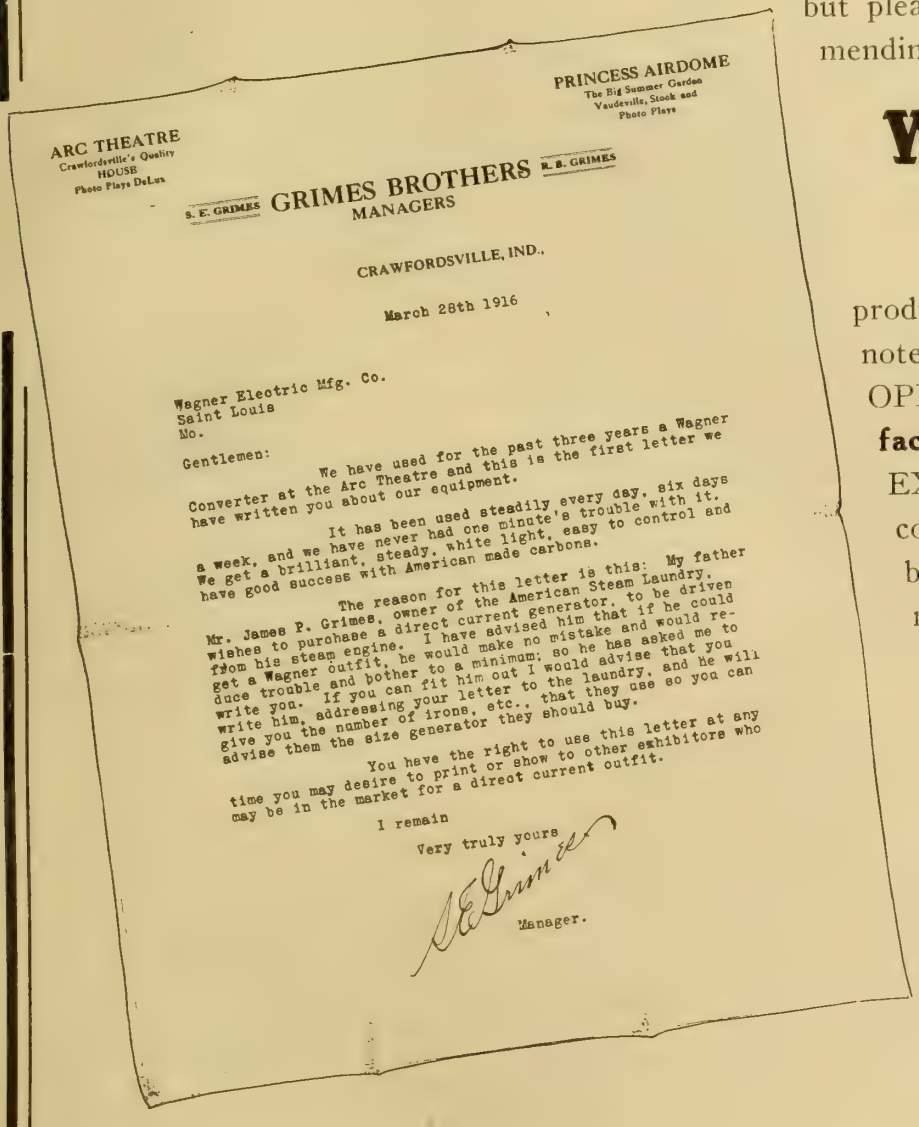

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CRAWFORDSVILLE, IND.,

March 28th 1916

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Mo.

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You have the right to use this letter at any time you may desire to print or show to other exhibitors who may be in the market for a direct current outfit.

I remain

Very truly yours

S E Grimes

Manager.

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Wagner, Quality

products to his friends. Please note this is not simply the OPINION of this customer, it is **fact** founded on the great teacher EXPERIENCE. Reliability, continuity of service, dependability, freedom from trouble or repairs—call it what you will, it is the most important factor TO YOU in the purchase of projecting apparatus.

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Wagner Electric

Manufacturing Company, St. Louis, Mo.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See pages 1380, 1382.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem.

Wednesday—Biograph, Edison, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Apr. 24—The Blind Princess and the Poet (Drama) (Biograph Reissue No. 47).
Apr. 25—Celeste (Two parts—Drama).
Apr. 26—The Spring Chicken (Three parts—Comedy).
May 1—Swords and Hearts (Drama) (Biograph—Reissue No. 48).
May 3—Fit for Burning (Three parts—Dr.).
May 6—During the Round-Up (Drama) (Biograph—Reissue No. 49).
May 9—Merry Mary (Two parts—Com.-Dr.).
May 15—The Perfidy of Mary (Drama) (Biograph Reissue No. 50).
May 17—Beverly of Graustark (Three parts—Drama).
May 22—The Mistake (Drama) (Biograph-Reissue No. 51).
May 23—Who's Looney Now? (Two parts—Comedy).

EDISON.

May 3—The Real Dr. Kay (Comedy).
May 9—Celeste of the Ambulance Corps (Three parts—drama).
May 10—A Mix-Up in Black (Comedy).
May 16—The Littlest Magdalene (Three parts—Drama).
May 17—Robbing the Fishes (Comedy).
May 23—The Duel (Three parts—Drama).

ESSANAY.

Apr. 19—Canimated Nooz Pictorial No. 9 (Cartoon).
—A Scenic Subject on the same reel.
Apr. 22—Her Naked Soul (Three parts—Dr.).
Apr. 24—The Strange Case of Mary Page, No. 14, "Recrimination" (Two parts—Drama).
Apr. 25—The Little Samaritan (Two parts—Drama).
Apr. 26—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—Scenic Subject on the same reel.
Apr. 29—The Danger Line (Three parts—Dr.).
May 1—The Strange Case of Mary Page, No. 15 (Two parts—Dr.).
May 2—In the Moon's Ray (Two parts—Dr.).
May 3—The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So" (Comedy).
May 6—Once a Thief—? (Three parts—Dr.).
May 9—A Return to Youth—and Trouble (Two parts—Comedy-Drama).
May 10—The Fable of the Good Fairy and the Lorgnette and Why She Got It Good (Comedy).
May 13—The Jester (Three parts—Drama).
May 16—The Double Cross (Two parts—Dr.).
May 17—Vernon Howe Bailey's Sketch Book of San Francisco (Cartoon).
A Scenic subject on the same reel.
May 20—A Rose of Italy (Three parts—Dr.).
May 23—The Condemnation (Two parts—Dr.).
May 24—Canimated Nooz Pictorial No. 10 (Cartoon).
—A scenic subject on the same reel.
May 27—The Schemers (Three parts—Drama).

KALEM.

Apr. 18—Ham and Preparedness (Comedy).
Apr. 19—Their Taking Ways (Comedy).
Apr. 21—A Double-Barreled Courtship (Com.).
Apr. 22—The Governor's Special (No. 76 of the "Hazard's of Helen" Railroad Series—Drama).
Apr. 24—The Millionaire Plunger (No. 5 of the "Social Pirates"—Two parts—Dr.).
Apr. 25—Ham's Waterloo (Comedy).
Apr. 26—Counting Out the Count (Comedy).
Apr. 28—A Lucky Mistake (Comedy).
Apr. 29—The Trail of Danger (No. 77 of the "Hazards of Helen" Series—Dr.).
May 1—The Master Swindlers (No. 6 of the "Social Pirates"—Two parts—Dr.).
May 2—Ham and the Masked Marvel (Com.).
May 3—Romeo of the Coal Wagon (Com.).
May 5—The Dumb Heiress (Comedy).
May 6—The Human Telegram (No. 78 of the "Hazards of Helen" Railroad Series) (Drama).
May 8—The Rogue's Nemesis (No. 7 of the "Social Pirates"—Two parts—Dr.).
May 9—The Tank Town Troupe (Comedy).
May 10—Not What the Doctor Ordered (Com.).
May 12—A Lunch-Room Legacy (Comedy).
May 13—Hazards of Helen Railroad Series No. 79, "The Bridge of Danger" (Dr.).
May 15—Sauce for the Gander (No. 8 of the "Social Pirates"—Two parts—Dr.).
May 16—The Irish Rebel (Drama).
May 17—The Artful Dodger (Comedy).
May 19—An Innocent Vampire (Comedy).
May 20—One Chance in a Hundred (No. 80 of the "Hazards of Helen Railroad Series—Drama).

LUBIN.

Apr. 20—The Heart's Tribute (Three parts—Drama).
Apr. 22—Millionaire Billie (Comedy).
Apr. 24—Germs and Microbes (Comedy).
Apr. 27—Playthings of the Gods (Three parts—Drama).
Apr. 29—Love and Bullets (Comedy).
May 1—The Buckshot Feud (Comedy).
May 2—The Candle (Two parts—Drama).
May 4—None So Blind (Three parts—Dr.).
May 6—Father's Night Off (Comedy).
May 8—Skirts and Cinders (Comedy).
May 11—The Wheat and the Chaff (Three parts—Drama).
May 13—Jenkins' Jinx (Comedy).
May 15—Otto the Artist (Comedy).
May 16—The Beggar King (Two parts—Dr.).
May 18—Jackstraws (Three parts—Drama).
May 20—The Winning Number (Comedy).
May 22—Otto the Hero (Comedy).
May 25—Prisoners of Conscience (Three parts—Drama).
May 27—Oh, You Uncle! (Comedy).

SELIG.

Apr. 15—The Beauty Hunters (Comedy).
Apr. 17—The Three Wise Men (Three parts—Drama).
Apr. 17—Selig-Tribune No. 31, 1916 (Topical).
Apr. 20—Selig-Tribune No. 32, 1916 (Topical).
Apr. 22—Too Many Chefs (Comedy).
Apr. 24—The Woman Who Did Not Care (Three parts—Drama).
Apr. 24—Selig-Tribune No. 33, 1916 (Topical).
Apr. 27—Selig-Tribune No. 34, 1916 (Topical).
Apr. 29—Badgered (Drama).
May 1—The Man Within (Three parts—Dr.).
May 1—Selig-Tribune No. 35, 1916 (Topical).
May 4—Selig-Tribune No. 36, 1916 (Topical).
May 6—The Elephant's Gratitude (Animal—Drama).
May 8—A Stranger in New York (Three parts—Drama).
May 8—The Selig-Tribune No. 37, 1916 (Topical).
May 11—The Selig-Tribune No. 38, 1916 (Topical).
May 13—The Sheriff's Duty (Western—Drama).
May 15—The Hard Way (Three parts—Drama).
May 15—The Selig-Tribune No. 39, 1916 (Topical.)
May 18—The Selig-Tribune No. 40, 1916 (Topical.)
May 20—A Boarding House Ham (Comedy).

VIM.

Apr. 14—The Sleuths (Comedy).
Apr. 20—All for a Girl (Comedy).
Apr. 21—Hired and Fired (Comedy).
Apr. 27—What's Sauce for the Goose (Comedy).
Apr. 28—The Rivals (Comedy).
May 4—The Brave Ones (Comedy).
May 5—Home-Made Pies (Comedy).
May 11—The Water Cure (Comedy).
May 12—The Pretenders (Comedy).
May 18—Thirty Days (Comedy).
May 19—A Fair Exchange (Comedy).
May 25—Baby Doll (Comedy).
May 26—Villains and Violins (Comedy).

VITAGRAPH.

Apr. 15—Sin's Penalty (Three parts—Drama) (Broadway Star Feature).
Apr. 17—Life and Training in the U. S. N. (Educational).
Apr. 21—His Lucky Day (Comedy).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama (Broadway Star Feature).
Apr. 24—The Rookie (Drama).
Apr. 28—Terry's Tea Party (Comedy).
Apr. 29—The Man Hunt (Three parts—Drama) (Broadway Star Feature).
May 1—Jane's Husband (Comedy).
May 5—Some Chicken (Comedy).
May 6—The Resurrection of Herror (Three parts—Drama) (Broadway Star Feature).
May 8—The Double-Double Cross (Comedy).
May 12—Out Ag'in In Ag'in (Comedy).
May 13—Accusing Voice (Three Parts—Dr.). (Broadway Star Feature).
May 15—A Lucky Tumble (Comedy).
—Scenes in Iceland (Scenic).
May 19—More Money than Manners (Comedy).
May 20—Miss Adventure (Three parts—Drama) (Broadway Star Feature).
May 22—The Cost of High Living (Comedy).
May 26—The Battler (Comedy).
May 27—The Primal Instinct (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES.

Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 8—Myrtle, the Manicurist (Three parts—Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama).
Apr. 29—The Man Hunt (Three parts—Dr.).
May 6—The Resurrection of Horror (Three parts—Drama).
May 13—Accusing Voice (Three parts—Dr.)
May 20—Miss Adventure (Three parts—Dr.).
May 27—The Primal Instinct (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Apr. 14—Haunted and Hounded (Three parts—Drama).
Apr. 21—When Might is Right (Three parts—Drama).
Apr. 28—The Broken Promise (Three parts—Drama).
May 5—The Oath of Hate (Three parts—Dr.).
May 12—Broken Fetters (Three parts—Drama).
May 19—A Child of Fortune (Three parts—Drama).
May 21—Spellbound (Five parts—Drama).
May 26—The Chorus Girl and the Kid (Three parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1380, 1382.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Apr. 19—Number 16 (Topical).
Apr. 26—Number 17 (Topical).
May 3—Number 18 (Topical).
May 10—Number 19 (Topical).
May 17—Number 20 (Topical).
May 24—Number 21 (Topical).

BIG U.

Apr. 20—Oh, What a Whopper (Two parts—Baseball—Comedy).
Apr. 26—Lonesome House (Drama).
May 4—The Beloved Liar (Three parts—Dr.).
May 11—No release this day.
May 19—Nadine of Nowhere (Drama).
May 25—Corporal Billy's Comeback (Two parts Drama).

BISON.

Apr. 22—The Passing of Hell's Crown (Two parts—Western—Drama).
Apr. 29—The Torrent of Vengeance (Two parts—Drama).
May 6—The Leap (Two parts—Drama).
May 13—A Fight for Love (Two parts—Drama).
May 20—Hulda, the Silent (Two parts—Dr.).
May 27—The Wedding Guest (Two parts—Dr.).

GOLD SEAL.

Apr. 18—The Best Man's Bride (Two parts—Drama).
Apr. 25—The Other Half (Two parts—Society—Drama).
May 2—The Purple Maze (Two parts—Dr.).
May 9—The Mark of a Gentleman (Two parts—Drama).
May 16—Darcy of the Northwest Mounted (Three parts—Drama).
May 23—The Woman Who Followed Me (Two parts—Comedy-Drama).

IMP.

Apr. 18—Love Laughs at Dyspepsia (Com.).
Apr. 21—The Haunted Bell (Two parts—Mystery—Drama).
Apr. 25—Billie's War Brides (Comedy).
Apr. 28—Why Mrs. Kentworth Lied (Three parts—Drama).
Apr. 30—Through Flames to Love (Two parts—Drama).
May 2—When Slim Was Home Cured (Com.).
May 4—Won With a Makeup (Comedy).
May 5—Just Kitty (Drama).
May 9—When a Wife Worries (Comedy).
May 10—The Go-Between (Drama).
May 12—The Capital Prize (Two parts—Dr.).
May 16—When Slim Picked a Peach (Comedy).
May 21—Claudia (Comedy).
May 23—The Health Road (Drama).
May 26—The Unconventional Girl (Two parts—Drama).

JOKER.

Apr. 15—Hubby Puts One Over (Comedy).
Apr. 22—Just Yet But Not Quite (Comedy).
Apr. 29—The Jitney Driver's Romance (Com.).
May 6—A Perfect Match (Comedy).
May 13—A Wife for a Ransom (Comedy).
May 20—A Raffle for a Husband (Comedy).
May 27—A Stage Villain (Comedy).

LAEMMLE.

Apr. 23—No release this day.
Apr. 27—Miss Blossom (Two parts—Drama).
May 4—No release this day.
May 5—The Thief of the Desert (Drama).
May 7—The Marriage of Arthur (Two parts—Comedy—Drama).
May 11—Her Husband's Faith (Two parts—Drama).
May 14—Her Great Part (Comedy—Drama).
May 18—Grouches & Smiles (Comedy—Drama).
May 19—Heartaches (Two parts—Drama).
May 25—No release this day.
May 28—No release this day.

L-KO.

Apr. 30—No release this day.
May 3—The Bankruptcy of Boggs & Schultz (Comedy).
May 7—Mr. Buddy Briggs Burglar (Comedy).
May 10—The Great Smash (Three parts—Comedy).
May 14—No release this day.
May 17—Gaby's Gasoline Glide (Two parts—Comedy).
May 22—No release this day.
May 24—A Busted Honeymoon (Comedy).
May 28—Gamboling on the Green (Comedy).

NESTOR.

Apr. 24—His Wooden Leg (Comedy).
Apr. 28—The Newlyweds Mixup (Comedy).
May 1—Her Hero Maid (Comedy).
May 5—Lem's College Career (Two parts—Comedy).
May 8—Potts Bungles Again (Comedy).
May 12—Never Lie to Your Wife (Comedy).
May 15—He's a Devil (Comedy).
May 19—The Wooing of Aunt Jemima (Comedy).
May 22—Her Celluloid Hero (Comedy).
May 26—Her Husband's Wife (Comedy).

POWERS.

Apr. 27—Such Is Life in China (Comedy).
Apr. 29—A Family Affair (Comedy).
May 6—No release this day.
May 11—Mr Fuller Pep—He Tries Mesmerism (Comedy—Cartoon).
—Some Monkey Stars (Ditmars Educational).
May 13—No release this day.
May 18—A Toyland Robbery.
—Little Journeys in the Frozen North, Nome, Alaska (Educational).
May 20—Their Social Smash (Comedy).
May 25—Mr. Fuller Pep—He Dabbles in the Pond (Cartoon).
—The Juvenile Dancer Supreme (Lena Baskette in a Group of Classic Dances).
May 27—Storming the Trenches (Comedy).

RED FEATHER PHOTOPLAYS.

Apr. 24—Thrown to the Lions (Five parts—Drama).
May 1—Dr. Neighbor (Five parts—Drama).
May 8—A Huntress of Men (Five parts—Dr.).
May 15—A Youth of Fortune (Five parts—Dr.).
May 22—Half a Rogue (Five parts—Drama).

REX.

Apr. 27—Chicken Hearted Jim (Drama).
Apr. 30—Their Anniversary (Comedy).
May 2—Eleanor's Catch (Drama).
May 7—Scaling the Jungfrau (Educational—Scenic).
May 9—War in Mexico (Top.).
May 14—A Soul for Sale (Three parts—Dr.).
May 16—No release this day.
May 18—A Wife at Bay (Two parts—Drama).
May 21—Love Triumphant (Two parts—Dr.).
May 23—Virginia (Drama).
May 26—Harmony in a Flat (Comedy).
May 28—A Gentle Volunteer (Three parts—Drama).

VICTOR.

Apr. 19—Royal Love (Three parts—Drama).
Apr. 21—Globe Trotting.
Apr. 28—No release this day.
May 3—The Girl Who Feared Daylight (Two parts—Drama).
May 12—A Strange Confession (Drama).
May 17—The Three Wishes (Drama).
May 24—The Limousine Mystery (Two parts—Drama).

UNIVERSAL SPECIAL FEATURE.

May 1—The Adventures of Peg o' the Ring No. 1, "The Leopard's Mark" (Two parts—Drama).
May 8—The Adventures of Peg o' the Ring, No. 2, "A Strange Inheritance" (Two parts—Drama).
May 15—The Adventures of Peg o' the Ring, No. 3 (Two parts—Drama).
May 22—The Adventures of Peg o' the Ring (No. 4, "The Circus Mongrels") (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts Drama).

Mutual Film Corp.

AMERICAN.

Apr. 22—Realization (Three parts—Drama).
Apr 24—The Counterfeit Earl (Two parts—Drama).
Apr 27—A Broken Genius (Three parts—Dr.).
May 1—Pierre Brissac the Brazen (Two parts—Drama).
May 8—The Touch on the Key (Two parts—Drama).
May 11—The Profligate (Three parts—Drama).
May 15—The Pretender (Two parts—Drama).
May 18—Four Months (Three parts—Drama).

BEAUTY.

Apr. 23—The Bookworm's Blessed Blunder (Comedy).
Apr 26—Bugs and Bugles (Comedy).
Apr 30—Two beds and No Sleep (Comedy).
May 3—Billy Van Deusen's Ancestrie (Com.).
May 7—All for Nuttin' (Comedy).
May 10—Skelly's Skeleton (Comedy).
May 14—No title (Comedy).
May 17—Billy Van Deusen's Fiancee (Comedy).
May 21—Twenty Minutes in Magic (Comedy).

CENTAUR.

May 13—The Jungle Outcasts (Two parts—Drama).
May 20—High Lights and Shadows (Two parts—Drama).

CUB.

Apr. 21—The Conquering Hero (Comedy).
Apr 28—The Traitor (Comedy).
May 5—M. T. Dome's Awful Night (Comedy).
May 12—Jerry's Perfect Day (Comedy).
May 19—The Harmony and Discord (Comedy).

FALSTAFF.

Apr. 22—Simple Simon's Schooling (Comedy).
Apr 24—Dad's Darling Daughters (Comedy).
Apr 29—Willing Wendy to Willie (Comedy).
May 1—The Dashing Druggist's Dilemma (Comedy).
May 6—The Skilful Sleigher's Strategy (Com.).
May 8—The Kiddie's Kaptain Kid (Comedy).
May 13—Freddie's Frigid Finish (Comedy).
May 15—Deteckters (Comedy).
May 20—Steven's Sweet Sisters (Comedy).

GAUMONT.

May 3—See America First, No. 34, "Yosemite National Park" (Topical).
—Kartoon Komics (Cartoon).
May 7—"Reel Life" (The Mutual Film Corp.).
May 10—See America First, No. 35, "Atlanta, Ga." (Scenic).
—Kartoon Komics (Cartoon).
May 14—"Reel Life" (The Mutual Film Corp Magazine).
May 17—See America First, No. 36, "Yosemite National Park" (Scenic).
—Kartoon Komics (Cartoon).
May 21—"Red Life" (Futual Film Magazine).

MUSTANG.

Apr. 13—Silent Selby (Three parts—Western—Drama).
Apr. 14—A Flickering Light (Two parts—Dr.).
Apr. 21—The Return (Two parts—Drama).
Apr 28—Unlucky Luke (Two parts—Western—Drama).
May 5—With a Life at Stake (Two parts—Drama).
May 12—The Gulf Between (Two parts—Dr.).
May 19—The Blindness (Two parts—Drama).

MUTUAL WEEKLY.

Apr. 12—Number 67 (Topical).
Apr. 19—Number 68 (Topical).
Apr 26—Number 69 (Topical).
May 3—Number 70 (Topical).
May 10—Number 71 (Topical).
May 17—Number 72 (Topical).

THANHOUSER.

Apr. 18—The Girl from Chicago (Two parts—Drama).
Apr. 20—A Man's Sins (Three parts—Drama).
Apr 25—A Man of Honor (Two parts—Dr.).
Apr 29—The Carriage of Death (Three parts—Drama).
May 2—The Weakling (Two parts—Drama).
May 4—The Spirit of '61 (Three parts—Dr.).
May 9—When She Played Broadway (Two parts—Drama).
May 16—The Answer (Two parts—Drama).

(*Mutual Releases continued on page* 1416.)

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1380, 1382.)

(*Mutual Releases continued from page* 1414.)

MUTUAL MASTERPICTURE DE LUXE.

Apr 27—The Stain in the Blood (Signal—Five parts—Drama. (No. 96).
May 1—The Quality of Faith (Gaumont—Five parts—Drama) (No. 97).
May 4—Lying Lips (American—Five parts—Drama) (No. 98).
May 8—The Overcoat (American—Five parts—Drama) (No. 99).
May 11—Her Father's Gold (Thanhouser—Five parts—Drama) (No. 100).
May 15—The Isle of Love (Gaumont—Five parts—Drama) (No. 101).
May 18—The Courtesan (American—Five parts—Drama) (No. 102).

MUTUAL SPECIAL FEATURE.

May 8—The Secret of the Submarine, No. 1 (Two parts—Drama).
May 15—The Secret of the Submarine No. 2 (Two parts—Drama).
May 22—The Secret of the Submarine, No. 3 (Two parts—Drama).

VOGUE.

Apr. 23—Slipping It Over on Father (Com.).
Apr 25—The Island That Never Was (Com.).
Apr 30—Bungling Bill, Doctor (Comedy).
May 2—Out for the Count (Comedy).
May 7—Bungling Bill's Dream (Comedy).
May 9—Germatic Love (Comedy).
May 14—A Mix-Up at Rudolph's (Comedy).
May 16—The Man with the Hod (Comedy).
May 21—The Chinatown Villains (Comedy).

Pathe Exchange, Inc.

BALBOA.

Apr. 8—The Girl Who Won (Three parts—Drama).
Apr. 15—The Girl that Didn't Matter (Two parts—Drama).

GOLD ROOSTER PLAYS.

Mar. 21—The Woman's Law (Five parts—Dr.).
Apr. 18—Big Jim Garrity (Five parts—Dr.).

MITTENTHAL FILM CO.

May 1—Trouble Enough (Comedy).

PATHE.

Apr 22—Siberia, the Vast Unknown, No. 5 (Scenic).
—Glimpses of San Francisco (Picturesque America) (Scenic).
Apr. 24—The Iron Claw, No. 9, "Arrows of Hate" (Two parts—Drama).
Apr. 29—How Birds Feed their Young (Educational).
—The Towns of Tunis (Northern Africa—Scenic).
May 1—The Iron Claw, No. 10, "The Living Dead" (Two parts—Drama).
May 1—Siberia, the Vast Unknown, No. 6 (Scenic).
—How Small Sea Creatures Breed (Educational).

PATHE NEWS.

Apr. 22—Number 33, 1916 (Topical).
Apr 26—Number 34, 1916 (Topical).
Apr 29—Number 35, 1916 (Topical).
May 3—Number 36, 1916 (Topical).
May 6—Number 37, 1916 (Topical).
May 10—Number 38, 1916 (Topical).
May 13—Number 39, 1916 (Topical).

PHUNPHILMS.

Mar. 22—In Soft in a Studio (Comedy).
Mar. 29—Lonesome Luke, Circus King (Com.).
Apr. 3—Skylight Sleep (Comedy).
Apr. 12—Luke's Double (Comedy).
Apr 19—Lady Killers (Comedy).
Apr. 26—Them Was the Happy Days (Comedy).

STARLIGHT.

Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Releases.

AUTHORS FILM CO., INC.

Mar.—Her Redemption (Drama).
Mar.—Love's Sacrifice (Drama).
Mar.—Sins of the Father (Drama).
April—Alsace (Five parts—Drama).

BLUEBIRD PHOTOPLAYS.

May 1—The Crippled Hand (Five parts—Dr.).
May 8—The Gilded Spider (Five parts—Dr.).
May 15—Elusive Isabel (Five parts—Drama).
May 22—A Son of the Immortals (Five parts—Drama).
May 29—Naked Hearts (Five parts—Drama).
June 5—The Eye of God (Five parts—Drama).

FOX FILM CORPORATION.

Apr. 17—A Modern Thelma (Five parts—Dr.).
Apr. 24—A Man of Sorrow (Five parts—Dr.).
May 1—Blazing Love (Five parts—Drama).
May 8—The Eternal Sapho (Five parts—Dr.).

INTERNATIONAL FILM SERVICE INC.

Apr. 24—Has It Ever Happened to You? (Cartoon).
—With the Allies at Salonica (Topical).
May 1—The Mysteries of Myra, No. 2 (Two parts—Drama).
May 8—The Mysteries of Myra (No. 3) (Two parts—Drama).

IVAN FILM PRODUCTIONS, INC.

Apr.—City of Illusion (Five parts—Drama).

JUVENILE FILM CORPORATION.

Mar.—A Chip Off the Old Block (Comedy).
Mar.—Chip's Elopement (Comedy).
Mar.—Chip's Backyard Barnstormers (Two parts—Comedy).
Mar.—Chip's Rivals (Comedy).

METRO PICTURES CORPORATION.

Apr. 17—Playing with Fire (Popular Plays & Players—Five parts—Drama).
Apr. 24—The Comeback (Five parts—Drama).
May 1—The Snowbird (Rolfe—Five parts—Drama).
May 8—A Million a Minute (Quality—Five parts—Drama).
May 15—The Spell of the Yukon (Popular Plays & Players—Five parts—Dr.).
May 22—Notorious Gallagher (Columbia—Five parts—Drama).
May 29—The Scarlet Woman (Popular Plays & Players—Five parts—Drama).

METRO-DREW COMEDIES

Have been released in the following order:
The Count of Ten (Comedy).
Number One (Comedy).
Childhood's Happy Days (Comedy).
Their Quiet Little Honeymoon (Comedy).
The Swooners (Comedy).
System Is Everything (Comedy).
Their First (Comedy).
The Model Cook (Comedy).
Sweet Charity (Comedy).

PARAMOUNT PICTURES CORPORATION.

Apr. 24—Heart of Nora Flynn (Lasky—Five parts—Drama).
Apr 27—The Moment Before (Famous Players Five parts—Drama).
May 1—David Garrick (Pallas—Five parts—Drama).
May 4—The Red Widow (Famous Players—Five parts—Drama).
May 8—Maria Rosa (Lasky—Five parts—Dr.).
May 11—Alien Souls (Lasky—Five parts—Dr.).
May 15—The Trust (Famous Players—Five parts—Drama).
May 18—Pasquale (Morosco—Five parts—Dr.).
May 22—The Frameup (Lasky—Five parts—Drama).
May 25—Saints and Sinners (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Apr. 27—Col. Heeza Liar Wins the Pennant (Comedy).
May 3—Al Falfa's Scientific Diary (Comedy).
May 10—A Toyland Paper Chase.
May 17—Bobby Bumps and His Goatmobile (Cartoon—Comedy).
May 24—Kid Casey the Champion (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

May 1—The Dog Eaters of Benguet.
May 8—"Hiking" With the Igorots.
May 15—Among the Head Hunters.
May 22—Cruising Through the Philippines.
May 29—The Murderous Moros of Mindanao.
June 5—Visiting the Sultan of Sulu.
June 12—The Penal Colony of Palawan.

TRIANGLE FILM CORPORATION.

Releases for week of April 30:
The Children in the House (Fine Arts—Five parts—Drama).
The Beggar of Cawnpore (Ince—Six parts—Drama).
The Lion and the Girl (Keystone—Two parts—Comedy).
His Bitter Pill (Keystone—Two parts—Comedy).
Releases for week of May 7:
The Good Bad-Man (Fine Arts—Five parts—Drama).
The No-Good Guy (Ince—Five parts—Dr.).

UNICORN FILM SERVICE CORPORATION.

May 4—The Spirit of Revenge (Lilly—Two parts—Drama).
May 4—Reel Redskins (Comedy).
—Boy Scouts (Comedy).
May 5—The Smiling Bandit (Rancho—Dr.).
May 5—Pete's Peculiar Pal (Gayety—Com.).
May 5—The Sacrifice (Supreme—Drama).
May 6—Our Boys in Pursuit of Mexican Bandits (Two parts—Drama).
May 6—A Dog Gone Romance (Comedy).
—A Bare Escape (Comedy).
May 7—The Rivals (Utah—Drama).
May 7—Count Meout (Comedy).
May 7—Gold and Dross (Puritan—Drama).
May 8—Tess of the Hills (Supreme—Two parts—Drama).
May 8—Our Darling Needs Nourishment (Comedy).
—The Syncopated Melody (Comedy).
May 9—His Indian Wife (Hiawatha—Two parts—Western—Drama).
May 9—Deceiving Dad (Comedy).
—U. S. Cavalry at Fort Meyer.
May 10—Hold-Up at Devil's Pass (Western—Drama).
May 10—Tango and Poker (Hippo—Comedy).
May 10—For His Brother's Sake (Puritan—Drama).

WORLD-EQUITABLE.

May 1—The Feast of Life (World—Five parts—Drama).
May 1—Twin Triangles (Equitable—Five parts—Drama).
May 8—Her Maternal Right (World—Five parts—Drama).
May 15—Sudden Riches (World—Five parts—Drama).
May 22—Tangled Fates (World—Five parts—Drama).
May 29—The Other Sister (World—Five parts—Drama).
June 5—The Woman of It (World—Five parts—Drama).

V-L-S-E, INC.

Apr. 21—Hearst Vitagraph News No. 32 (Topical).
Apr. 24—The Little Shepherd of Bargain Row (Essanay—Five parts—Drama).
Apr. 24—God's Country and the Woman (Vitagraph—Eight parts—Drama).

THE BEACON FILMS, INC.

May —Get Villa Dead or Alive (Two parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1380, 1382.)

Apr. 24—Hearst-Vitagraph News No. 33, 1916 (Topical).
Apr 24—Mr. Jack Goes Into Business (Vitagraph—Comedy).
Apr. 28—Hearst-Vitagraph News No. 34 (Topical).
May 1—At Piney Ridge (Selig—Five parts—Drama).
May 1—Hearst-Vitagraph News No. 35 (Topical).
May 1—The Law Decides (Vitagraph—Seven parts—Drama).
May 1—Mr. Jack Hires a Stenographer (Com.).
May 5—Hearst-Vitagraph News No. 36 (Topical).
May 8—Love's Toll (Lubin—Five parts—Dr.).
May 8—His Dukeship, Mr. Jack (Comedy) (Last No.).
May 8—Hearst-Vitagraph News No. 37 (Top.).
May 12—Hearst-Vitagraph News No. 38 (Top.).
May 15—Sherlock Holmes (Essanay—Seven parts—Drama).
May 15—Hearst-Vitagraph News No. 39 (Top.).
May 15—Kernel Nutt Wins a Wife (Comedy).
May 15—The Ordeal of Elizabeth (Vitagraph—Five parts—Drama).
May 19—Hearst-Vitagraph News No. 40 (Top.).
May 22—Kernel Nutt, the Janitor (Comedy).
May 22—Hearst-Vitagraph News No. 41 (Top.).

GEORGE KLEINE.

Apr. 19—The Mishaps of Musty Suffer "Just Imagination" (Comedy).
Apr. 26—The Mishaps of Musty Suffer "Out of Order" (Comedy).
May 3—The Mishaps of Musty Suffer "Coming Down" (Comedy).
May 22—Gloria's Romance, No. 1, "Lost in the Everglades" (Drama).
May 29—Gloria's Romance, No. 2 (Drama).

States Right Features

ALL FEATURE BOOKING AGENCY.

Apr.—The Fire King (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.

Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.

Mar.—The Birth of Character (Five parts—Dr.).

DOMINION EXCLUSIVES, LTD.

Apr.—Nurse and Martyr (Drama).

EL DORADO FEATURE FILM CO.

Mar.—The Impersonation (Five parts—Drama).

E. & R. JUNGLE FILM CO.

Apr.—"Napoleon" and "Sally" (Comedy).

ESKAY HARRIS FEATURE FILM CO.

Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical)

GREAT NORTHERN FILM CO.

Mar.—The Mother Who Paid (Five parts—Dr.).

HIPPODROME FILM COMPANY.

Mar.—At the Front with the Allies (Topical).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

OLYMPIC MOTION PICTURE CO.

Mar.—The Little Orphan (Five parts—Drama).

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

RAVER FILM CO.

Mar.—Driftwood (Five parts—Drama).
Mar.—The Fortunate Youth (Drama).
Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

THE SUN PHOTOPLAY CO.

May—A Woman Wills (Five parts—Drama).

THE GEO. A. MAGIE DISTRIBUTING CO.

Mar.—Villa—Dead or Alive (Topical).

VARIETY FILMS, INC.

April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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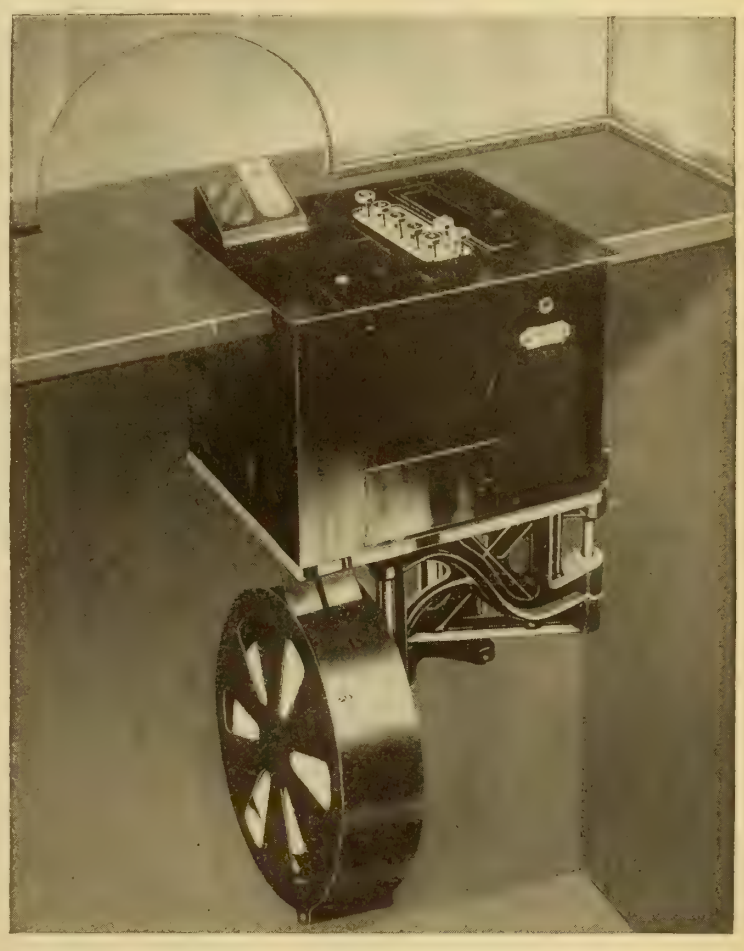

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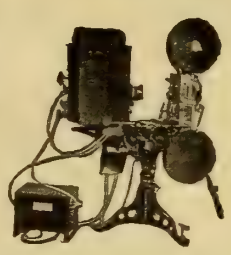

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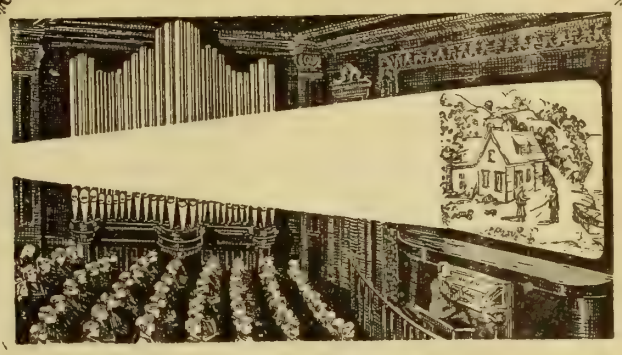

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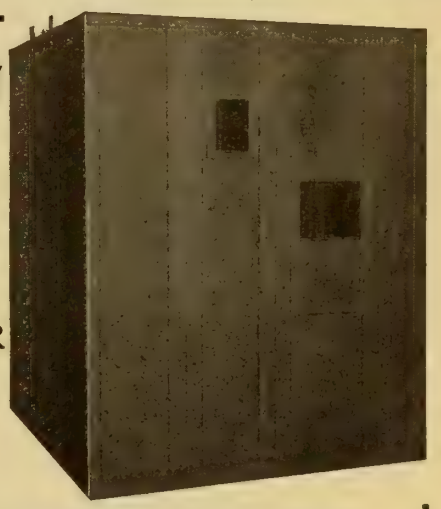

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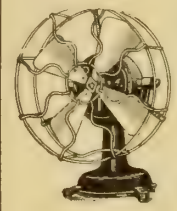

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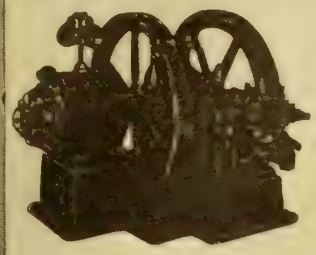

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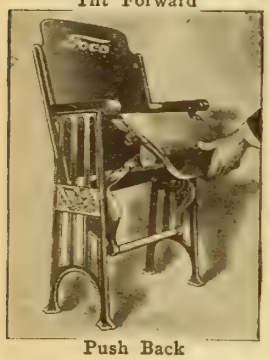

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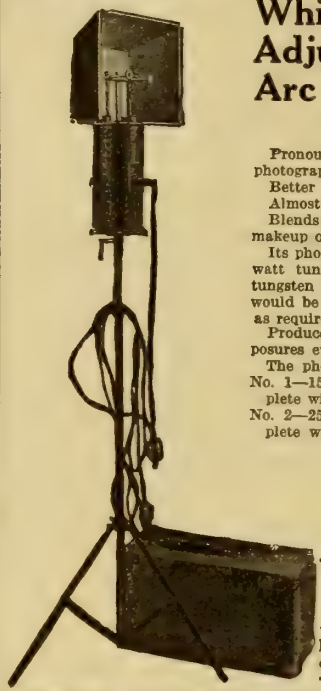

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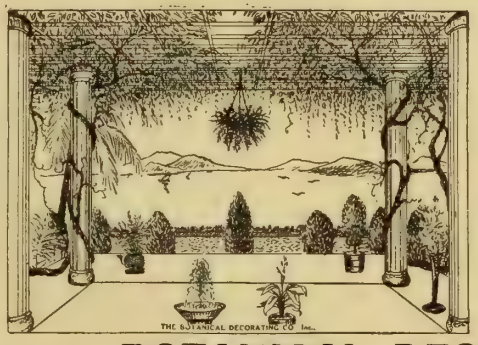

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Argentina	$94.677.644	$56.274 246	$25 575 667	$52 883.035	$27.127.958	$54 980 415
Bolivia*	35.000	172	398	980,000	805.876	962.459
Brazil	120.099.305	95 000.622	100 947,735	84.883,540	23.275.894	39.901,203
Chili	37.284.043	24.238.713	29.553,823	17.800.611	13.627 618	16.616.912
Colombia*	19.615.000	17.547,987	15.714.447	17.213.000	5.784.275	7.647.165
Ecuador*	5.290.000	3.355.916	3.462.567	3 277.000	2.504.014	2.821.646
Guiana, British*	260,000	222.969	98 045	1.971.000	1.812.684	1.630.244
Guiana, Dutch*	620.000	1.034.508	813.325	594,000	655,244	731.806
Guiana, French*	49,000	.....	31 821	553,000	282,430	318.793
Paraguay*	63,000	61.198	67.220	61,000	83.595	215.058
Peru*	15.455.000	11 269,941	10.824.587	7,520.000	5.876.487	7.608.916
Uruguay*	13.644.000	9.597.168	1.860,609	8.099.000	4.153,438	7.617.110
Venezuela*	14.475.000	10 916.934	9.308.761	7.398.000	5.023.532	5.462.441
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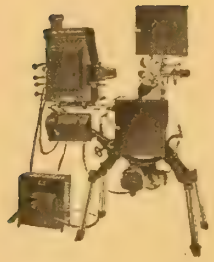

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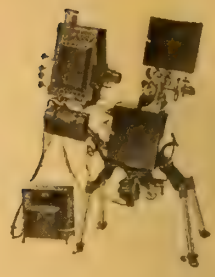

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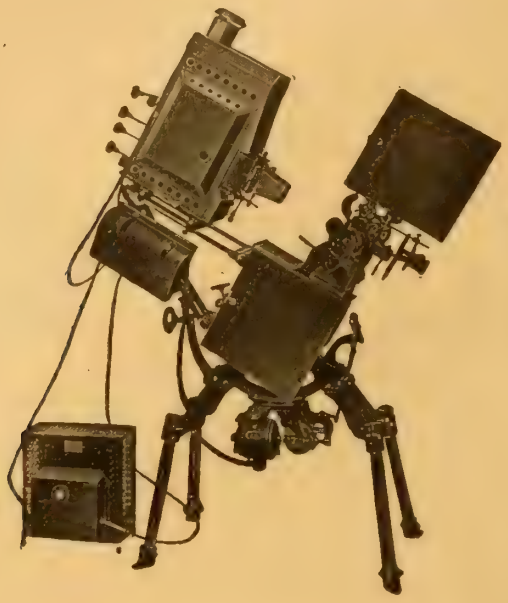

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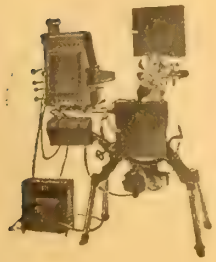

Write for the name of your local dealer

NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK CITY

Vol. 28, No. 9 May 27, 1916 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Her Father's Gold" (Thanhouser).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

MUTUAL PICTURES

EDWIN THANHOUSER PRESENTS

★ A THANHOUSER DRAMA ★

FOR UNCLE SAM'S NAVY

WITH KATHRYN ADAMS & EDWIN STANLEY

★★★★★

TWO REELS - MAY 23rd.

EDWIN THANHOUSER PRESENTS

OSCAR & CONRAD IN "POLITICKERS"

▪ HERE'S No. 2 OF THIS COMEDY EDITION ▪
THIS TIME OSCAR AND CONRAD ENTER POLITICS. THEIR ENTRANCE IS SLOW, BUT THEIR EXIT IS SWIFT.
DON'T LET OSCAR & CONRAD OVERLOOK YOUR THEATRE. YOUR AUDIENCE WILL BE QUICK TO CATCH ON TO THIS RAPID-FIRE COMEDY EDITION.

ONE REEL ▪ MAY 22ND.

FALSTAFF COMEDY

SAMMY'S SEMI-SUICIDE

WALTER HIERS IN ALL HIS ROYAL FATNESS AND FRANCES KEYES, REVERSE

ONE REEL MAY 27TH.

THANHOUSER FILM CORP. NEW ROCHELLE, N.Y.

The Woman Paid!

The Hebraic Commandment was plain. It was not based on sentiment, but on the immutable law that the wages of sin is death.

The woman was beautiful; she had wealth; the world was at her feet. But she forgot the ancient law; she sinned.

The woman paid; she paid in days of burning agony, in nights of feverish torture. Through suffering she atoned, but the scarlet scar remained to sear her soul as no branding iron ever burned.

Sprang into her life mother-love for a daughter forgotten, a girl pure and undefiled. In the blackness of the night she cried aloud for her own flesh. But there was no answering call, no soft cheek to nestle against her breast. The brand of shame had come between.

Mother-love had made the supreme sacrifice to save her loved one from her own shame. The woman paid; she paid in an agony of blood and tears, with a suffering it is given no man to know.

This is the terrible lesson in "That Sort," Essanay's five-act feature photoplay taken from the drama of Basil McDonald Hastings. It is a picture that will stir every woman to the depths of the heart; that will make men weep.

It features Essanay's great emotional actress, Warda Howard, supported by Duncan McRae, Ernest Maupain and John Lorenz. Directed by Charles J. Brabin and released through the V. L. S. E.

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle Street, Chicago

BIG FOUR
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S E
FEATURE PLAY

THE SERIAL WONDERFUL THE SERIAL UNIQUE THE SERIAL EXTRAORDINARY

The ADVENTURES of PEG O' THE RING

ALREADY A SMASHING SUCCESS

In Hundreds of Cities

We looked for a quick and ready response from Exhibitors in booking "Peg O' the Ring," because Universal Serials are popular. But we did not expect to be swamped, snowed under by an avalanche of bookings such as have flooded 73 Exchanges by mail, wire, phone and personal calls.

But we might have known at that. No other serial has ever had the many unique features of this—the first and only circus serial ever presented. All the fascinating glitter and glamor of the circus; all the huge advertising possibilities; all the tremendous following of those two popular serial stars

Grace Cunard and Francis Ford

With high salaried performers in genuine circus acts under the big top and on the sawdust arena picturized for the first time; with fifteen weeks—thirty reels—of the most thrilling and absorbing situations of love, of romance, of circus life, of adventure, of dare-devil stunts—with the most lavish production of any serial ever filmed—"Peg O' the Ring" is destined to set a new standard of Serial success—and make more money for Exhibitors than they have ever made before on a serial.

Extra Special—Important Notice

Now—before the supply is exhausted—Write for the most elaborate Advertising Campaign Book ever issued for any moving picture. Cover in six colors and gold. Sixteen large pages filled with advertising suggestions, ready prepared advertising campaign; slides, novelties in hundreds, scores of advertising props that will make your advertising for this remarkable Universal Serial the biggest and most successful you have ever done. Write now to your nearest Universal Exchange or to

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

Red Feather Photoplays Present

Flora Parker DeHaven

in "The Madcap"

Sparkling Drama
Fascinating Situations
Brilliant Cast

From the book by
the famous Author
and Artist
GEORGE GIBBS

Direction of
WM C. DOWLAN

Book through any
UNIVERSAL
Exchange

RED FEATHER PHOTOPLAYS

The UNIVERSAL GREATEST PROGRAM ON EARTH

WEEK after week, a steady stream of letters keeps pouring in from exhibitors all over this country. READ those printed below and remember that people are people the world over.

D. E. Stewart, manager of the Red Mill Theatre, Hamilton, Ont., writes: "As the oldest Universal exhibitor in Canada, I feel that I ought to say a few words concerning the success of a mixed program policy WHICH I HAVE HELD TO UNINTERRUPTEDLY FOR OVER FIVE YEARS. I have taken nothing but Universal program AND HAVE SUCCEEDED WONDERFULLY. In Canada the past two years have been exceptionally trying and ONLY THE FITTEST HOUSES HAVE SURVIVED THE STRAIN. Certainly a program of mixed reels is the thing."

P. J. Nolan of the Rex Theatre, Ottawa, says: "The Rex Theatre in Ottawa HAS BEEN MAKING GOOD PROFITS USING UNIVERSAL SERVICE, WHILE MANY OTHER HOUSES USING FEATURES ALONE HAVE BEEN WORKING AT A DEAD LOSS."

Harry Pomeroy of the Belmont Theatre, Toronto, writes: "We have strong opposition in the residential section of Toronto, where one might suspect that the big features would be the best drawing card. However, with the REGULAR UNIVERSAL PROGRAM, we have been filling the house, playing to capacity WEEK AFTER WEEK."

If there is the least doubt in your mind as to which is the best plan for you to pursue, get busy and ASK YOUR PEOPLE. Take a test vote every night for a week or every afternoon or as often as you like.

Don't rely on your own judgment. ASK YOUR PATRONS! Then write or wire your nearest Universal Exchange for the Universal Program.

Flora Parker DeHaven in "The Madcap." From the story by the celebrated author and artist, George Gibbs. Nineteenth Red Feather Production. Directed by Wm. C. Dowlan. Released June 5. It's a dangerous thing for a young woman as pretty as Flora to throw conventions to the winds, no matter how innocent her intentions may be. You see she was very rich, and she had tried everything wealth and position had to offer—even to driving a racing car and an aeroplane, and she was bored. Didn't know what to do to kill time, and when she met the big silent portrait painter, who was inclined to ignore her, she enjoyed him as a novelty. He set out for a week's walking trip and she went with him. Of course they were discovered and what everyone said was a-plenty, you can be sure of that. It is a situation that will grip your audiences, and establish Flora Parker DeHaven more surely than ever as a star who can get it over whether it is emotions, heart throbs or light and joyful romance and love making. Book this for the treat it will give your patrons and for the prestige it will bring your house.

Herbert Rawlinson in "The Rose Colored Scarf." With dainty Agnes Vernon. Three Reel Gold Seal Romantic Society Drama. Directed by Wm. Worthington. Released June 6. It's a darned lucky thing for Herbert that he kept that piece of rose colored scarf in his pocketbook for two long years, because Agnes surely thought he'd forgotten her, until he flashed the fragment for an alibi. Herbert loved her all right, but as her father's chauffeur he had about as much right or chance to win her as the man in the moon, even though he was born a gentleman. Agnes plotted to make him see things different and luck, love and her woman's wits all being on her side she won hands down, no arms up around her neck. A bully picture that will please every audience, make 'em feel good all over and thank you for three reels of "regular" entertainment.

"Object Matrimony." With Harry Myers and Rosemary Theby. Two Reel Victor Comedy-Drama. Released June 7. Harry's object was matrimony all right, but he was so darned busy making love to Rosemary that he lost his job. Then he became a professional fiance for a marriage broker, showing up at Rosemary's house with a pocketful of phoney engagement rings. Dodging widows with large families and old maids with cats and parrots soon put Harry on the blink so he collected his salary and—well, what would you do if the girl was willing? A lot of fun.

"Alias Jane Jones." With Edna Maison and Edward Hearn. Two Reel Laemmle Detective Drama. Directed by Ray Meyers. Released June 8. This is a double-barreled detective story; at first it masquerades as a crook story and you don't know whether to sympathize with Edna, the lovely confidence woman, or not. But when you find out that she loves Edward you're glad to learn that she is the cleverest of women detectives, and they can get the license whenever they want to.

"The Scorpion's Sting." Three Reel Imp Melodrama. Released June 9. I don't care how highbrow a person is, he (or she) simply craves good, old blood and thunder mellerdrama every so often, and sometimes oftener. And here you've got it. A chance for everyone to be a dyed-in-the-wool gallery god for a while; to see the villain suffer and the hero triumph; crime punished and virtue rewarded and a close-up with the hero and hero-wine in each other's arms. Splendidly acted, lavishly produced and directed with great judgment.

"The Cage Man." With G. Raymond Nye and Roberta Wilson. Two Reel 101-Bison Drama of Revenge. Directed by Jacques Jaccard. Released June 10. One of the most unusual stories of the season. The lucky rival for the hand of a beautiful girl soon neglects her for his club and the poker table. The unsuccessful one is a doctor who chivalrously protects the lonely wife, and successfully controls his passion. In a drunken rage the husband shoots at the doctor, misses him but kills a policeman called by the butler to stop the fight. The husband goes to prison, serves his time and is released—with but one idea burned into his maddened brain—REVENGE. What follows makes the biggest and tensest situations followed by a most unexpected climax you have ever seen, and finishes a remarkable and fascinating picture.

Ben Wilson in "The Sheriff of Pine Mountain." With Dorothy Phillips. Two Reel Rex Drama of the North. Directed by Ben Wilson. Released June 11. Ben is always there when it comes to the red blooded rugged, manly stuff and your audiences will be glad to revel in this picture of the Northern snows on the hot days of June following release date. While this is a story of mistaken identity, it is worked up in a new and novel manner that makes it one of the most original stories of the year.

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WILL BE ON A PAR WITH OUR PRODUCTIONS

CLARA KIMBALL YOUNG
Film Corporation

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By ROBERT W. CHAMBERS

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LEWIS J. SELZNICK PRODUCTIONS, Inc.

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The unrivaled star of the screen
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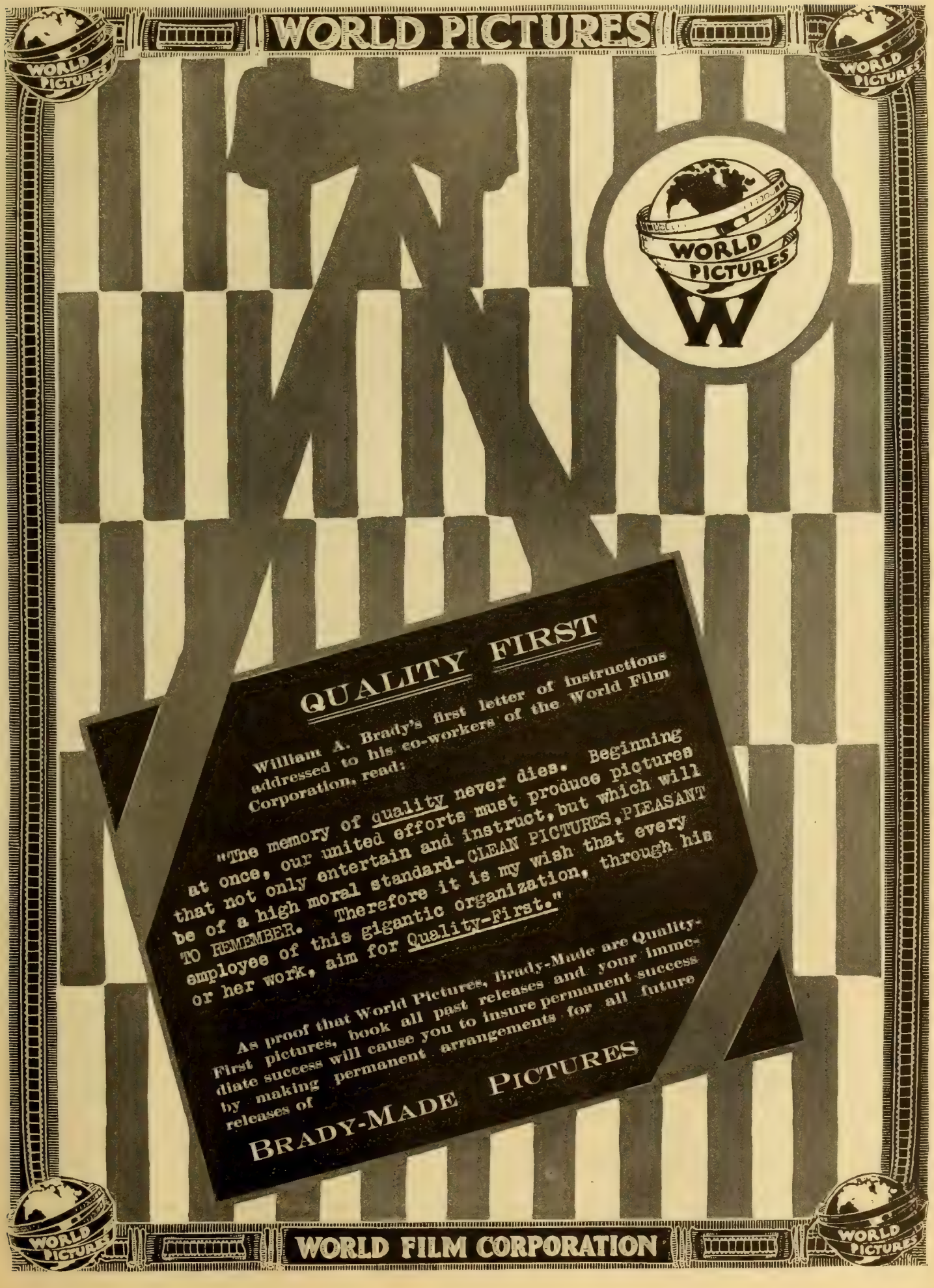
"TANGLED FATES"
A NOVEL PLAY, FULL OF THE CHARM OF THE FAR NORTH AND THE THRILL OF THE BIG CITIES. A TALE OF EXCITING.... ROMANCE WITH A BEAUTIFUL AND HAPPY ENDING.....
DIRECTED BY TRAVERS VALE.
ANOTHER QUALITY PICTURE—BRADY MADE
WORLD FILM CORPORATION

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QUALITY FIRST
William A. Brady's first letter of instructions addressed to his co-workers of the World Film Corporation, read:
"The memory of quality never dies. Beginning at once, our united efforts must produce pictures that not only entertain and instruct, but which will be of a high moral standard-CLEAN PICTURES, PLEASANT TO REMEMBER. Therefore it is my wish that every employee of this gigantic organization, through his or her work, aim for Quality-First."
As proof that World Pictures, Brady-Made are Quality-First pictures, book all past releases and your immediate success will cause you to insure permanent success by making permanent arrangements for all future releases of
BRADY-MADE PICTURES
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FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
INTRODUCES
THE NOTED ENGLISH STAGE FAVORITE

PEGGY HYLAND

IN
A PICTURIZATION OF
HENRY ARTHUR JONES'
CELEBRATED DRAMA

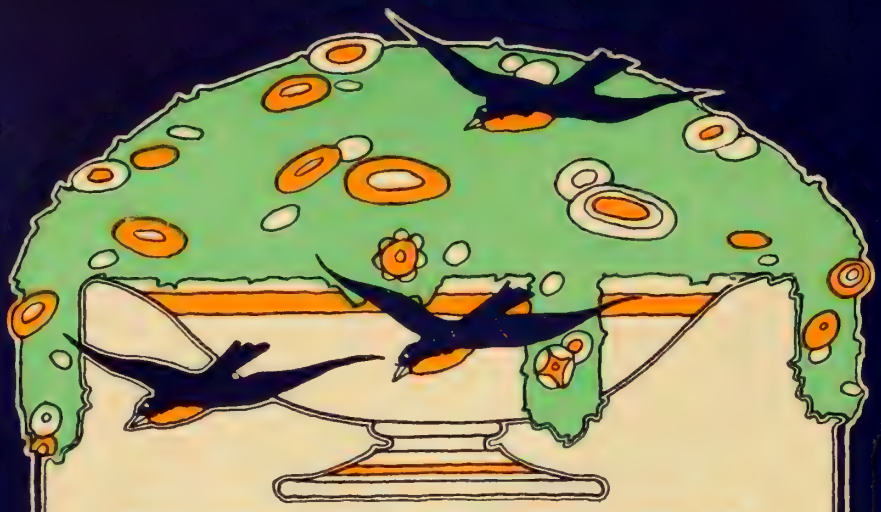
"SAINTS AND SINNERS"

IN FIVE PARTS
RELEASED MAY 25TH ON THE
Paramount Program

FAMOUS PLAYERS FILM Co.

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

BLUEBIRD Photoplays Announce
RUPERT JULIAN
in "NAKED HEARTS"
A charming heart interest story of the constancy of true love. From Lord Tennysons' beautiful poem "Maud." An all star cast of players, including Douglas Gerrard, Francelia Billington, Zoe Bech, Jack Holt and Nanine Wright
Directed by Rupert Julian
Book through your local Bluebird Exchange
Executive Offices
BLUEBIRD, (INC)
1600 Broadway, New York



THE unprecedented leap to popularity of the remarkable screen productions appearing under the BLUEBIRD brand is readily understood when the character of the releases, past and proposed, is considered.

Few photoplay features can measure up to the standard of "John Needham's Double," "The Crippled Hand," "The Gilded Spider," or "Elusive Isabel," to mention a few of the most recent BLUEBIRD releases; while Tyrone Power and Lois Weber in "The Eye of God," a notable Lois Weber production, and Rupert Julian in "Naked Hearts," based on Lord Tennyson's "Maud," established a new standard in the art of the photodrama.

You are advised to watch for the announcements of current BLUEBIRD releases. It is your duty to your patrons to give them an opportunity to judge for themselves of BLUEBIRD quality. It is your privilege to book BLUEBIRD Photoplays and establish for your house an unusual and desirable prestige.

For Bookings communicate with Your Local
BLUEBIRD Exchange or the Executive Offices

BLUEBIRD PHOTOPLAYS, Inc.
1600 BROADWAY, NEW YORK

RICE

A BIG THEATRE THAT WAS TOO SMALL

The Strand Theatre, New York, is one of the finest and biggest theatres in the United States. When it was opened the wiseacres said, "It's too big—you'll never fill it. Besides, motion pictures won't last long anyway!"

The wiseacres were wrong. They usually are. Motion pictures—particularly the Lasky kind—never were more popular than at the present time.

When the Strand Theatre played Lasky's Geraldine Farrar in "Carmen," 144,000 persons paid admission in one week.

Last week on the same screen "Maria Rosa" with the same star and produced by the same company was presented. All previous attendance records were smashed.

That's what the public thought about "Maria Rosa."

This is what the New York Newspapers Thought:

THE TIMES—"Maria Rosa" is as good if not a better picture than "Carmen."

THE AMERICAN—Attracted a record audience, and the scenes were applauded as if the actors themselves were portraying them instead of their likenesses.

THE HERALD—Miss Farrar another fiery film heroine.

THE TRIBUNE—As the love-tossed Maria Rosa Geraldine Farrar is superb.

THE WORLD—Miss Farrar's work apparently pleased the audience more than her "Carmen."

THE SUN—Beautifully achieved. "Maria Rosa" far above the average.

A UNANIMOUS VERDICT!

American Distributors
Paramount Pictures Corporation

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE *(Ltd)*

JESSE L. LASKY FEATURE PLAY CO (Inc)

FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

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BEBAN UALE"

PASQUALE ASKS COLOMBO FOR HIS OPINION OF THE APPLE WHICH AN IRATE CUSTOMER HAS JUST RETURNED.

MAY 18 TH

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Photoplay Co.

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SERVICE, LTD.--------Montreal Toronto Calgary

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Permanent success is achieved by the motion picture theatre that gets a reputation for consistent quality of attractions. The public knows the Paramount Trademark guarantees consistent quality.

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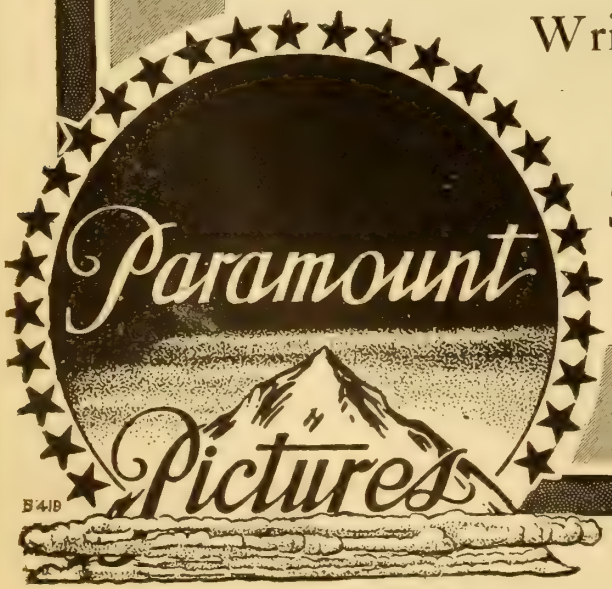

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NEW YORK, N.Y.

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WEEK'S RELEASES

Daniel Frohman Presents
HAZEL DAWN in THE FEUD GIRL
produced by
Famous Players Film Co.

Oliver Morosco Presents
GEORGE BEBAN in PASQUALE
produced by
The Oliver Morosco Photoplay Co.

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"Among the Head Hunters"

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Chicken Farming.
Hazards of Happifat.
Political Cartoon—by J. R. Bray.

PARAMOUNT-BRAY ANIMATED CARTOON No. 19
"Miss Nanny Goat on the Rampage"

Write Our Exchange To-Day

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The exhibitor who is definitely "Building Up" will find these short subjects a very efficient aid.

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The productions comprise big stories written by the foremost scenario writers of the country, superbly staged under skillful direction, with casts of able players, and magnificently photographed.

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Large colored photographs and 8 by 10 black and white prints.

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Coming

HENRY KING

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Pay Dirt

A gripping story of the West, by

H. M. HORKHEIMER

Released June 17th

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YOU want the best one and two reel subjects on the market, don't you? Particularly if you can secure them at the right prices.

Then remember this.

UNICORN FILM SERVICE offers the very best one and two reel subjects—with casts composed of the most popular actors and actresses in the country, many of them being stars of the first magnitude—at prices for service which are much lower than you are now paying.

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New Orleans Los Angeles

The men in charge are experienced film men who will co-operate with you in every way. Write the exchange in your territory or direct to the New York home office.

UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th St. New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

Released on the Metro Program May 22nd

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VIOLA DANA
The youngest real screen star in the world will shortly make her METRO debut in a new wonderplay
Miss Dana appears only in
METRO PICTURES

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Mr. Exhibitor:

How much do you charge to profit and loss each year because of experimental service?

You get value—You give value

There is no experimenting

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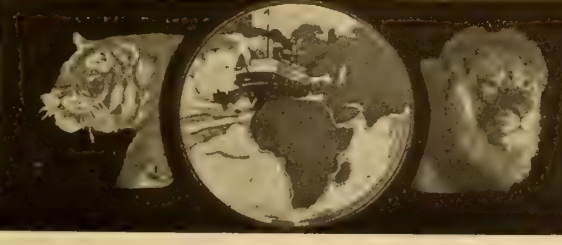


GENERAL FILM SERVICE

America's Most Famous Fun-Maker

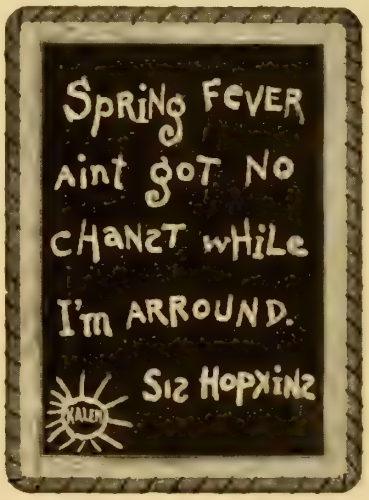
SIS HOPKINS in "A BABY GRAND"

Supported by Henry Murdock and Frank Minzey

A thousand foot laugh that follows after Sis tells the old folks there's a "grand new baby" at the unforgiven elopers' house instead of "a new baby grand." Sis attempts to get a substitute baby and picks a pickaninny which tangles affairs worse than ever.

Released Friday, May 26th.

"One Reel Features"—With Box-Office Value—Cost No More than "One Reel Pictures."



Kalem One-Reelers Have Guaranteed Drawing Power—The Stars are Known to Every Picturegoer.

"THE BOGUS GHOST"

Ethel Teare makes a captivating spook in a swift-moving one reel comedy.

Released Wednesday, May 24th.

"HAM'S BUSY DAY"

The jealous rivalry of Ham and Bud for the favor of the pretty nurse furnishes a riotous comedy.

Released Tuesday, May 23rd.

"THE CAPTURE OF 'RED' STANLEY"

Helen Gibson in a Thrilling "Hazard of Helen"

Released Saturday, May 27th

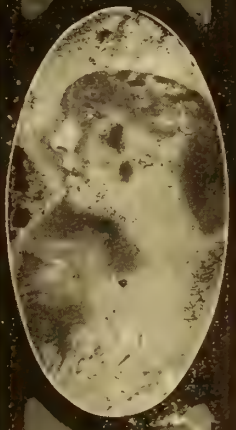
The most striking results ever secured by night photography aid the gripping effect of this one reel "Hazard." In addition to the railroad atmosphere, horseback riding of breath-catching daring is seen throughout the picture.

One and Three Sheet, 4-color Posters With All Kalem One Reel Releases.

KALEM COMPANY

235-239 W. 23d St., New York City

GENERAL FILM SERVICE



TOM MIX!!

Tom Mix, bless his ole pictur, is the only honest-to-goodness cowboy in th' movies.

Yep! He's the only eighteen carat rough rider, roper and marksman!

Tom Mix is there with the stuff.

He's the only man in the movies today who has a following among those who know how to ride, and shoot, and rope.

When Tom Mix pictureplays are flashed on the screen the public appreciates that the real dope in the cowboy line is being presented.

Tom Mix, who crams his pictureplays chock full of daring exploits, and who is in an exclusive class when it comes to Western stunts, appears only on the General Film program.

A series of Tom Mix comedies are in course of preparation.

Tom Mix comes across with "Crooked Trails" for release Saturday, June 3rd.

"The Hare and the Tortoise" is another unusual story featuring Fritzi Brunette, released through General Film Service on Monday, May 29.

Selig Polyscope Co.
Chicago and Everywhere

GENERAL FILM SERVICE

June 8

"THE SEA DOGS"

with

"Plump and Runt"

(Hardy and Ruge)

Oh! A life on the ocean wave...
Isn't all it's said to be.

* * *

June 9

"A DOLLAR DOWN"

with

"Pokes and Jabbs"

(Burns and Stull)

The strange adventures of
an instalment piano.

* * *

Comedy posters that start the laugh

326 Lexington Avenue, New York City

U|M COMEDIES U|M

Every
Thursday
PLUMP
and RUNT

Every
Friday
POKES
and JABBS

GENERAL FILM SERVICE

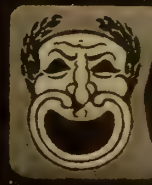
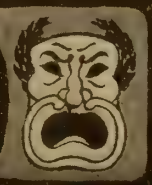
SHADOWS

FRANK MAYO
and
LILLIAN WEST
in one of the most remarkable
Knickerbocker Star Features
Released June 2

We won't tell you the story, but in this picture there is the most wonderful double exposure ever shown on the screen.

Knickerbocker
~Star Features~

The Quality Three Reel Release

KNICKERBOCKER FEATURES

Every Friday in The General Film Service

General Film Service

Police! for Rothapfel

After Film Inspection, New York's Ultra-Progressive Manager Gets

Essanay-Chaplin Comedy for Rialto Theatre

Beginning May 21 Beginning May 21

Mr. Exhibitor:

Acceptance by Mr. Rothapfel of a film, after personal inspection, stamps that particular picture with the approval of a competent, critical judge who knows what motion picture theatre patrons want.

Essanay-Chaplin "POLICE!", released thru General Film Company Branches met the test squarely and won. Your patrons will surely approve this film.

General Film Company (Inc.)
440 Fourth Avenue
New York

GENERAL FILM SERVICE

Thomas A. Edison, Inc.
Present

"The Coward's Code"

featuring

GRACE WILLIAMS and CURTIS COOKSEY

in this nerve-tensing struggle between might and right—a three-reel classic that runs the whole gamut of human passions and emotions.

Released May 23rd

One, two and three sheet posters.

Order from Morgan Lithograph Co., Cleveland, Ohio.

Also a single-reel picturing "THE CECROPIA MOTH," a wonderful scientific subject, and a ridiculously funny animated cartoon entitled "TOM, THE TAMER" AND "KID KELLY." Released May 24th.

THOMAS A. EDISON, INC., PIONEER MAKERS OF MOTION PICTURES ORANGE, N. J.

Edison

ADDRESS MOTION PICTURE CORRESPONDENCE TO 2826 DECATUR AVENUE BEDFORD PARK, N. Y.

GENERAL FILM SERVICE

"POLICE"

The Very Latest

ESSANAY-CHAPLIN

feature comedy.

Charlie Chaplin

calls it one of his best films.

It's Chaplin back in his old time slap-stick, with his hand-me-down suit and worn-out shoes.

It's riotous, tempestuous, teeming with action from start to finish.

There is a gale of laughter in every foot.

Trade Mark
Reg.U.S.Pat.1907

Essanay
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

GENERAL FILM SERVICE

Essanay Makes Classics Of Its Short Subjects

"THE CONDEMNATION"

presenting

DARWIN KARR and NELL CRAIG

A woman is indiscreet. The husband, insane with jealousy, is on the verge of committing a crime that would have wrecked four lives. He discovers his mistake in time and both husband and wife learn their lesson.

2 act drama, May 23

"CANIMATED NOOZ PICTORIAL NO. 10"

By Wallace A. Carlson

Side-splitting caricatures on people and events.

Cartoon and scenic, May 2

"THE SCHEMERS"

presenting

ELIZABETH BURBRIDGE and JOHN JUNIOR

Filled with subtle and delicate humor and a vein of whole hearted, wholesome fun that gives genuine pleasure to all.

3 act comedy-drama, May 27

Trade Mark Reg.U.S.Pat.1907

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

GENERAL FILM SERVICE

Regular Vitagraph Releases

"The Cost of High Living"

One-Part Comedy, Monday, May 22

Presenting: —

WILLIAM DUNCAN, Corinne Griffith, Carmen Phillips, Edgar Keller, Anne Schaefer.

—o—

"The Battler"

One-Part Comedy, Friday, May 26

Presenting: —

HUGHEY MACK in a Comedy of Heavyweights and Thrills.

—o—

"The Primal Instinct"

Three-Part Drama, Saturday, May 27

BROADWAY STAR FEATURE

Presenting: —

LEAH BAIRD, Don Cameron, Van Dyke Brooke, Jack Ellis and Leila Blow.

RELEASED THROUGH THE GENERAL FILM COMPANY

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

VITAGRAPH

Presents

LEAH BAIRD

in

"THE PRIMAL INSTINCT"

A Three-part Drama

A mother anxiously awaits the return of her son—

She is tricked by an unscrupulous lawyer to believe of his death in a ship-wreck—

He persuades the mother to make her companion, whom he intends to marry, heir to the estate—

In her last moments the son returns—

The lawyer's plans are frustrated when the companion becomes the wife of the son—

Poverty, love and luxury are all combined in this screen drama which is another example of

BROADWAY STAR FEATURES THAT ARE KNOWN AS THE BEST THREE-REELERS IN THE WORLD

Released Saturday, May 27
Through the General Film Co.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
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GENERAL FILM SERVICE

LUBIN
RELEASES

Monday, May 22

DAVY DON COMEDY
"OTTO THE HERO"
(One Act)

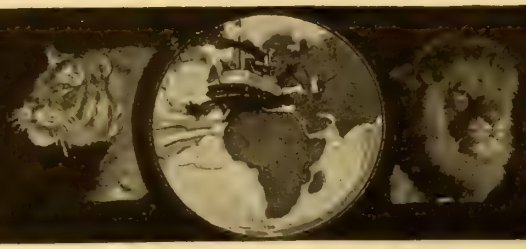
Thursday, May 25

"PRISONERS OF CONSCIENCE"
(Three Act Drama)

Saturday, May 27

"OH, YOU UNCLE!"
(One Act Comedy)

LUBIN



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General Film Company
440 Fourth Avenue
New York

VITAGRAPH

Blue Ribbon Features

That Have Shown the Way in Filmdom

The Juggernaut
The Island of Regeneration
Hearts and the Highway
The Sins of the Mothers
Crooky
The Badge of Courage
The Wheels of Justice
Mortmain
Playing Dead
The Dust of Egypt
The Man Who Couldn't Beat Conscience
The Turn of the Road
Heights of Hazard
The Cave Man
A Price for Folly
What Happened to Father
Thou Art the Man
Green Stockings
My Lady's Slipper
The Island of Surprise
A Night Out
The Crown Prince's Double
The Writing on the Wall
Kennedy Square
For a Woman's Fair Name
The Hunted Woman
The Hero of Submarine D-2
The Supreme Temptation
The Two-Edged Sword
The Vital Question
Artie, the Millionaire Kid
Britton of the Seventh

"The Battle Cry of Peace"

"A Call to Arms Against War"

By J. Stuart Blackton From Hudson Maxim's Book, "DEFENSELESS AMERICA"
A Proven Record Breaker

Special Blue Ribbon Features

EDNA MAY
In "Salvation Joan"
Seven-Part Drama
By Marguerite Bertsch

"God's Country and the Woman"
Eight-Part Drama
From the book by James Oliver Curwood

"The Law Decides"
Seven-Part Drama
By Marguerite Bertsch

COMING MAY 22nd

ANITA STEWART

in

"THE SUSPECT"

Six Part Drama Written by H. J. W. Dam From His Play "The Silver Shell"
Picturized and Produced by S. Rankin Drew

BOOK AT ALL
V. L. S. E. BRANCHES

BIG FOUR FEATURE PLAY V L S E

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

THE FUNNIEST SERIES
with the
FUNNIEST MAN ON THE SCREEN
has just been completed.

The series consists of twelve "Escapades of Mr. Jack" which include

MR. JACK

A Hall Room Hero
Wins a Double Cross
Ducks The Alimony
The Hash Magnate
Trifles
Inspects Paris
A Doctor by Proxy
Mr. Jack's Hat and The Cat
Mr. Jack's Artistic Sense
Goes Into Business
Hires a Stenographer
His Dukeship, Mr. Jack

enacted by the renowned comedy king FRANK DANIELS

—o—

EXCELLENCE CREATES DEMAND

The Vitagraph Company, meeting the demands of the exhibitor, announces:

FRANK DANIELS
in new comedies entitled
"THE KERNEL NUTT SERIES"
the first of which will be:
"KERNEL NUTT, THE JANITOR"

BIG FOUR FEATURE PLAY V L S E

These superlative single reelers
Released through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

EQUITABLE

RELEASES

(PARTIAL LIST)

AVAILABLE ON OPEN BOOKING PLAN
TAKE YOUR CHOICE
YOU CAN'T CHOOSE WRONG

Date	Titles	Stars
June 5	"The Woman in 47"	Alice Brady
" 6	"The Price"	Helen Ware
" 7	"The Shadow of Doubt"	Carlyle Blackwell
" 8	"The Dragon"	Margarita Fischer
" 9	"The Chain Invisible"	Bruce McRae and Gerda Holmes
" 10	"Trilby"	Clara Kimball Young
" 11	"The Price of Happiness"	Mary Boland
" 12	"The Better Woman"	Lenore Ulrich
" 13	"Man and His Angel"	Jane Grey
" 14	"The Struggle"	Frank Sheridan
" 15	"Should a Wife Forgive"	Lillian Lorraine
" 16	"The Reapers"	John Mason and Clara Whipple
" 17	"The Devil's Toy"	Edwin Stevens and Adele Blood
" 18	"Passers By"	Charles Cherry
" 19	"Sealed Lips"	William Courtenay
" 20	"The Labyrinth"	Gail Kane

EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH

WORLD FILM CORPORATION

THE POWER OF THE PRESS

IN practically every large centre, V. L. S. E. pictures are reviewed by the newspapers in the same manner that legitimate stage productions are treated.

The following excerpt from the "Cleveland Plain Dealer" will illustrate the tremendous publicity which editors are putting behind these pictures *of their own initiative and solely on the merits of the productions.*

From the Cleveland Plain Dealer

V. L. S. E. Producing Companies are hitting the high spots. Charlie Chaplin's "Carmen" and "The Ne'er Do Well" are two of the big certain money makers of the year, while exhibitors regard "Dollars and the Woman" as the best five-reel feature seen in many months.

Now Vitagraph rings the bell again with "God's Country and the Woman". This is an eight-reel feature of which we shall have more to say later. The reader can look out for this picture. It is one of the big things of the season. Some of the New York critics hail it as the greatest production of the year. We have seen it and hasten to assure the fans that it is something to look forward to.

If you seek those productions which are accompanied by the power and the prestige of the press, you would do well to book V. L. S. E. offerings regularly.

V. L. S. E. Inc.

"THE REDEMPTION OF DAVE DARCEY"

Featuring

James Morrison
Belle Bruce
Billy Billings

A desperate fight for his better self leads a man to strange places. He is aided in his fight by the wife of his employer. The man succeeds in repaying the woman by saving her husband from a disastrous affection for another woman.

IN FIVE PARTS

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

"LOVE'S TOLL"

By

Daniel Carson Goodman

Author of

"Souls in Bondage"

"Gods of Fate", etc.

Featuring

Rosetta Brice

and

Richard Buhler

A heart-beating play of a woman who marries with a lie in her heart, and of a man from whose lips the cup of trust and happiness is dashed.

LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*

SELIG
Offers

"INTO THE PRIMITIVE"

Written by Robert Ames Bennet

Charming **Kathlyn Williams.** Supported by Guy Oliver and Harry Lonsdale in a Sensational Five Act Drama of Jungle Life.

Into the Primitive Into the Jungle Into the Wilderness Unarmed and Afraid Two Men and a Woman!

SELIG

Released through V.L.S.E. Inc.

William Gillette

is presented in

"SHERLOCK HOLMES"

in seven acts

Arthur Berthelet
Director

Essanay Features

"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V.L.S.E. Inc.

LUBIN

BIG FOUR — V.L.S.E. — FEATURE PLAY

SUCCESS

SIGN POST NO 17

"THE ONLY WAY TO DO BUSINESS"

Contractor and Builder

LUDWIG GEILING
—OWNER OF THE—
Majestic Theatre

Selected Motion Pictures

[illegible]

[illegible]
1600 Broadway,
New York City

Gentlemen:

Your [illegible] plan [illegible] "The Only Way to Do Business"

I never [illegible] with any [illegible] but [illegible] a week making our statements from such [illegible] features.

Yours very truly,

Ludwig Geiling

"I know not how to govern our own course save by the proven experience of others."

BRANCH OFFICES

ATLANTA
75 Walton St

BOSTON
67 Church St

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129 West 7th St

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2077 E. 4th St

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1900 Commerce St

DENVER
1433 Champa St.

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502 Peter Smith Bldg.

KANSAS CITY, MO.
12th & Walnut St

LOS ANGELES
643 S. Olive St.

MINNEAPOLIS
608 N. First Ave.

NEW YORK CITY
1600 Broadway

PHILADELPHIA
229 N. 12th St

PITTSBURG
117 Fourth Ave.

SAN FRANCISCO
986 Market St.

SALT LAKE CITY
129 E. Second South St.

ST LOUIS
3630 Olive St

SEATTLE
415 Olive St.

WASHINGTON, D. C
811 E Street, N W

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342 Baronne St.

SYRACUSE
117 Walton St

TORONTO
15 Wilton Ave.

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204 St. Catherine St.

V.L.S.E. Inc.

"Cheap At Any Price"

Says Exhibitor Who Drew Packed House And State's Governor With

Charlie Chaplin's Burlesque On "CARMEN"

ACTOGRAPH THEATRE
SACRAMENTO . . CALIF.

Sacramento, Calif., Apr. 26th, 1916.

V. L. S. E. Inc.,
New York City.

Gentlemen:

You will be interested to know what I did with "Carmen."

Well, there were three surprises.

First, the high class of patrons attracted, inclusive of Governor Johnson himself.

Second, the smashing of all box office records.

Third, that Sacramento is a good picture town if you give them the goods.

Any picture that will attract like this is cheap at the price.

We lined them up as early as 7:30 and kept them that way for five days.

If you have any more at home like "Carmen," save them for

Yours very truly,

ACTOGRAPH THEATRE

Released Through All
V.L.S.E. Offices

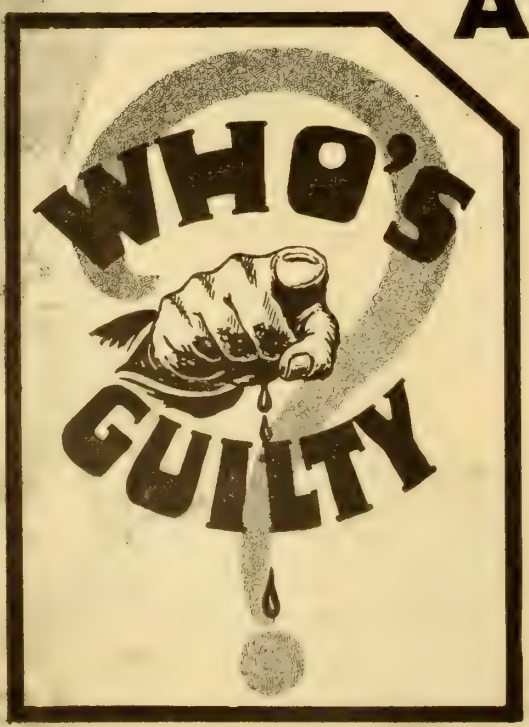
Essanay

GEORGE K. SPOOR, PRESIDENT

Over $14,000 worth PATHÉ'S WHO'S

Was booked at the **GRAND** day of the **WHEREVER EXHIBITORS SEE IT THE ANNA NILSSON** and co-starred in this production of 14 two each complete

Produced by **ARROW**



The PATHÉ EXCHANGE inc.

of business on new series

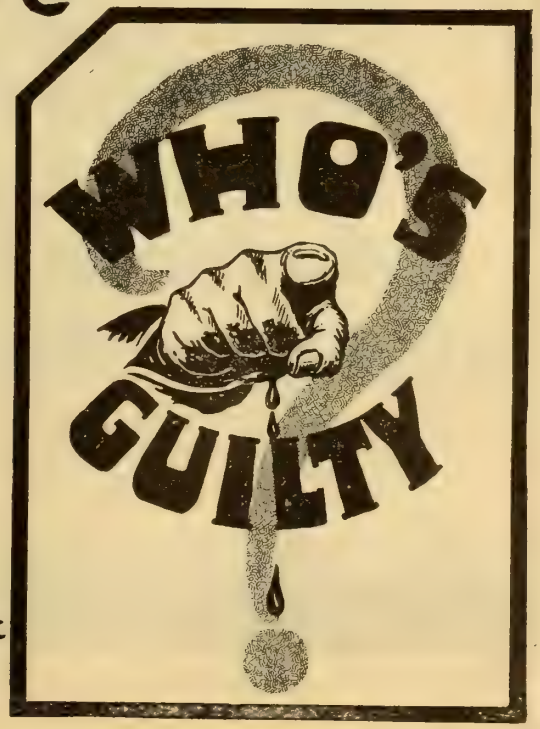
GUILTY?

CENTRAL PALACE in one exposition.

THIS SERIES THEY PROCLAIM BEST EVER

TOM MOORE are ultra-dramatic -part photo novels in itself.

FILM CORPORATION



EXECUTIVE OFFICES 25 WEST 45th ST. NEW YORK

PATHÉ presents the play adapted from CLYDE

The GIRL WITH

Featuring KATHARINE L'ESTRANGE

Written in Mr. Fitch's best manner, this play enjoyed wonderful success upon the stage.

As a photo-play it has been splendidly produced by POPULAR PLAYS and PLAYERS and is forceful, convincing, and dramatic from start to finish.

RELEASED THE WEEK OF MAY 15th

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

five-part Gold Rooster
FITCH'S great play
THE GREEN EYES
KAELRED and JULIAN

KATHARINE KAELRED

PATHÉ'S

The IRON

The biggest business ever

A strong statement truly but the serial itself is its own best proof!

Was there ever a better cast than **PEARL WHITE, PATHE'S** peerless fearless girl, Creighton Hale and Sheldon Lewis?

The IRON CLAW'S BEST BOOST-WHO SHOW IT!

The PATHÉ EXCHANGE inc.

CLAW

puller of any serial screened!

Was there ever a better story more full of "pep and action" than this by **Arthur Stringer** with scenarios by **Geo. B. Seitz**?

Is there any better director than **EDWARD JOSÉ**, producer of a long and successful line of Gold Rooster Plays?

ERS ARE THE EXHIBITORS

EXECUTIVE OFFICES 25 WEST 45th ST. NEW YORK

CLASS OF SERVICE	SYMBOL
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If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN TELEGRAM

NEWCOMB CARL

GEORGE W. E. ATKINS, VICE-PRESIDENT

B33NY 51 BLUE RG CHGO II

GEORGE KLEINE PERSONAL
805 E 175TH ST NEW YORK N Y

BILLIE BURKE IN GLORIAS ROMANCE OPENED
STUDEBAKER THEATRE YESTERDAY HELD THEM
PRODUCTION BIGGEST BOX OFFICE PROPOSITI
WITH BILLIE BURKE IN GLORIAS ROMANCE
WEEKS IN HISTORY OF THEATRE WHEN WE
WONDERFUL BUSINESS RESULTS YESTERDAY EX

N UNION

RAM

.TON. PRESIDENT
BELVIDERE BROOKS, VICE-PRESIDENT

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TO CAPACITY BUSINESS AT OUR
OUT AFTERNOON AND EVENING. STAR CAST
ON HAVE EVER PLAYED. PREDICT STUDEBAKER
WILL ENJOY MOST PROFITABLE TWENTY
CONTRACTED FOR FILM ANTICIPATED
CEEDED OUR EXPECTATIONS BY FAR

JONES LINICK & SCHAEFER
BY AARON JONES

Terriss Film Corporation

PRESENTS

The Eminent Artist

TOM TERRISS

IN

My Country First

All Star Supporting Cast. A Big Advertisement for Every House That Shows It. A Six Reel Feature of Throbbing Interest.

Deals With the Burning, Vital Questions of the Day, Patriotism! Preparedness!

Directed by TOM TERRISS

UNITY
The NEW Name that Means a New Era, for Manufacturer and Exhibitor Alike

EXCLUSIVE DISTRIBUTORS

UNITY SALES CORPORATION.
729-7th AVE. NEW YORK

The Unity Picture Corporation

PRESENTS

The International Favorite

SHELDON LEWIS

IN

The Pursuing Vengeance

From the Famous Novel of Burton E. Stevenson "The Mystery of the Boule Cabinet." A Photodrama That Will Pack Any Theatre.

Creating a Sensation Everywhere. Crammed with Thrills, Heart Interest, Mystery, Suspense

Produced by MARTIN SABINE

UNITY

means

SINCERITY
SECURITY
INTEGRITY
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UNITY SALES CORPORATION

MUTUAL PICTURES

REPAID

A gripping two-part "Flying A" drama with Edward Coxen, Lizette Thorne and George Field—the story of a young man's sacrifice to save his father's business and his mother's happiness.

Directed by Thomas Ricketts. Released May 22nd.

The Reclamation

This is a virile story of a terrific fight for water rights in western desert lands—a five-part Masterpicture featuring Franklyn Ritchie and Winnifred Greenwood.

Directed by Edward Sloman. Released May 25th.

Adjusting His Claim

John Steppling tries a fake street car injury which is exposed by John Sheehan, who marries the girl, Carol Halloway—in this "Beauty" comedy.

Directed by Archer McMackin. Released May 24th.

Jack

This is a pretty love story of the western plains ably enacted by Anna Little, Frank Borzage and Jack Richardson—a two-reel "Mustang" subject.

Directed by Frank Borzage. Released May 26th.

The Pork Plotters

Getting fun out of speculation in pork. Orral Humphrey and Lucille Ward put over a new angle in this "Beauty" comedy.

Directed by Orral Humphrey. Released May 28th.

These are all strong subjects, featuring widely popular stars.

BOOK THEM TODAY!!

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutua Film Corporation.

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, Pres.
Chicago, Illinois

MUTUAL PICTURES

NATIONAL NUTS

A VOGUE comedy on the "Great American Game." See Ben Turpin, the celebrated comedian, pitching for one of the Coast League teams, causing a roar of laughter from eighteen thousand fans. Paddy McQuire and Rena Rogers, too, in this VOGUE mirth-maker.

Directed by Jack Dillon *Released May 28th*

Rival Rogues

Rube Miller is back. He and Arthur Tavares are the rival rogues. Madge Kirby and Alice Neice, VOGUE'S favorites, round out the group of merry makers.

Directed by Rube Miller *Released May 23rd*

A Vogue Comedy on the bill means a packed house. Book these and play to pleased patrons.

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

Vogue Films, Inc.
Gower and Santa Monica
Los Angeles, Cal.

Slapstick With A Reason

VOGUE COMEDIES

MUTUAL CHAPLIN
A HIT!!
THE FIRST
CHAPLIN COMEDY
PRODUCED UNDER
THE MUTUAL'S
$670,000.00
CONTRACT
RELEASED THE

MUTUAL CHAPLIN SPECIALS

CHARLIE CHAPLIN

in

THE FLOOR WALKER

EVEN THE FAMOUS CRITIC, HARVEY F. THEW ADMITS "2 LAUGHS TO THE FOOT—4000 LAUGHS IN ALL"

WEEK OF MAY 15

MUTUAL PICTURES

GAUMONT
ANNOUNCES
NEW THREE-REEL RELEASES
of
FIVE-REEL EXCELLENCE
SAME GAUMONT PLAYERS AS SEEN
IN LONGER FEATURES

FIRST RELEASE-MAY 25

"ARMADALE"

THE GREATEST NOVEL OF ITS DAY
by WILKIE COLLINS
IN 3 REELS

Stars
IVA SHEPARD
ALEXANDER GADEN

3
GREAT
GAUMONT
SINGLE REELS—
MUTUAL WEEKLY
SEE AMERICA FIRST
KARTOON KOMICS
"REEL LIFE"
THE MUTUAL
FILM MAGAZINE

Gaumont Co.
FLUSHING, N.Y. JACKSONVILLE, FLA.

The Mysteries of Myra
is an established success.

Every episode has more intensive situations than the last.

We advise exhibitors to see *all* episodes of The Mysteries of Myra.

Mysteries of Myra

¶ Speaking of records, without boasting we would say that The Mysteries of Myra has established a precedent that others will strive hard to equal. The actual bookings on this *feature series*

INTERNATIONAL FILM SERVICE, Inc.

MUTUAL PROGRAM

DAVID HORSLEY PRODUCTIONS

CRANE WILBUR

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235-39 West 23 Street

New York City

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

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Saturday, May 27, 1916

Facts and Comments

SOME exhibitors have mooted the question whether the ordinary rules of credit applying in other lines of business ought not to be extended to the film field. One man from a city in the Middle West said he had been paying his film bills in advance for a good many years and still was paying them in advance. Lately when he was asked by his bank to give references he hesitated, giving the name of the exchange he was dealing with for, he said, "a man compelled to pay his bills in advance is not looked upon as a good risk by the bank."

Of course there are two sides to this as to every other question. One thing, however, will be admitted by all: The man who pays promptly ought not to be made to suffer for the slow and uncertain accounts. A fair syste of rating the exhibitor might offer a solution. We will be glad to publish suggestions on the point.

* * *

IN our last issue we reported no less than three motion picture expositions all being held practically at the same time. THE MOVING PICTURE WORLD has repeatedly expressed its belief that one grand annual exposition is all the industry needs and the experiences of the recent past have confirmed our belief. This one grand annual exposition ought to command the generous co-operation of all branches of the industry.

* * *

NO one more than film men and especially exhibitors approve of the recent decision by the courts as to the punishable character of advertisements. We have both state and Federal laws seeking to make advertisers stick to the truth and making them liable for obvious misrepresentations. The law is of the greatest benefit to the honest advertiser and it ought to help the dishonest or reckless advertising in his efforts to resist temptation. Of course the law plainly applies to false statements about circulation. Newspapers and trade publications are amenable to this law.

* * *

WE are credibly informed that churches all over the country are busily collecting signatures on petitions to be presented to Congress in favor of the Smith-Hughes censorship bill. We earnestly hope that the film men will not be found asleep at the switch. THE MOVING PICTURE WORLD is pointing the way. Read the article in this week's issue and then send for our blanks and use them conscientiously. Delay may be dangerous.

* * *

A NEWSPAPER out in Iowa assures its readers that a man "may become drunk on motion pictures." We agree. He may if he sees too many at one sitting. That's one of the reasons we are opposed to more than seven reels at one session and seven reels is our maximum. Personally we prefer five or six and most of the intelligent patronage of motion pictures is with us. An exhibitor who overfeeds his audience with pictures is various kinds of a fool.

* * *

ALMOST every one of our readers must be interested in projection. We advise them all to ponder Mr. Richardson's fine lecture on that all-important subject. THE MOVING PICTURE WORLD surely has done its share toward doing away with bad projection and all its bad consequences. We cannot help mentioning one common fault. It is a fault which we are sorry to say is found in some of the supposedly best theaters in the country and one which could easily be avoided. We are referring to overspeeding. The President, in his recent speech at the dinner at the Biltmore, mentioned overspeeding as something that made him hesitate to patronize the pictures. Personally we feel like throwing a brick at the screen whenever the overspeeding starts. Perhaps we are throwing the brick in the wrong direction.

* * *

THE impressive showing made by the opponents of the Christman-Wheeler censorship measure at Albany is chiefly remarkable for this one thing: But one of the anti-censorship speakers directly represented the film interests. It is gradually becoming apparent to all thinking men that the fight against censorship is a fight against a vicious principle rather than a fight for dollars and cents.

The Light They Shed

By Louis Reeves Harrison.

THE critic can not be blamed for a sense of fatigue when he is called upon to witness a production whose denouement results from an overheard conversation or an intercepted letter. Producers of that sort of stuff should be compelled to pronounce *"Overheard Conversation! Intercepted Letter!"* fifty times a day until cured. The monotony of it has come to be so deadly that the very sight of a portiere, the director's steady prop, where a door should be, may be taken as a warning that the entire presentation is to be one of dreary artificiality, far removed from reality of life and sincerity of thought.

Business is business. "We have an actor on our hands, and we must find plays for him." "We have just bought a menagerie, and if we are to have a drama which is to be judged by its fidelity to the best principles of our social life, it must make concessions to the circus." Why should stuff patched together according to this or that purely mechanical formula be put in the same class as the work resulting from sincere creative impulse? The latter may only be a splendid attempt at art, but if it is an attempt to stir fine feeling and resolute thinking, it deserves critical encouragement—the shabby concession may well be relegated to pages of biased publicity.

Nine out of ten machine-made plays, lacking any real feeling or thought to start them going, minus heart and brains at their birth, may wander along through five reels of stock scenes only to end in some disappointing compromise. From start to finish they are about as cheering as a dinner in the home of your slightly-intoxicated friend when his wife does not expect you. They cause you to wish you were anywhere else.

In the matter of response to a demand for better pictures, there are producers of large means and honest aspirations who do not know how to go about it. Some of them do not even take pains to study the question. They plunge along determinedly, making lavish expenditure where it is wholly unnecessary, pruning down where they merely curtail the big essential, true artistry. They are engaged in artistically visualizing stories that either contain an insistence on things as they are, or that afford an escape from reality into the field of romance, yet some of them imagine that they are merely running a business.

That sort of procedure is responsible for the poorly-selected, badly-treated pictures which are demanded in a hurry, created in a hurry, edited in a hurry and sent broadcast as examples of what can be done in the new art. Practically every one of those widely-circulated examples of artistic incompetence casts a shadow wherever it goes, a shadow on the receipts of the exhibitor, a shadow on the hopes of audiences who look for something better, a shadow on the entire industry.

Among other causes of stupid production is vanity of the kind shown at exhibitions of blooded animals, where the man with the most money gets the blue ribbon for a purchased dog or horse and accepts congratulations as if he really had something to do with the making of a winner. He may even believe that he took a chance when he paid out his good money. Another cause is the unfounded belief that a director who has done well with fine material can be handed a bunch of stale scenarios and evolve from them a lot of brilliant and compelling dramas of the screen, prize-winners sired by strays who have been foraging among the dams of plagiarism.

The story whose high point depends on old theatrical tricks like the overheard conversation and the intercepted letter, or one whose artistic merits must be sacrificed to suit something the producer happens to have on hand, a star or a circus, can not be other than mechanical. A dramatist may consider certain interpreters who would do well in the roles he is creating; it may even help to keep certain images in mind, but the highest kind of interest in a play depends upon action and reaction between character and experience, neither of which are drawn from the theatre, but from life as visible to all of us.

Now we may set up a hero who tries to do all the good he can, a villain who thwarts him to the very end and a much-persecuted heroine who erred through her affections. These are only manikins to whom are arbitrarily assigned a settled line of conduct. For the modern audience they have the reminiscent interest of a Punch-and-Judy show—we can recall that they once amused us, but they afford no insight into the workings of the human mind, none into the human heart. People in manikin plays interest us about as much as do those who pass in the street.

Why does the villain do the deed? We are not deeply impressed that he does it until he is made human and we are shown his temptations, his faltering, his impelling hate, his restraining fear, all that goes to demonstrate that he need not be beyond the reach of our sympathies, even in doing wrong. From the moment that light is thrown on the workings of human character that character becomes fascinating. High interest does not depend upon mechanical incident, and there is nothing a real star longs for so much as a role which throws light on the workings of the human mind and heart.

The weakness of present-day production lies in the assignment of false values. The business man who is blundering around in it really does not know where to place his money to advantage. The natural trend of his own ability is toward distribution. To him a market is the first essential. He has been compelled in other lines to either create a market or to conquer one in existence by commercial methods. Office efficiency, factory system, selling force, publicity cleverness, all these appeal to him as first requisites, but what do they really amount to when a play does not win on its own merit? Is good will established on a basis of fine quality or on a lack of it?

Plays of fine quality shed light on human character or on what is affecting the human heart and human mind of today. Even farce may throw searching rays on our foibles and follies, and there is scarcely a production succeeding on stage or screen that is lacking in social significance.

In the midst of a period of publicity-created stars, with salaries soaring like war stocks, producers are beginning to look around in vain for men really capable of writing plays for movie stars, just as on the stage, which the stars have left because no playwright of ability would provide what is exacted. The stupidity of regarding drama as an instrument for a popular actor instead of a vehicle for thought and feeling, which the popular actor may interpret has emptied some of the finest theatres, but it may prevail for a while, even in the midst of our celebrating our recognition of creative genius as exemplified in The Gentleman from Stratford, who told us all plainly that "The play's the thing."

Masterpieces

By W. Stephen Bush.

LET me tell you the story of an exhibitor who has a just grievance against a press agent parading in the disguise of a reviewer. Of course you will know at once he is not on the staff of The Moving Picture World.

The exhibitor in question had his eye on a certain picture, but he was not sure whether he wanted it. He was waiting for a review of the picture. The "review" came. It was a frenzy of laudation. Epithets which would require revision if applied to the best picture ever made were thrown around with reckless abandon. Deducting fifty per cent. it was still a masterpiece. The exhibitor felt his last doubt vanish before the sun of so much certainty and forthwith booked the picture. Then he went ahead and advertised it and his patrons believed him, for he had always tried to tell them the truth. The picture came. It was pure fromage. Men and women went out slowly and sadly while the pictorial abortion was reeled off. Some of them looked reproachfully at my friend, the aforesaid exhibitor.

When the show was over the exhibitor rushed into his office and took a pair of scissors. He clipped the false review from the sheet which had deceived him and wrote out a little review himself. He was fair or at least tried to be, and then he pasted the foolish review on a piece of paper and placed his own review beside it. He put the "deadly parallel" into an envelope and sent it to the publication which had made him such a poor return for his subscription. He received a long and tearful letter of regret, but interesting as it was, it failed to make good the harm done by unconscionable puffing. There are editors who will sell their very soul for a page or two of advertising.

One Exhibitor's Remedy for Padding

By W. Stephen Bush.

SUCCESS in the business of exhibiting motion pictures depends more than ever it did on the personality of the exhibitor. The essence of personality is brains. Pleasant manners, an engaging appearance, courtesy, and other smaller elements of personality are of course important, but the power of thinking is the deciding factor. Here is a young exhibitor in a large city in the interior of this state who has added to the prestige of his theater and to the size of his bankroll by the simple expedient of taking the padded stuff out of five reel features that ought to have been cut before they were sent out.

"It's a tough job," he said to me, "but I find it pays. My audience has more than once complimented me on the good short features I am running. They notice the difference."

I asked him how much he cut out. He answered with the air of one who recollects a lot of hard work well done, that the padded stuff varied in length from 200 to 1,000 feet.

It has always struck me as a curious phenomenon that some exhibitors and buyers of negatives as well often inquire as to the length of a film as the prime consideration.

"If it is less than five reels I can't use it," or on the other, "if it is more than two reels it means nothing to me."

These men are dreadfully dogmatic about it too. They know just exactly what they want and their lips curl in fine scorn when you feebly attempt to talk about quality. These experts on length will tell you: "I don't care how good it is, if it isn't three reels I wouldn't buy it with counterfeit money."

Men who talk like that and who act as they talk will ruin the finest theater if they are allowed to practice their theories long enough. They do not realize that the value of every unit on their program depends entirely on quality and not at all on length.

Help to Fight Federal Censorship

By W. Stephen Bush.

THE fight against Federal Censorship will presently shift to the floor of the House of Representatives at Washington. A majority of the committee on education have agreed to report the Smith-Hughes Bill favorably. There will be a minority report against the bill. It is true that the numerous amendments to the bill make it less of an evil. The crude work of the fanatics who prepared the original bill in 1914 has almost entirely disappeared in the new bill. The bill even in its amended form is still objectionable because it contains the vicious principle of censorship. The Moving Picture World voices the almost unanimous sentiment of the industry in recording its everlasting protest against any legislation which imposes upon the motion picture a legal restraint prior to publication.

We urge every man interested in the freedom of the screen and in the proper development of the motion picture to get busy gathering signatures on petitions of protest against the passage of the Smith-Hughes Bill. What we want are the signatures of men and women who are not in any way connected with the production or exhibition of motion pictures. The Moving Picture World has prepared blank petitions which fill all the requirements. These blanks will be sent to all exhibitors who want to use them. The Moving Picture World and the motion picture exhibitors know that sound public sentiment is overwhelmingly *Against Censorship of Motion Pictures.* This is not a guess, but a well proven fact. The Moving Picture World took an active part in a direct appeal to the patrons of motion pictures in this state on the question of censorship. We published a careful analysis of the election figures, showing that in every county in which an active campaign had been waged the returns showed an increased majority against the proposed constitution. Another proof was the fight against censorship on the floor of the assembly at Albany. A dozen assemblymen rose in their seats opposing both the Ahern and the Cristman-Wheeler Bills in response to urgent requests from their home constituencies.

Let us, therefore, mobilize public sentiment for the fight on the floor of the House of Representatives. The minority report drafted and signed by the ablest men on the committee indicates that they will speak their minds on the floor. Every petition sent to Congress, every word of request to the members of the House will be an aid and a comfort to these unselfish and thoroughly American champions of freedom of expression. One fact in particular needs to be emphasized. This question of censorship has an importance far beyond film circles. It strikes at the foundations of liberty. It concerns every American who believes in American ideals and in American political institutions. We protest against censorship not only because it seeks to lay unjust hands on a great industry, not only because it means a blow to an art which must be a great factor in popular education, but chiefly because it violates both the letter and the spirit of the best traditions of American liberty.

Not a single sensible argument can be advanced in favor of Federal or any other kind of motion picture censorship.

Club Women to Discuss Pictures

General Federation of Women's Clubs Will Hold Motion Picture Conference During Big Convention in New York Beginning May 23—Picture Makers to Take Active Part.

By Betty Shannon.

FROM May 23 to June 3, thirty thousand of America's leading women will be gathered in New York City. The occasion will be the biennial meeting of the General Federation of Women's Clubs, and every state and city and county in the United States will be represented by at least one delegate. The most important phase of this tremendous gathering of intelligent American women to the motion picture industry is the fact that the motion picture is to be recognized for the first time by club women of the nation. At this meeting the motion picture is to given a prominent place on the program and motion picture men are to be allowed to speak for themselves.

It is only during the past year that club women have really bestirred themselves regarding the output of this, the fifth largest industry in the world. Gradually, with the awakening to the real vital power in the community—in their own communities—of the pictures on the screen, they have begun to consider what they have termed "the motion picture problem." At first, most of them were alarmed because they were not pleased with the type of pictures they knew their children and other people's children were seeing in the picture theaters. Their first thoughts were turned to censorship. Then the leading women of the country, the heads of important committees, the officers, began to see the injustice and the futility of censorship, either federal or state.

There will be many women from small communities and smaller cities in the west and south who will come with their hearts and minds set on censorship. But it is the determination of the leading women to educate the club women as a body up to the knowledge that nothing but a demand which pays producers in dollars and cents will give to them the sort of pictures that they want their children to see. It is not the adult film which seems so important to them. They are the home makers and the mothers of the nation, and it is the sort of pictures which they think safe for the children of the nation to see that they are seeking.

This is the first time since the very beginning of the General Federation of Women's Clubs that the General Federation has held its biennial meeting in New York City. It is the most auspicious time and place for the producers and exhibitors of the motion picture industry to really get in touch with these 30,000 women, who will go back to their local communities to tell the millions of people who couldn't come, to publish reports in their local newspapers, to interest their clubs, their schools, their churches, their business men, their congressmen and statesmen in whatever they hear in New York City.

There is to be one big conference devoted entirely to the motion picture. Mrs. Charles Cartwright, of Minneapolis, Minn., is the chairman of the Drama Department of the General Federation. She has arranged for a meeting to be held at the Seventh Regiment armory on Saturday afternoon, May 27, at 4 o'clock, at which not only all the women interested in motion pictures will be present, but motion picture producers and everyone actively engaged in the film industry will be welcome. The leading speaker will be Miss Mary Gray Peck, whose name is already familiar to most of the motion picture producers for her splendid attitude against censorship. She appeared at Albany on Thursday, May 11, speaking against censorship with the motion picture men who went to use their influence against the passage of the Cristman-Wheeler bill. Miss Peck's talk at the motion picture conference will be on "Censorship."

Mrs. Alice Rice Carroll, of Boston, will give a talk on "Co-operation Between Club Women, Producer and Exhibitor to Provide Suitable Pictures for Children."

Orrin G. Cocks, secretary of the National Board of Review, will discuss "The National Board of Review and the Child Problem."

The side of the motion picture producers—that side which has never been presented by an actual picture producer before directly to club women, and the side about which they know the least—will be presented in a talk by John R. Freuler, president of the Mutual Film Corporation. This program will be followed by an open discussion from the floor, in which the motion picture men are asked to join.

Three minute speeches will be made during this discussion by Mrs. Elizabeth Sears, editor of "Film Fun"; Miss Helen Duey, editor of the motion picture department of the "Woman's Home Companion"; Miss Mary Newell Eaton, of the Drama League of Grand Rapids, Mich.; Mrs. William Horton Foster, of the Community Service Motion Picture Company, of Boston.

The meeting will be presided over by three women—Mrs. Cartwright, already mentioned as chairman of the drama department, who has arranged the program; Miss Helen Varick Boswell, chairman of the Educational Committee, and Mrs. George Zimmerman, chairman of the Civic Committee. It is their one aim to give the American club women, and through them, since they are the leaders of the communities in which they live, the nation, a fair, clear idea of motion pictures from every standpoint, and to try to bring about between themselves and the producers of motion pictures an understanding about the market and demand which will be mutually beneficial.

The Motion Picture Board of Trade Will Take Active Part.

Through the efforts of Mrs. Elizabeth Sears, the editor of "Film Fun," the Motion Picture Board of Trade will take an active part, supplying the conference with moving picture equipment, operators and whatever pictures the women might want to use. There will, of course, be conferences held on all subjects in which the women are interested. The Conservation Department, Art, Literature, Education, Health, Civic, Household Economics Department and all the others will have special meetings. At any or all of these the Motion Picture Board of Trade will show any pictures available on those subjects.

J. W. Binder, secretary of the Board of Trade, and other members will be in attendance at the armory all the time to dispense information, and an exhibition room will be maintained in which pictures will be shown all the time.

Special exhibitions of children's programs and details of how children's programs may be run at a profit to exhibitors and thus made practical will be demonstrated.

The club women will be given a special performance at the Rialto theater by S. L. Rothapfel on Tuesday morning, May 23. Other plans are yet to be announced.

Nurse Cavell Picture Coming Soon

C. Post Mason Hopes to Duplicate Sensational Canadian Success in This Country.

WITH the tragedy of Edith Cavell, the martyred nurse, still fresh in the minds of the American public, a picture, produced in Australia and giving a sympathetic interpretation of the life of the heroic woman up to the moment of her execution, is being exploited in Canada and the United States by C. Post Mason, who for ten years has been associated with the most important amusement interests in Australia. Mr. Mason was in New York recently arranging for the presentation of the film at a Broadway theater, where it may be shown in conjunction with the "Official Australian Navy Pictures."

The success of "The Martyrdom of Nurse Cavell," which in this country may be given the additional title of "A Nurse's Sacrifice," has been phenomenal. Handled in Canada by the Famous Players Releasing Company, it is being offered in the best theaters of the larger cities to capacity business. At the Gaiety, in Toronto, during a week when other houses offered the strongest kind of opposition with "The Birth of a Nation" and "Britain Prepared," the sale of seats on the first day totalled six thousand. It is said that in the audiences attracted and the enthusiasm aroused, "The Martyrdom of Nurse Cavell" has set a new mark for Toronto.

Vera Pearce, called the most beautiful woman in Australia, plays the leading role, supported by Harrington Reynolds and other players of recognized ability, who worked under the direction of Mr. Mason and John Gavin at Spencer's studio in Sydney. Every effort was made to give an accurate, uncolored version of the tragic events in Belgium preceding the execution. The picture is in four reels and probably will be offered to state rights buyers in the United States. The Australian navy pictures, taken with the cooperation of the Australian government, have been officially indorsed. The sinking of the Emden, the fleet in action and scenes showing the hundreds of boys in training for the service are included in these two reels.

Mr. Mason was born in Vermont and was well known as a vaudeville singer before he went to England and later to Australia, where he became identified with the J. D. Williams Amusement Company, Australasian Films and Hugh D. Mackintosh. In addition to directing the touring departments for amusement enterprises, he has managed some of the biggest sporting events witnessed in Australia during the past ten years, among them the bicycle races at Sydney and Melbourne.

Board of Trade Exposition Is a Success

Forty Thousand Paid Admissions Testify to the Approval of the New York Public—Large Number of Exhibits and Stage and Screen Shows Provide Entertainment for Picture Men and Citizens Generally—Plans Already Under Way for Next Year's Exposition

THE first trade show of the Motion Picture Board of Trade of America, Inc., came to a close on Sunday, May 14. In the nine days that the Madison Square Garden was open to the public, 38,960 persons paid their way into the big amusement hall. They had been entertained probably in a larger degree than had the patrons of any previous exposition. We are speaking, of course, of the large public that follows the motion picture. On the trade side, too, there was much to interest visiting exhibitors and exchange men. The exposition was a success, from the social side and also from the financial. That the Board of Trade should be able to put over its show with a balance on the right side of the ledger in spite of the fact that it immediately followed a six-day similar exposition set at naught the predictions of some of the wiseacres. It was not believed by many of the men who are acquainted with expositions that the New York public would be interested in a motion picture show for more than a week. That such impression was proved to be contrary to the facts is in a measure due to the entertainment provided by the management of the exposition. This is demonstrated by the increasing attendance during the week. Friday was the banner day, and the number on that day would undoubtedly have been exceeded on the day following had it not been for the counter-attraction of the history-making preparedness parade.

That during the nine days the Board of Trade gained experience that will be of value to it in future expositions—and that the shows will constitute an annual affair is already assured—there can be no question. Very likely, for one thing, it has been determined that no advantage accrues in opening the exposition hall as early as 11 o'clock in the morning; that the floor space devoted to dancing might have been better used in other ways—for instance, an elaborate stage setting, such as the patrons of motion pictures see in the more pretentious productions, might have created more interest for the larger number. Then, too, the comparative absence of the leading players was a disappointment to many who attended. Only a few of the companies made it a point to secure the attendance of their prominent artists. One of the leaders in this respect was the Vitagraph. Other concerns whose players in numbers were seen in their booths were the Universal, the International and the Mutual.

The motion pictures shown on the big screen at the Fourth avenue end of the arena proved one of the best attractions of the week. All of the companies contributed of their more worthy unreleased subjects. In spite of the handicap of competing powerful unshaded lamps Operator Sol Abrams, from his little tower over the office of the manager in the center of the floor, was able by the use of an amperage ranging from seventy-five to one hundred to put on well-projected pictures. The dimness of the first two days was eliminated by increasing the depth of the shadow box. While pictures were not being shown the "juice" was thrown into the Cooper Hewitts on the stage and pictures were taken for the edification of patrons. Between the two attractions the hundreds of seats in the improvised theater were generally well filled, some of the occupants refusing to leave for counter-attractions in other parts of the hall.

As was pointed out in the Moving Picture World of last week, the Garden, with its many decorations, presented a most pleasing appearance. To the adornment of the ceiling and sides were added the many details of the individual booths. Flowers, the real thing and the well-simulated, the artificial, were in profusion. In artistry the Paramount, the Vitagraph and the Fox were especially notable.

For the successful issue of the initial show of the Board of Trade the credit will in large measure go to Executive Secretary J. W. Binder and Publication Committee Chairman Thomas M. Alexander, aided by Harry A. Cochrane, general manager of the Garden. Commodore J. Stuart Blackton, president of the board, was in continual attendance. Other officers of the board were present every evening.

During the week there were many events that stood out. One of these was the spectacular entrance of more than a hundred exhibitors from Manhattan, Brooklyn and the Bronx, who on Tuesday evening entered the hall and paraded around it. They had been marshalled by Samuel H. Trigger and Samuel Spedon, the latter of whom was in command. The little diversion was arranged to prove the good will of the exhibitors toward the Board of Trade. The committee of Chicago exhibitors at present in New York arranging for the coming exposition and convention in Chicago in July of the Motion Picture Exhibitors' League of America remained throughout the length of the show. This delegation was composed of William J. Sweeney, Fred Schaefer, of Jones, Linick & Schaefer; L. H. Frank and Fred W. Hartmann.

During the week the exposition was honored by the attendance of men of prominence. Among these were Hugo Munsterberg of Harvard University, who has added to his other works one on the motion picture; John Hays Hammond, Daniel Frohman, Vincent Astor, William Randolph Hearst, Rear Admiral Nathaniel R. Usher, Collector Dudley Field Malone and Rabbi Stephen S. Wise.

Among the features of the week were the addresses in the concert hall on Wednesday by F. H. Richardson and J. H. Hallberg, their general subject being projection. Nicholas Power was chairman. There was a goodly attendance of theater managers and operators. On Thursday Paramount showed the Morosco feature, "Pasquale," in which George Beban is starred. At the close of the subject Mr. Beban addressed the large audience and told the pathetic story of "Colombo," the old horse of the San Francisco Italian, from which "Pasquale" had been adapted. The story was told in Mr. Beban's inimitable style, and its telling was heartily applauded. Saturday was Vitagraph day, and the big Brooklyn studio was represented by all its players, who were introduced from the stage in a specially prepared setting.

The closing day was given over to the International Film Service, which presented its players, who had journeyed from up state to be present. Directors Theodore and Leo Wharton of "The Mysteries of Myra" also attended. The initial episodes of the serial were shown on the screen, as were also several of the cartoon comedies drawn by the Hearst artists. There were sketches drawn on the stage by George McManus, of "Bringing Up Father"; George Herriman, of "Krazy Kat"; Tom McNamara, of "Us Boys"; Cliff Sterrett, of "Polly and Her Pals," and Hal Coffman. Announcement was made of the winners of the new talent contest, of the six young women who will be given a chance to appear in International pictures. The big silver cup awarded by the International to the woman receiving the largest number of votes as the most popular motion picture actress went to Irene Castle.

One of the pleasant sidelights of the week was the luncheon given to the members of the trade press by the International. John W. Grey of the publicity department sat at the head of the table, and at his right hand was E. A. McManus, general manager of the International. Every one of the twenty-five diners got away from the two-hour session in good shape, praising the menu and the host who conceived it. J. K. Burger was so successful in creating a new edition of his famous "Yellow Jacket" that the party combined in drinking his health in an "International." It was a real party.

More than one hundred exhibitors, many of them accompanied by their wives, accepted the invitation of the Vitagraph Company to visit the Flatbush studio on May 11. Under the guidance of Samuel Spedon they saw pictures in the making and met a number of the Vitagraph stars, Edith Storey and Lillian Walker among them. A buffet luncheon was served. After a tour of the plant the exhibitors expressed themselves as being much impressed by the completeness of the equipment and the activity in all of the studios.

On the afternoon of Saturday Commodore Blackton was formally presented with an oil painting of himself. The gift was from John M. Lakin, president of the Acme Lithographing Company. Mr. Binder made the presentation speech, which was fittingly responded to by Mr. Blackton.

The show came to a successful conclusion on Sunday evening. From the standpoint of the trade as well as of the public it had been one of the best that New York has seen. What has been accomplished in spite of handicaps augurs much for those to come in the future. The Board of Trade has introduced itself to the citizens of New York as makers

of entertainment. It has drawn new attention to the industry, from the financial and from the manufacturing side. It has done much to bring home to the public the great question of legalized censorship, of its inequities, of its evils. One of the fruits of the exposition should be a wider public knowledge of the handicaps under which the motion picture is created today.

When asked on Sunday evening for his impressions of the exposition Secretary Binder said:

"The exposition has been a great success. We will make a little money, but what is even of greater moment, we are closing the exposition without a single dissatisfied exhibitor. That is something that cannot be measured in dollars and cents. Moreover, I feel that the thousands who have thronged the Garden night after night have, because of this exposition, a better understanding of the magnitude of the motion picture art and of the part it is bound to play in the making of America's future. This is what we started out to accomplish, and I feel we have done it.

"On behalf of the Board of Trade and individually, I want to thank everyone who helped to make the exposition possible by their loyal co-operation both prior to the opening and during its continuation. Had it not been for this generous and whole hearted support the exposition would not have been possible.

"To the exhibitors who came from Greater New York, and in fact from all over the country, I personally want to say, I thank you all. There have been no evidences of any division at this exposition. On the other hand, everywhere was that spirit of unity and co-operation which is at once the keynote and the moving power of all great achievements.

"I predict that as the outcome of this season of motion picture carnival in New York there is bound to be in the future not only a better understanding of the motion picture art on the part of the public, but there will be unity where before discord may have existed, and there will be established forever the heartiest co-operation in all branches of the industry.

"Next year there will be but one exposition. It will be carefully planned. A beginning has already been made. A very large number of the Garden exhibitors have already signed tentative contracts for next year's show. It will be the greatest of its kind ever held."

"The magnificent showing made by the trade press at the First National Motion Picture Exposition has done more than anything else to prove the stability and importance of the motion picture art and industry," said Commodore Blackton. "No other industry in the history of the world has ever developed in so short a time informative periodical literature of such value and completeness. This was the unanimous verdict of the public as well as the men financially interested in pictures."

List of Garden Exhibitors.

Among the firms represented at the Board of Trade exposition were the following:

Mutual Film Corporation.

The exhibit of the Mutual Film Corporation, just at the left of the entrance, received much attention from visitors. The Mutual section was divided into two parts, business and social. On the left of the gate was the reception room, on the right were many desks with cards bearing the names of the Mutualites who, in the New York exchange of the company, take care of the exhibitors. In the reception room the chairs were in tapestry and gold. Flowers and palms added to the comfortable atmosphere. Electric lights in profusion added to the decoration of the booth. J. G. Rohlfs and Hopp Hadley were in charge of the booth. Manager Beck of the New York exchange was on the job each evening. Mr. Rohlfs said on Thursday new bookings had aggregated $15,000. Wednesday was Mutual day, and in the evening there were present President John R. Freuler and General Manager John C. Graham. The Thanhouser players were in attendance in the evening. On the stage they put on a scene which was shown to Thursday visitors.

Vitagraph Company.

The quarters of the Vitagraph company were artistically furnished under the supervision of Charles Chapman, scenic art director of the big Flatbush studio. The upholstery, a combination of black, wistaria, green and white for the wicker couches and chairs, was all made at the studio. At the back of the booth a landscape painting extended the entire length. The effect at which the artist aimed and which he attained was that of the veranda of a country home, with mountains in the distance. Trailing vines and Japanese lanterns added to the illusion. A number of handsome wicker lamps and photographs of players contributed to the making of a most attractive booth. Miss Rose Tapley was in charge both afternoon and evening. Aiding her was a corps of the young women players of the company. The throngs that jostled about the booth testified the popularity of the exhibit and those in charge of it.

Universal Film Manufacturing Company.

The Universal had a large display just to the left of the entrance. At the rear of the booth was a great animated illuminated American flag, one of the more striking features of the exposition. There were many framed pictures of popular Universal players. Also on show was the big silver cup presented by the company for the coming twenty-four-hour stock chassis automobile race. Big electric letters called on all beholders to "Demand the Yankee Doodle Program—Universal Motion Pictures." H. H. Van Loan was in charge of the booth, as he was also of the prettily-decorated quarters of Bluebird on the opposite side of the arena.

J. H. Hallberg.

A fountain electrically illuminated played in the center of the large Hallberg exhibit. On display was a large assortment of motion picture apparatus. There were a Power 6B projector, a Baird and a Simplex; a complete miniature stage setting of the Rialto Theater; Kliegl spotlight; a Hallberg Twentieth Century Motor Generator and switchboard; a Rialto screen and a Satin Gold Fiber; Speer carbons, Caille automatic ticket selling machine chopper and change maker; Eck hurricane fans; new Hallberg adjustable economizer; Speedco Arc Controller; chairs from the Peabody School Furniture Company; Feaster Non-Rewind Machine, and the Stereomotorgraph, an automatic advertising device for window display. Mr. Hallberg was in charge, assisted by W. H. Rabell.

Universal Stage Lighting Company.

In the booth of Klieglight company, George C. Dodd demonstrated the devices of the concern which are specially designed to give intense light for motion picture purposes. One of the more striking of these is a table lamp of fifteen amperes, approximating 8,000 candle-power. There was also being shown the new 100-ampere spotlight built by Kliegl Brothers. This is designed to give directors an unusual light for extraordinary purposes. It was this lamp that provided the searching rays that swept the big arena during the week. Other lights were the burglar, for picturemaking purposes, and the studio lighting units, the Klieglight and Liliput.

Vim and Knickerbocker.

At the booth of the Vim comedies and the Knickerbocker Star Features Mark Dintenfass entertained his friends.

Kineticartoon Corporation.

In the booth of the Kineticartoon were many of the famous censorship drawings, which afterward were animated, of Charles Raymond Macauley. There were drawings also of Mr. Macauley's associates, Dan Smith, F. M. Follett and A. B. Heath.

Panchromatic Twin Arcs.

At the headquarters of the Panchromatic Twin Arcs were five types of arc lamps. Also there were a complete Panchroma travel outfit, a Moon screen and a large line of imported cameras. Mr. Allison, of Allison & Hadaway, was in charge.

Acme Lithographing Company.

President John M. Lakin, assisted by Reginald Belcher, entertained visitors at the Acme booth and showed them his daily changed samples of pastel posters and lithographs in from four to twelve colors.

Eastman Kodak Company.

The Big Eastman booth in the balcony was in charge of George Blair, Richard Brady and W. P. Wentz. The wall of the booth was ornamented with many photos of the Eastman manufacturing process.

Menger & Ring.

In the booth of the Menger & Ring Company were many small and large sample frames for theater display, ticket boxes, mirrors for dressing rooms, flower boxes for side decorations and changeable signs.

Pierson Film Cleaning Machine.

M. C. Darby, manager of the company, demonstrated to visitors his big machine, really two in one, for cleaning, softening and redeveloping film.

Paramount Pictures Corporation.

The Paramount occupied 1,500 feet of space, the largest single exhibit. It was also one of the most artistic. There were three distinct divisions, divided by a low railing. There was a lounging room in the center, and flanking it was a reception room and a distribution room. The entrance to each was a bower of roses. Along the seventy-five feet at the back were large oil paintings of famous Paramount stars, the leaders of the programs of the Famous Players, Jesse L. Lasky company and Morosco-Pallas. A large illuminated trade mark of the company was a conspicuous feature. The general scheme was a replica of a Viennese pergola, treated after the Italian school. It was designed by Professor Hoffman, and was executed by the Hester Decorating Company. A few feet in front of the paintings and extending the entire length of the booth were garlands of magnolia leaves covered with gold and suspended on short obelisks. The latest thing in Chinese lamps, too, were in evidence. The wicker chairs and couches were all furnished with most comfortable springs. The heads of the company were constant visitors during the week. These included W. W. Hodkinson, the president, and James Steele, of Pittsburgh and Chicago; William E. Smith, of Philadelphia; William L. Sherry, Raymond Pawley and Hiram Abrams, of the board of directors. William F. Bossner was in charge of the booth.

Los Angeles Chamber of Commerce.

The Los Angeles Chamber of Commerce had an elaborate industrial display designed to give an idea of the more prominent of the products of Southern California—fruits, nuts and vintages. A. W. Kinney, head of the industrial bureau of the Chamber, was present ready to tell visitors the advantage of Los Angeles. In active charge of the exhibit was R. R. Holbrook.

Essanay Film Manufacturing Company.

The Essanay Company had a booth in charge of Gardner Wood, the eastern representative of the concern, and B. H. Stern and E. F. Longwell. There was a display of portraits of the company's players. The furniture was in wicker.

Nicholas Power Company.

On display at the booth of the Nicholas Power Company were three Six B machines, two Six A machines and one Six combination, the latter a road outfit. Among the other Power machines in the Garden were the two in the main exhibiting booth in the center of the arena, one in the concert hall, one in the Vitagraph booth and one in J. H. Hallberg's. There was also in operation a large model of the Power intermittent movement. Will C. Smith was in charge of the display. Present frequently during the week were Nicholas Power, Treasurer Edwin Earl and General Manager John F. Skerrett.

William Fox Company.

The Fox booth was artistically arranged. The scheme was blue. The layout was semi-circular in form. Large oil paintings of the manufacturer and his more prominent players were banked in blue drapery. A couch in the prevailing color extended the length of the room. The chairs were in white wicker.

International Film Service.

There was a pronounced military coloring to the display of the International Film Service. A good-sized tent, two regulation three-inch field pieces, a machine gun and a wireless outfit were prominent. On display was the thousand-dollar cup to be awarded the motion picture actress receiving the largest number of votes during the exposition. There were also twenty-five smaller cups to be given the "also rans." John Gray was in charge of the exhibit. Aiding him were James Driscoll, Frank Hoskins and John Green. Among those present during the week were E. A. McManus, general manager; J. K. Burger, manager of exchanges; Joe E. Engel, manager of the New York Exchange, and Leo Brooks.

Novelty Slide Company.

The booth of the Novelty Slide Company was decorated with a fountain and artificial flowers. Two large revolving illuminated cylinders carried 360 samples of the company's products in the slide field. General Manager Joseph Coufal was in charge.

Westinghouse Electric Manufacturing Company.

The Westinghouse Company was represented by a large display of goods adapted to motion picture purposes. There was a large motor generator set, ampere and volt meter, panel for generating set, No. 1½ Sirocco blower and a Westinghouse Cooper Hewett mercury arc rectifier. The exhibit was in charge of E. P. Crowell, salesman for the moving picture department, and B. K. Strader.

Automatic Ticket Selling and Cash Register Company.

The Automatic had five machines on display, including a single, a double, a triple and a quadruple. The exhibit had much interest for the public as well as for the trade in general. In charge of the booth were L. C. Manning, H. L. Coleman and Mr. Perrin.

Arthur Leslie Publicity Headquarters.

The Leslie booth was responsible for some of the enlivening influences during the earlier days of the show, before the general public had begun to throng to the Garden. Many trick balloons were distributed. On the Sunday evening following the opening thousands of sweet peas were distributed as souvenirs. Many of the unattached players here made their headquarters. Mr. Leslie was aided by Mrs. Leslie and his charming daughter.

Film Fire Prevention Company.

The interesting display of the Film Fire Prevention Company was in charge of the inventor, Anton Szeliga, and E. L. Wood and R. L. Barstow, Jr. Mr. Wood explained the working of this ingenious device, by which, in case the film catches fire, many things automatically and instantly happen. Chief of these is the cutting of the film and the sealing of the two magazines, the closing of the port, the throwing on of the house lights and also of a small lamp placed where it can be seen by the orchestra leader—a signal to get busy. Last, and most important, the light in the projection machine itself is extinguished. All this is done in the fraction of a second, as this writer saw for himself. The device also is said to be fool proof. Mr. Szeliga was for some years associated with Pathe Freres of Austria, as expert electrician. He conceived the idea while in their employ, and it is only recently that the machine was perfected. Patents have been taken out in practically all countries.

Cooper-Hewitt Electric Company.

The Cooper-Hewitt Company had on display one of its elevator winged stands, of the same description as the several stationed on the stage and which, for the making of pictures, were in constant use throughout the exposition. There was also an enlarging lamp, a Cooper-Hewitt outfit for making titles and animated cartoons. Those in charge of the booth were W. C. Hubbard, A. S. Hubbard, W. A. D. Evans and J. P. O'Shea.

Motion Picture Apparatus Company, Inc.

Robert Hastings, agent of the company, had on display a large number of specialties in motion picture apparatus. Among these were cameras, tripods and a printer with many features.

M. J. Wohl & Co.

The Wohl company displayed its Broadside and Duplex lamps and a portable seventeen-pound affair. There were several varieties of diffusers, with spun glass. A top light had a cone-shaped container of spun glass. There were in all six types of lamps. M. J. Wohl and M. Mayer were in charge of the booth.

National Carbon Company.

The National had a large exhibit of carbons, for stereo and motion picture work, for searchlights and flaming arcs. One of its features is the metallic pencil carbon, designed to do away with shadows on the screen. W. C. Kunzmann, formerly an operator and theater manager, who has in recent years specialized in carbons, said his company had spent thousands of dollars in experiments. He said he was convinced from the reports coming in from all over the country that the National had been successful in its efforts to produce a carbon equal to any. A. D. Spear, the New York representative of the National, and A. E. Carrier were the others in charge of the display.

Motion Picture-Scope Company, Chicago.

W. J. Patterson was demonstrating the Portoscope, a portable motion picture projector for churches, lodges, clubs and homes. The weight of the machines is from 28 to 45 pounds. The Portoscope is adapted to standard film and stereopticon.

Collection from National Museum.

In a small case were several models of primitive motion picture machinery. The exhibit was loaned by the National Museum, where it has been for twenty-one years. It represented the development work of C. Francis Jenkins of Washington. Among the exhibits were a printing machine, stereoscopic projector and eye piece, early perforator, projector for 3⅝-inch film unperforated; in a rough box was a camera of the intermittent type of the vintage of 1890. There were also a camera of the continuous type of the period of 1890 and a Phantoscope of the early nineties.

The Screen Club.

The Screen Club had a booth attractively fitted up with period furniture and statuary and proved a welcome resting place for the visiting members of the club.

National Cash Register Company.

The N. C. R. Company exhibited its 1916 ticket printing register. These machines print, count and issue tickets in rapid manner. As illustrating its simplicity one of the littler film actors manipulated the two-color machine with celerity.

Typhoon Fan Company.

The Typhoon Fan Company had on display in different parts of the arena six types of its product. The largest of these was a twelve-foot affair over the main doorway. In charge were Ernest Glantzberg, Douglas Faulkner and James F. Daly. They reported forty-two orders taken during the show, for theaters all the way from Colon, Panama, to Westminster, B. C.

Simplex Photo Products Company.

The Simplex company, specializing in lamps and cameras, displayed portable arc lights, motion picture cameras carrying 50 and 100 feet of film, film printers and reflecting lamps for photographic work. Present during the week were A. H. Hotte, B. J. Nasief and Richard Pollard.

Paragon Films, Inc.

At the booth of the Paragon throughout the week there was conducted a mock court which made much amusement for visitors. Arrests were made of the prominent as well as of the lesser known persons, and invariably a fine was imposed. Some escaped with a levy of 17 cents, while others were forced to contribute as much as $1, all of which was turned over to the Board of Trade fund for fighting censorship legislation. The Paragon also prosecuted its campaign for the securing of signatures against the Cristman-Wheeler bill, now before the Governor. The number of names at the end of the week, which represented the efforts of the Paragon company for several weeks, totaled 88,000. Tim Cronin presided as judge. Irving Hay was the prosecuting attorney, Joe Edmunds portrayed Bad Bill Censor and Eddie Corbett was the finger print expert. Among those forced to say "Good morning, Judge," were Commodore Blackton, Harry Houdini, James J. Corbett, Eddie Foy, John T. Kelly and Blanche Ring.

The Trade Press.

Among the motion picture trade papers represented at the exposition were the Moving Picture World, Motion Picture News, Motography, the Morning Telegraph and Motion Picture Mail, as well as the Motion Picture Story Magazine and the Motion Picture Classic.

LOUIS TRACY TO WRITE FOR PATHE.

Noted picture maker met noted author the other day when J. A. Berst, vice-president and general manager of Pathe, entertained in his office Louis Tracy, the English novelist, and persuaded him to lend his talents to screen work. Mr. Berst was one of the pioneers in believing that if a manufacturer was to spend fifteen or twenty thousand dollars in producing a picture the services of trained minds were necessary in the writing of the scripts. Several years ago when fifty dollars was considered a high price for a scenario, Mr. Berst purchased the work of men and women of trained

Mr. Berst and Mr. Tracy Signing Contract.

literary ability, and paid sums running into the hundreds. The wisdom of his policy is proven by the fact that today every large producing company is doing it, and large sums are being paid for the motion picture rights to well-known novels and plays. The list of Pathe Gold Rooster Plays bears ample witness to this tendency of the day.

As a result of the meeting of Messrs. Berst and Tracy, the author is to write "The Grip of Evil" for Pathe, a serial story which will be picturized and released probably during the early summer. Among Mr. Tracy's books are "The Wings of the Morning," "The Pillar of Light," "The Silent Barrier," "Karl Grier," "A Son of the Immortals" and "The Great Mogul."

Protest Against Censorship

Splendid Assemblage of Public Spirited Citizens and a Host of Film Men Appear in Executive Mansion and Tell Governor Whitman Why They Are Against the Cristman-Wheeler Bill—Advocates of the Measure Make a Poor Showing.

By W. Stephen Bush.

WHETHER the hearing before the Governor of this State will result in a veto of the Cristman-Wheeler bill time alone will tell. There can be no doubt whatever about the spendid showing made by the film interests. There can be no doubt that a powerful and numerous element in the State is opposed to censorship. It is most significant too that this element is neither directly nor indirectly connected with motion pictures.

There were other evidences of anti-censorship sentiment made manifest at the memorable hearing in the Executive Chamber. The film interests or rather the foes of censorship not only used more than their allotted time, but they had a mass of reserves which were never called into action. On the other hand the friends of the bill were all heard long before their time had expired. The applause which followed the speakers on our side was spontaneous and prolonged. Frequently applause interrupted them. There were but faint ripples to greet the efforts of the men who spoke for the bill. There was force, conviction and dignity in the manner and matter of every man who spoke on our side. No argument commanded more attention and respect than that made by the woman who spoke briefly and so vigorously for the freedom of the screen.

The advocates of censorship expressed in their delivery no less than in their logic all the mental crudity and all the confused notions of morality which inspires the fanaticism of self-commissioned reformers. It was observed by many that the atmosphere of the Executive Chamber was distinctly charged with anti-censorship feeling. There is something in the American mind which sets up the cry of rebellion whenever any ancient instrument of oppression is dragged into the open and exposed to public view. We become transported with righteous anger when we take a close view of the pillory or the thumbscrew. Censorship belongs to the age of the torture chamber.

All Filmdom Was There.

The anti-censorship hosts went up to Albany on a special train. John C. Flinn, of the Lasky forces, had accepted the responsibility of getting the great crowd together and seeing them safely bestowed on the special. It was commendable foresight to have a special train. The scheduled train at 8:45 would have looked like a subway express at the rush hour if the foes of the Cristman-Wheeler bill had been forced to seek accommodation on it. As it was the ten-car special afforded room and comfort to every one. One of the cars bore the name of Myra. E. A. McManus declined to comment on this fact, but it was noticed that he immediately made his headquarters in the car and that he sought to impart an air of mystery to his movements.

Among those present were: John R. Freuler, president of the Mutual; Joseph Brandt of the Universal, Jesse L. Lasky, Arthur S. Friend, Walter W. Irwin, general manager of the V-L-S-E.; Richard A. Rowland and Joseph Engel of the Metro Pictures Corporation, E. A. McManus of the International, Hugh Hoffman, representing Blue Bird; J. Robert Rubin, National President Fred. J. Harrington, Edwin Thanhouser, Walter Lonergan, Arthur James of the Metro, William M. Seabury, W. A. Johnston, John C. Flinn, J. A. Berst, W. A. Parsons, Martin W. Littleton, Dr. Charles H. Parkhurst, Lawrence Abbot of the People's Institute, Dr. Cranston Brenton and Dr. Orrin G. Cocks of the National Board of Review. There were plenty of exhibitors too. The up-State delegation was headed by L. A. Buettner and almost all of the Albany and Schenectady men were there. Greater New York was represented by Samuel H. Trigger, Louis Smith, Louis Blumenthal, Louis Manheimer, Benjamin Title, A. Levine and very many others too numerous to mention.

Never was the run to the State Capital made more smoothly and swiftly. The three hours on the train were largely devoted to consultation among the speakers. The result of these consultations appeared in most pleasing form in the course of the hearing, a perfect and complete program had been mapped out, each speaker covered some particular angle of the subject, there was no overlapping and no waste of any kind. The one feature of hearing which impressed the newspaper men present lay in the fact that but two of the speakers were interested in films and that only one or two hurried references were made to the position of an organized body within the industry.

Immediately after the arrival of our delegations camera men got busy and filmed the different groups as they emerged from the depot and afterward as they ascended the steps of the costliest capitol in the world.

Governor Bows to the Camera.

At the top of the steps and just as the delegations were about to enter the building proper Governor Whitman appeared and was immediately beseeched by the indefatigable and fearless camera men to "get into the picture." The Governor, who is one of the most affable and approachable men in public life today laughingly consented and did all the camera men asked him to do. He jokingly deprecated the absence of Dr. Parkhurst, saying he had the best right to be in the picture.

The Scenes in the Executive Chamber.

The Executive Chamber is one of the most notable features of the re-building of the capitol in 1884. It is perhaps the most historic spot in the annals of the State and has been the scene of many a grave and dramatic episode. Crowded to its utmost capacity the chamber may hold a scant three hundred people. On the afternoon of Thursday, May 11, it was crowded somewhat beyond its capacity. Neither ingress nor egress were possible after the contending forces had swarmed into the place. Seats were at a high premium and the standing room was utilized to the last inch. In spite of its smallness there is a dignity about this chamber, there is an atmosphere of solemnity, which inspires respect. Portraits of all the great and little Governors of the Empire State look down upon the audience from the distinguished Clinton to the freshly painted Dix.

Governor Whitman, after having gracefully submitted to the cameras, led the informal procession up the interior stairs to the Executive Chamber and after chatting with a group of the delegation disappeared into his private office, adjoining the Executive Chamber. He was attended by his military secretary. The men in charge of the hearing put the finishing touches on their preparations, chairs were found for many unexpected and distinguished visitors and precisely at 2:40 o'clock the Governor entered the chamber. Everybody rose and the Governor bowing quickly sat down and announced the subject of the hearing, reading for this purpose the enacting clause of the Cristman-Wheeler bill. J. Robert Rubin, counsel for the Exhibitors' League, acted as master of ceremonies and introduced all of the speakers on our side. He jockeyed a little bit for the best position in the argument, i. e., the last part. In this, however, he was unsuccessful and the foes of the bill had to present their side first.

Colby's Brilliant Attack.

It was thought very fortunate for the film side to have for its first speaker Bainbridge Colby. Mr. Colby is incisive, forceful, he has a perfect command of language. He possesses the rare gift of humor and as it is humor not untinged with sarcasm it is invaluable in a speaker who sets out to combat folly and to riddle prejudice. There were moments when the forceful and striking utterances of the anti-censorship speakers sounded much like the reverberating echoes from the editorial files of The Moving Picture World. Mr. Colby said that the question of censorship "far transcends the question of regulating the motion picture." "This matter," he continued, "concerns every liberty-loving American for censorship means an attack on our popular form of Government." Mr. Colby demanded to know who were to be "these three or five demi-gods" to be entrusted with the regulation of public morals. No matter how great our expectations they will, in the end, appear as just "two ordinary samples of the two-legged species willing to take a job at $4,000 a year." "Think of using the word 'proper' in connection with a statute of this kind," exclaimed Mr. Colby. "Think of five persons telling us what is proper and what is improper in motion pictures. Censorship is such a strange thing amid our political institutions. It has no relation whatever to our legal system, it is hard to classify under our form of Government. It's nothing new. It is the attempted revival of an old odious abuse, which has proved an absolute failure. The censorship of the stage in England has been condemned and ridiculed by all the great contemporaneous writers of Great Britain, such men as Arthur Pinero, Israel Zangwill and George Bernard Shaw."

Advancing a step or two toward the Governor, Mr. Colby pointed his finger at the Executive of the Empire State, and addressed directly and personally: "You sir," he cried, "are not clothed with arbitrary power; you are a statutory officer, whose powers are checked and regulated and guarded against by proper laws. Because censorship originated with the churches it is not necessarily sound. Censorship and intolerance have nestled under the eaves of the church for centuries. I do not doubt that the church has helped in the upbuilding of good citizenship and that it is one of the finest

forces in the community, but the churches have a bad record in the matter of censorship. You know they used to burn each other's bishops because there wasn't sufficient conformity to censorship. If Your Excellency has seen the well-known play, 'The Wizard of Oz,' you will remember that the man of straw and tatters was unable to talk until provided with a crude sort of brain. When he then began to speak, he immediately made a speech in favor of reform (laughter). He has had a lot of imitators since. In England, censorship had its origin in political corruption. The powers of censorship were employed by the father of bribery, Horace Walpole, who resented the exposures of his methods by Fielding. Remember, sir, the strong influences that work for clean pictures within the industry itself. This influence has been great in the past and we have every reason to suppose that it will be greater in the future. Stop this assault upon the noble freedom of the screen. We do not want to go back to the days of the witchburners and to all the crude absurdities of Puritan days in New England."

For what seemed more than a full minute, the Executive Chamber resounded with bursts of applause.

The Governor Had Seen the Picture.

The next speaker was Walter W. Irwin, representing the V-L-S-E, of which he is the general manager. After declaring that the motion picture had the same right to preach national defense or other propaganda as the editor of a newspaper, Mr. Irwin said that it had been stated by many people of the Middle West, that the cordial reception attended President Wilson on his recent trip to St. Louis and other cities, of that section, in support of national defense, was primarily due to the fact that the widely known patriotic film, "The Battle Cry of Peace," had previously been extensively exhibited there. He made the prediction that in censoring such pictures as this, as was done in Pennsylvania, the censors were becoming "the heedless instruments of their own destruction."

"The great American public never goes wrong on a moral issue," said Mr. Irwin. "Particularly does this apply to the Empire State. Governor Hughes was re-elected because of his campaign and support of the Race Track bill, which as he explained, meant the fulfillment of one of the provisions of the State Constitution. No bill ever had so many powerful organizations actively in opposition. The worst elements in the State were aligned against it; but the great mass of the people, as usual, spoke in favor of righteousness.

"This characteristic of the American public is conclusive proof that the motion picture could not have attained the universal support it possesses if it had not been for its strength in moral and educational standards, as well as in dramatic and technical standards. If the question of censorship were submitted to the millions of people in this State, who value pictures as their chief means of entertainment and education, the answer would be almost unanimous. Solely by virtue of the merit of its product, this industry has become the fifth largest in the United States."

Here Mr. Irwin started to ask the Governor whether he had seen the picture. The Governor nodded his head emphatically and followed the rest of Mr. Irwin's argument with considerable attention. Continuing his speech Mr. Irwin said:

"In fact, it has been stated by many people of the Middle West, that the cordial reception tendered President Wilson upon his recent trip to St. Louis and other cities in that section of the country, in support of national defense, was primarily due to the fact that 'The Battle Cry of Peace,' had previously been extensively exhibited. In no State other than Pennsylvania, not even in Ohio, has there been the slightest exception taken to this picture. On the contrary, it has been heartily commended editorially.

"Are we to be denied the same right to preach national defense in a motion picture as is possessed by the editor of a newspaper? Is a vehicle of thought transmission of so potent a character—a vehicle which in the case of 'The Battle Cry of Peace' will go a long way toward making the people of the interior States recognize their duty to the sea-boards and thus vote for a proper appropriation for national defense—to be subjected to the arbitrary whim or will of a few individuals who do not agree with the policy advocated? It is significant to note that the chairman of the Pennsylvania Board of Censors is a Mr. Breitinger, while the secretary of the board is a Dr. Oberholzer. May be, the ancestry of these gentlemen had something to do with their arbitrary determination to destroy the vital parts of this picture.

"In Ohio and Pennsylvania, where censorship is imposed upon the people, the conduct of the censors conclusively demonstrates that censorship consists of intolerance born of ignorance, prejudice, malice, spite and jealousy. For instance, in Ohio, the great picture of 'The Life of Christ'—a picture which has been extensively exhibited in every Christian country—was utterly destroyed of its religious value by the elimination of the crucifixion. One censor viewed the picture and directed this elimination, a woman. Her only reason for so doing was that it was too horrible. Thus the lesson of the martyrdom of the man who died that he might save others was denied the people of Ohio.

"In Pennsylvania the acts of the censors are equally deplorable. The Vitagraph Company of America produced a picture, entitled 'The Battle Cry of Peace.' It was made with patriotic motives. It was the first instance in which the motion picture had been used to further a national propaganda, and carry a great message to the American people. It demonstrates the defenseless condition of our country, and advocates national preparedness, not for war, but to avoid it. By diagrams composed of facts and figures, furnished by the United States Army and Navy, it compares the deplorable military weakness of this country with the strength of other countries. By sub-titles, as well as by pictures, it explains the purpose of the National Security League and tells of the systems of military training existing in Switzerland. It shows the invasion of New York City by a foreign enemy, and proves that the capture of that city and a small surrounding territory would practically mean the subjugation of the country; over 95 per cent. of the munition factories and other armament plants being within a radius of 200 miles of the City of New York."

Mr. Irwin was followed by Abraham J. Meyers, who represented the office of the District-Attorney of New York County. Mr. Meyers characterized the bill as entirely unnecessary. He said that the District-Attorney's office had record of but one prosecution of moving picture men founded on alleged indecent exhibitions. He added that the present laws were ample to deal with the problem of regulation and he called attention to the fact that within the last six months not a single complaint had been filed with the Distric-Attorney. Mr. Meyers was followed by A. Simons, who represented the United Jewish Societies of New York. He made a telling speech against the bill, which he thought wholly unnecessary. He emphasized the fact that the motion picture had accomplished great good in diminishing the number of saloons.

Dr. Parkhurst Resents Slur o.. Motion Picture Men.

Dr. Charles H. Parkhurst, the well-known Presbyterian divine, spoke next. He said he had a tremendous faith in the possibilities of the motion picture, both in the realms of science and of morals. His opposition against this bill was due to the fact that in his opinion it constituted an unmerited reflection on all persons engaged in the moving picture industry. It looked to him as if the Legislature meant to imply by the enactment of this law that anyone engaged in the manufacture of motion pictures was a rascal. The bill implied, furthermore, that the producers of motion pictures, were willing to make filth a source a revenue.

"In my opinion," continued Dr. Parkhurst, "this law is an indictment of the whole motion picture industry. I believe that it is entirely unwarranted. I can testify to this from my own observation and from my rather close association with men engaged in this industry. If you do not veto this bill it will scare away from this industry the best men who may now be inclined to invest in it. A man investing fifty thousand or a hundred thousand dollars in a picture does not want to have his investment placed at the mercy of arbitrary officials. I would hesitate to submit any sermon of mine to censorship, not even to members of my own congregation. (Laughter and applause). I ask you sir, to disapprove of this bill because it is altogether antagonistic to the spirit of democracy." Dr. Parkhurst was followed by C. Hall, representing the Chamber of Commerce of the City of Rochester. The Chamber of Commerce, the speaker said, was opposed to the bill because it was superfluous legislation.

A very telling speech was made by Dr. Cranston Brenton of the National Board of Review. Dr. Brenton went very fully into the methods of the National Board and the Governor showed his interest by asking many questions relative to this subject. Dr. Brenton spoke with deep conviction and elicited much applause. Lawrence F. Abbott spoke for the People's Institute and placed his objections to the bill on record. While his arguments were brief they went to the root of the matter.

Littleton Makes Sport of the Bill.

The closing argument against the bill was made by former Congressman Martin W. Littleton. Mr. Littleton paid his compliments to the framer of the bill. While he was subjecting the provisions in the Cristman bill to a pitiless analysis, the author of the bill sat but a few feet away from him. Mr. Littleton caused a titter to go through the audience when he said that he would like to look at the man who drew the bill. The point of Mr. Littleton's attack was di-

rected to what he described as the unfairness and illegality of the bill, which allowed the censors to arbitrarily recall their favorable decision, but which gave them no power to change their disapproval of a film. The Governor showed much interest as Mr. Littleton developed his argument and closely scrutinized the provision to which Mr. Littleton had called his attention. "The citizens of the State of New York," concluded Mr. Littleton, "are not ready to gulp this bill down." There was a very generous round of applause as Mr. Littleton sat down. The time allowed to the opponents of the bill had come to an end, but Mrs. Mary Gray Peck of the Federated Women's Clubs of America, was heard in a very able and convincing argument against the bill. She said that she had but three minutes to give the views of three million women, a remark which brought a smile to the Governor's face.

J. Robert Rubin submitted to the Governor an opinion on the unconstitutionality of the bill. This opinion was written by the former Chief Justice of the Court of Appeals of the State of New York, Edgar M. Cullen. The substance of the opinion is as follows:

In my opinion the act recently passed by the two houses of the Legislature, and now submitted to the Governor for approval or disapproval, entitled "An Act to amend the education law, in relation to the regulation of moving picture exhibitions by a board of censors under the supervision and control of the regents of the State of New York," is in conflict with the Constitution, both State and Federal.

The right of the State to regulate the exhibition of moving pictures and to create a board of censors to examine such pictures and to forbid their exhibition, if improper, was upheld by the Supreme Court of the United States in the recent case of the *Mutual Film Co. vs. Industrial Commission of Ohio* (236 U. S. 230), and, therefore, the proposed statute cannot be condemned on the ground that the subject is beyond legislative regulation and control. But, this act not only goes much further than the doctrine laid down by the court in the case cited, but is in direct hostility to the law, as declared in the opinion of the Court. It provides:

"The regents may, in their discretion, by a majority vote, revoke such approval of any such film or reel at any time. Such revocation shall be complete upon personal service of notice of such application upon the proprietor of such film or reel, or upon any agent of such proprietor having charge of the leasing, sale or exhibition of any such film or reel."

Of late years, both the Supreme Court of the United States and the State courts, have gone very far in sustaining the validity of legislation circumscribing the activities and privileges of the citizen. Nevertheless, in the very cases which sustain the legislative power in this direction, the courts have been careful to declare that the power has certain limitations. Thus, in the case I have cited, the court said in reference to conferring upon a board the power to license an exhibition of moving pictures:

"Undoubtedly, the Legislature must declare the policy of the law and fix the legal principles which are to control in given cases; but an administrative body may be invested with the power to ascertain the facts and conditions to which the policy and principles apply."

Tested by this rule, the present statute is bad. It will be noticed that the board of censors is directed to approve such pictures as it may find to be "moral and proper," and to disapprove of those it finds to be "sacriligious, obscene, indecent or immoral or tending to debase or corrupt the morals." This provision complies with the rule laid down by the Supreme Court of the United States, and, if the fate of a proposed exhibition of moving pictures ended with the decision of the board of censors, the validity of the statute probably could not be challenged. Nor would the fact that the determination of the board of censors is subject to review by the board of regents, render the statute invalid, if the action of the regents were governed by the same rule and principle as is prescribed for the board of censors. The statute, however, does not so prescribe, but, on the contrary, it prescribes the exact reverse. "The regents may, *in their discretion*, by majority vote, revoke such approval of any film or reel at any time. This distinction between the rule by which the power of the board of regents and that by which that of the board of censors is to be exercised is thus obvious; in fact, the draftsman of the bill has taken pains to emphasize that distinction. The determination of the censors is to be governed by a rule fixed by the Legislature; that of the board of education by its discretion. I know the disposition of the court—a justifiable disposition—to construe a statement so as to uphold its constitutionality, but, in this case, the draftsman of the act has made it certainly difficult; I think, impossible. It is plainly the intention of the statute to submit the right to exhibit to the uncontrolled will of the board of regents; uncontrolled either by a review in the courts or by any principle by which the power is to be exercised. For this reason the statute is void.

There is another ground on which, in my opinion, the unconstitutionality of the statute is fairly beyond dispute; that is, the arbitrary power vested in the board of regents to at any time revoke the license given by it or by its subordinate, the board of censors. The true interpretation and meaning of the part of the statute which I have earlier quoted at length, is not clear; on the contrary, it is very difficult or almost impossible to determine what is meant by it. But, under any construction that can be reasonably given to it the statute is bad. * * *

There are few subjects on which the judgment of even sensible men differ, more than on what should be the character of public exhibitions of any kind: pictures or others. Some think that all public plays should be prohibited, others draw the line between the opera and the theater, being willing to attend the first and thinking it wrong to attend the second. Some are shocked by the ballet, and some ballets are justly subject to criticism. I am not discussing who of these people are right and who are wrong in their views, nor which view should be adopted. But I assert that it is monstrous that, after the regular authorities have approved a proposed exhibition as proper, they should be allowed thereafter to arbitrarily change the determination and destroy all the money that the citizen has invested in the enterprise. Even if the statute were constitutional in this respect, it never should be approved. The greatest oppression of the citizen is caused by a bad constitutional statute. From a bad unconstitutional statute the citizen may defend himself in the courts.

But the proposed legislation is not only vicious but it is unconstitutional in another respect. The statute provides: "The regents may, in their discretion," revoke the approval of the pictures, *"at any time."* The regents are thus authorized to revoke the license at any time, and the revocation becomes complete on the service of a notice, as to what is to be the character of the notice, it is difficult to understand. Not only does the statute plainly so prescribe in words but, equally plainly, it was in the contemplation of the draftsman of the law, that a license already granted might be revoked by the board of regents at any time. There is no provision for giving the proprietor of the exhibition, any notice or hearing, and his property may be destroyed without his ever having had an opportunity to be heard in its defense. This is plainly unconstitutional, for no man can be deprived of his property without a hearing. Even in the case of a liquor license, the statute expressly provides for a judicial hearing before the license can be revoked, and the holder's business destroyed. For this lack of provision for notice and hearing, the statute is in conflict with the fundamental law of this state. It has been repeatedly declared by the Court of Appeals, in the tax case, that no tax is valid unless the citizens has a right to be heard. Equally no statute is valid which authorizes the revocation of a man's license to carry on a particular business, without offense on his part and without a hearing as to whether he has committed any offense. A power as monstrous as this, is not to be found on the statute books of this state, nor, I think, on that of any state.

Senator S. W. Cristman, the author of the objectionable bill, acted as the master of ceremonies for the advocates of his measure. The first speaker on his side was the Canon William Sheaf Chase of Brooklyn. The Canon frankly admitted in his opening remarks that the bill might be defective, but he thought that it made little difference. He said the act would not become operative until the first of August, and the Legislature, which is to meet in January, 1917, can easily remedy the defects now contained in the bill. Mr. Chase deplores the use of the word censorship. He drew a fine distinction between Roman censorship and English censorship. "English censorship," he said, "was identical with licensing." He believed that just as the chauffeur and the doctor and the lawyer had to be licensed, the film producer and exhibitor ought to be licensed. Here the Governor interrupted him to ask whether the Canon believed in censorship of the stage. The Canon dodged the question, but claimed that the Parliamentary Committee appointed to consider that question had reported in favor of stage censorship. The Canon said he was a great friend of the motion picture and that he had just installed a machine in his church. He believed that in five years from now the film men will come to him and thank him for his work in bringing about censorship. The Canon was followed by a sharp and austere looking gentleman who said he represented some Methodist churches. His name was Frank L. Brown. Mr. Brown favored the Cristman bill, because in his opinion it would keep the children away from bad pictures. Arthur Hinman, representing the Humane Societies of New York, severely criticised a scene in a recent picture which showed cruelty to a horse. He said the poor animal had been forced over a precipice and had almost been killed. He said further that everyone connected with the staging of this scene had been prosecuted and convicted. A local Catholic priest, Father J. A. Dunney, spoke against pictures in general and against the Chaplin pictures in particula . Mr. Manheimer, the president of the Brooklyn organized exhibitors asked the reverend gentleman whether he knew that under the law of the state no minor under sixteen was permitted to enter a moving picture theater except in the company of a guardian. Father Dunney made no reply.

A. J. Niles, who represented a Sunday Observance Society, admitted the defects in the bill, but thought that its good points should induce the Governor to sign it. Rabbi Morris H. Harris, of New York, contended that there was too much pleasure in modern life and that men go wrong not in pursuit of work, but in pursuit of pleasure. Francis J. Sullivan, a youthful lawyer from Brooklyn, representing the Catholic Holy Name Society, joined the speakers in favor of censorship. He was followed by another man from Brooklyn, Robert Sutherland, who said he represented the Brooklyn Sunday-School Union. Howard Clark Barber, of the Society for the Prevention of Crime, spoke in favor of the bill, but there was nothing new in his arguments.

It was close to six o'clock when the last word at the hearing was spoken. The Governor, good naturedly allowing the newspaper men to press him as to his probable decision, gave no inkling of his intention. The impression seemed to prevail that he might veto the bill, although he made no statement which would absolutely justify such a belief.

S. S. CASSARD TAKES BARRY'S PLACE.

S. S. Cassard has succeeded to the position of publicity man for the Nicholas Power Company, recently occupied by William Barry. Mr. Cassard has had considerable experience in the advertising business and should be a valuable addition to the Power company's staff.

DOC WILLAT WITH TECHNI-COLOR COMPANY.

C. A. Willat, who has been connected with the New York Motion Picture Company for several years, has left that company to join the Techni-color Company of Boston, Mass.

Lois Weber, Talks Shop

Author of Innumerable Photoplays and Director of As Many More May Remain in the East to Make a Big Picture.

A FEW weeks ago Lois Weber closed her desk at the Universal Company's Hollywood studio, banished plots and counterplots from her mind and set forth on a vacation. As she had been breathing the atmosphere of the west and the studio without interruption for four years, she concluded that a change of scene might be invigorating. Phillips Smalley, her husband and producing partner, conceded as much and remained at home to direct the artistic activities of the family, single handed, for an indefinite period. In fact, it is not at all improbable that before returning to Hollywood Mrs. Smalley will make a big picture in the east; something bigger than "Hypocrites" or "Where Are My Children?" or "The Dumb Girl of Portici." But all that is in the future, and just at present her program calls for relaxation and only such journeys from her rooms at the Astor as the whim of the moment inspires. Nonetheless, this is a "shop" talk.

Lois Weber.

Mrs. Smalley is a practical idealist, a woman who through long experience has learned the tricks of her trade. Knowing what is mechanically attainable, she does not write scenarios calling for impossible effects, nor is she content just to turn out workable scripts. Her ideal is to bring the screen into a closer relation with life, not to make long photoplays necessarily, but to make true photoplays. Her personality suggests inexhaustible vitality, a clear, active mind and the determination of a woman accustomed to dealing with men and beating them at their own game.

In accounting for the human touches so frequent in Mrs. Smalley's work—the subtle bits of sympathetic characterization—it is worth noting that she came in close touch with interesting phases of life during her most impressionable years before she became an actress. "I did missionary work in the slums of New York and on Blackwell's Island, especially among poor girls," she explained. "I know them and their problems, and not a few of my stories have been suggested by incidents recalled from those early experiences. It was this way with 'Shoes,' one of my most recent pictures, a story in which the central character, a poor girl, is drawn directly from a life filled with the keenest sort of drama and pathos.

"When people ask me, as they sometimes do, how I have kept on turning out scenarios month after month for the past half dozen years, I reply that I haven't any system. I can sit before a table, resolved to write, and the paper remains blank. Once I was quoted as saying that all I needed was an idea scribbled on a shirt cuff, and for weeks after that my mail was filled with so-called ideas, some of them actually scribbled on shirt cuffs. The only trouble was that the suggestions suggested nothing.

"But when the right kind of an idea does occur to me, the story immediately shapes itself without any conscious effort on my part. I outline the scenes, continuity and all, as fast as my hand can travel and very seldom do we find revision necessary, unless, of course, we decide to lengthen the picture, as in the instance of 'Shoes,' which I first conceived as a two-reel drama but later amplified because the subject matter and the leading player justified the increase."

We asked the name of the leading player and learned that it is Mary MacDonald. Then, not unnaturally, we inquired, "Who's Mary MacDonald?"

"The luckiest find I ever made," replied Mrs. Smalley. "When the film was run in the Universal projection room every man in the room fell in love with her. She's only sixteen and beautiful; but, more than that, she is the most sensitive and intelligent girl I ever directed. Her face is a veritable mirror of emotion. In describing a scene to her I would express in voice and gesture the mood to be conveyed, and with a naturalness that studied art cannot simulate she would become the character. This Mary MacDonald was born to be a screen actress, as you will see."

Presently the conversation shifted into a discussion of the rights of the photoplay author, as compared to those of the writer of books, and Mrs. Smalley optimistically looked forward to the day when they would be more on a par. "For a publisher to cut, distort and change the meaning of the work of an established author is inconceivable, yet manufacturers of photoplays still believe that, having paid the writer of a scenario, their responsibility to the originator of the story ends. Putting aside all artistic pride, there are sound commercial reasons for objecting to seeing one's name attached to a picture carelessly sub-titled and bereft of plausibility because of the elimination of essential scenes. This must not be taken as a personal grievance, rather as a protest against a condition from which nearly all authors and directors are suffering.

"On the other hand, the danger to which producers are constantly subjected was illustrated in the history of 'Where Are My Children?' An extraordinarily nervous little woman called on me one afternoon with a script. Her oddity aroused my interest, and I promised to read her scenario that evening. I liked the idea, we gave the woman a check, and had started the production before discovering that precisely the same plot had been sold to another company. After that I rewrote the story entirely, preserving only one of the original situations."

Loyal as she is to the west, Mrs. Smalley recognizes some advantages enjoyed by eastern producers, among them the comparative ease with which extras capable of appearing at ease in a drawing room may be obtained. The western studios, it seems, are not overrun with people accustomed to the manners of fashionable society, and the handicap is not inconsiderable for directors particular about the correctness of details, as are the Smalleys.

The Author Wins

Action Brought by Richard Barry Against the American Film Company and Others Decided in the Plaintiff's Favor.

WHEN the American Film Manufacturing Company contemplated producing the big feature picture, "The Secret of the Submarine," someone, in the preliminary negotiations for the story, overlooked the author of the same, with the result that that individual became a very troublesome person and commenced a suit to establish and protect his rights. The author in this case was Richard Barry and his action was brought in the Supreme Court of New York County for an injunction to restrain the American and the Mutual Film Corporation from producing the picture. Arguments in the case were heard on Thursday, May 11, by Justice Henry D. Hotchkiss sitting in Special Term. Justice Hotchkiss's decision and opinion were handed down on Monday, May 15. It reads as follows:

Plaintiff claims to have been the author and sole owner of the play and of all collateral "rights." He admits, however, that Smith (Russell & Smith) was at one time authorized to obtain and submit to plaintiff offers for the sale of the play, but he asserts that even this authorization was revoked. Smith's affidavits leave no room for doubt that he had no proprietary interest in the play and that at most his sole function was to act as plaintiff's agents for its sale. In both of the bills of sale Smith gave to defendant American Company he affirmed that he was the author and sole owner of the play and of all "rights." In the second of the two bills he further asserted that he was the "originator" of the "drama." These statements were clearly false, and it is apparent that in effecting the sale he not only suppressed the truth concerning the plaintiff's relations to the play and his rights therein, but that he effected the sale by means of false representations of ownership.

In purchasing the play defendant American Company dealt with Smith in his own right and in no sense as an agent of the plaintiff, and its title rests solely upon the bills of sale from Smith. It is apparent therefore that defendant American Company has no legal title to the play. What, if any, equitable title it may have depends upon Smith's right to act as plaintiff's agent, and, inasmuch as the decision of this question at this time depends in so large a measure upon Smith's credibility, I have no hesitation in finding in plaintiff's favor. The play was written to be produced, and defendant American Company is about to produce it. Whatever profits there may be can easily be ascertained, and the collateral "rights" are of too speculative and uncertain value to alone and under the circumstances justify an injunction. I will grant the motion on condition that a sufficient bond is given to cover any judgment it is probable plaintiff will secure. The amount of this bond can be suggested by affidavits on settlement of the order, in which care will be taken to limit the operation of the injunction to such of the defendants only as are shown to set up some claim in hostility to plaintiff. Settle order on notice.

As the matter stands now the American Film Manufacturing Company will put up the required bond, if it decides to produce the play, the amount of which was to have been determined on Wednesday, May 17.

Members of Chicago Local in Harness

The Various Committees Busy as Bees Preparing for the Big National Exposition and Convention.

THE members of the Chicago branch of the Motion Picture Exhibitors' League of America are at present busily engaged on their plans for the Sixth National Convention and Exposition of the M. P. E. L. of America, which is to be held at the Coliseum, this city, July 10 to 18, inclusive.

The following committees have been appointed:

Exposition, Finance and Publicity—Chairman, Louis H. Frank, John H. Frundt, August Zilligen, M. A. Choynski and Fred Schaefer.

Press, Entertainment and Reception—Chairman, G. M. Laing; C. C. Whelan, Sidney Smith, Fred Hartman, Harry Hyman, Julius A. Alcock and Robert R. Levy.

Committee on Printing and Badges—Chairman, H. Lieberthal; M. S. Johnson and Sidney Smith.

Wm. J. Sweeney, who was appointed special representative by the convention committee to attend the recent convention and exposition in Minneapolis, was well pleased with his success. He reported that many of the exhibitors there are much interested in the coming national exposition and convention in Chicago, and that they have promised to send a large contingent, and in the meantime to boost the big event in every way possible.

Mr. Sweeney also reported that he had gained some good ideas in the way of decorating and display advertising at the Minneapolis convention and exposition, which he intends using to good advantage in Chicago.

The special representatives appointed by the Chicago local to represent the Chicago branch of the M. P. E. L. of America at the exposition in Central Palace, given by the Motion Picture Exhibitors' League of New York State, and the exposition given at the Madison Square Garden by the Motion Picture Board of Trade, were: Wm. J. Sweeney, Fred Schaefer, Louis H. Frank and Fred W. Hartman. These members will prolong their stay in New York to sell space for the coming exposition here, and will also try and make arrangements with producers for the presence at the Chicago exposition of some of the leading moving picture stars.

The members of the press committee of the Chicago local state that the Association of the Chamber of Commerce of Chicago is taking a very active part in working hand in hand with them to make the convention and exposition a great success. Thus far the members of the Chamber of Commerce have taken up the matter of special rates for exhibitors from points all over the country with the different railroads, and they have been assured of liberal reductions in the regular rates.

In addition to the big special features in the way of entertainment, there will be dancing every evening, also practical demonstrations showing how moving pictures are made, with many of the popular moving picture stars in the roles.

G. M. Laing, who has charge of the plans for decorating the Coliseum, states that nothing will be left undone in the way of beautiful light effects and decoration to make the interior of the big edifice worthy of the event.

Other committees are working and meeting daily in room 1413 in the Masonic Temple, where allotments of space for the exposition will be taken care of in the order in which applications are received. It is requested that all applications be made to Wm. J. Sweeney, chairman of the convention committee, or Louis H. Frank, manager of the exposition, at the address given.

EDGAR LEWIS WILL DIRECT "THE BARRIER."

Announcement that the important task of making a superphotoplay production of Rex Beach's novel, "The Barrier," has been entrusted by the Lubin Company to the direction of Edgar Lewis will be welcome news to all patrons and exhibitors of motion pictures.

The goal of the Lubin Company in this important undertaking is a screen presentation of Mr. Beach's popular novel, which will mark a distinctive advance in feature productions and in this direction a long step was taken when the direction was assigned to Edgar Lewis, a recognized past master in screen craft.

Mr. Lewis is enthusiastic over the opportunity to supervise the first production in the Rex Beach series. Now actively engaged in directing "The Light at Dusk," the Lubin Company's forthcoming feature by Anthony P. Kelly, the important work of selecting an ideal cast for "The Barrier" is receiving attention from Mr. Lewis. This item is to be made commensurate in strength to the story, which popular vote has decided to be Mr. Beach's most striking achievement.

Balboa Not Backing Contests

President Horkheimer Says His Company Has No Connection With Campaign for Actresses.

H. M. HORKHEIMER, Balboa's president and general manager, announces that his studio is in no way back of the classified advertisements that have appeared in various parts of the country, inferring that Balboa is promoting a contest whereby aspiring film actresses can get a chance to appear before the camera.

"The 'ads' said that five ladies were wanted to play leading parts," Mr. Horkheimer explained. "No experience was required and no salary would be paid—simply an opportunity provided to break into the film profession.

"It should be unnecessary for me to have to deny that such an offer emanated from Balboa. It has never been our custom to ask players to contribute their services. Our relations with all employes are on a strictly business basis.

"But lest some persons reading the advertisement should get a wrong impression of the Balboa Company, in the absence of knowing it personally, I will state that we are not in the habit of seeking cheap notoriety by encouraging inexperienced people to give us their time. To play leading parts in Balboa productions, only qualified players of experience are used.

"We have grown from modest beginnings and overcome many handicaps, until today Balboa is the largest actually independent picture producing studio in the industry. Hence, I am exceedingly desirous of preserving its good name and reputation. I cannot condemn too strongly the person who inserted the objectionable advertising with the unauthorized use of the Balboa Company's name."

Henry Otto, Now a Metro Director

HENRY OTTO, who is counted one of the most artistic directors in the country, has joined the Metro forces and in the future will direct the Metro wonderplays in which Harold Lockwood and May Allison are starred. Until recently Mr. Otto has been with the Universal. Among some of the notable productions made under his direction with that company is the Bluebird feature, "Undine," one of the most finished and artistic features made last year. Other productions directed by Mr. Otto recently are "Half a Rogue," starring King Baggot, and "Will o' the Wisp," with Jackie Saunders. Mr. Otto made his debut in motion pictures with the Selig company.

Henry Otto.

When Mr. Lockwood left Selig and went to the American company Mr. Otto followed him, as he has to Metro. While with the American Mr. Otto directed Winifred Greenwood and Edwin Coxen for more than a year and a half. Before going into motion pictures Mr. Otto was identified with the speaking stage for nine years.

Mr. Otto expects to do the best work of his career with Mr. Lockwood and Miss Allison, as he thoroughly understands these stars and is in hearty sympathy with their every ambition.

BOSTOCK ANIMALS COMING EAST.

The well known Bostock Wild Animal Show, which has been exploited for the past year in connection with Horsley's pictures, at Los Angeles, Cal., is scheduled to come East and to be incorporated among the Luna Park attractions at Coney Island, New York. It is said that the collection will continue in the motion picture business at Luna Park, where they will be used t make pictures for the Mutual program, with the public as spectators of the work of production.

Tips to the Law Makers

J. A. Berst Picks Flaws in Federal Censorship Bill—Gives Dudley M. Hughes Strong Arguments.

IN connection with the Federal censorship bill now before the House Committee on Education at Washington, J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc., has written the Hon. Dudley M. Hughes, chairman of the committee, a letter subjecting the bill to a keen analysis. Mr. Berst's reputation as a broad-gauged deep thinking business man is well known, and as he has made a very careful study of the bill his views will have a very decided interest to everyone in the film business. Certain defects in the bill which have heretofore escaped notice are dealt with by him briefly and to the point. The letter follows:

New York, May 4th, 1916.

Hon. D. M. Hughes, Chairman Committee of Education, House of Representatives, Washington, D. C.

My Dear Sir.—I have read with great interest the notice that you sent me containing briefs and statements of the Federal Motion Picture Convention.

There are several matters which I would like to point out, and with your permission I will do so as briefly as possible.

I notice that the bill calls for the apppointment of five commissioners to be located in different cities, and that these commissioners shall have the power to appoint deputy commissioners. I think this is wrong. For instance, if the appointed commissioner of New York be a clergyman, he might select for deputy commisioners all, or nearly all, clergymen, and that would be a very poor representation to censor motion picture films. I believe that the board should be composed of a certain fixed number of censors, and that a picture should not be rejected by the vote of one person only. This is important, as today the majority of the pictures are five-reel features which cost an average of $20,000.00 each.

I believe also that the Board of Appeal should be composed of a fixed number of censors. All this is necessary in order that our industry obtain fair treatment.

The salary of commissioners and deputy commissioners should not exceed $5,000.00 and $3,000.00 respectively.

During the showing of the pictures to the censors, no one except the censors should be admitted in the room. Our experience has proven that in the past motion picture companies who sent a representative with forceful persuasive ways, succeeded nearly all the time in having their films passed, while films of the same character of other companies were condemned. It is absolutely certain that a board can be influenced by persuasive talk, and therefore, in order that the board can act more freely, it should have no relations with representatives of motion picture concerns.

Section 8 of the bill excludes actual bull fights and prize fights. This should be taken out of the bill. There is a real demand for prize fights and bull fights in certain states. Bull fights, for instance, are in good taste and wanted in New Mexico, Texas and Southern California. Prize fight films are in demand and make money in any state they are exhibited. It is easy for the censors to exclude from these films any part that might be offensive.

Section 9 requires the manufacturer to file a statement under oath that parts condemned together with the corresponding negatives have been destroyed. All manufacturers will be very much opposed to destroying negatives, as they have use for these negatives in foreign countries. It is a well-known fact that the taste of Americans is entirely different from that of the Spanish or Slavish countries, and it cannot be the intention of the Federal Board of Censors to pass judgment on films which are to be shown in Europe and South America.

Under Section 10, it is not quite clear if films can be transported through the several states for the purpose of export. I suggest that at the end of this section be added the words "in the United States."

It would be quite necessary that topical films which have to be shown to the public immediately and very often on the same day they happen, be exempted from review by the censors. This would necessitate the modification of Section 11.

Under Section 12, the fees are fixed at $2.00 per reel. The fees are too small and will not cover the expenses of the commissioners. It should be $4.00 instead of $2.00.

In the appendix, I notice that Section 9 provides that no copyright shall be issued for a film not licensed. This would be very injurious. For instance, many producers make films for releasing companies offering them for sale to several companies until they have found a purchaser. It is always up to the purchaser to attend to the censoring as the film has to be reconstructed and retitled to meet his particular requirements. Therefore, it would work a hardship for the producer to have to attend to the censoring, as under this condition he would place himself under the danger of having his production pirated, if he could not have it copyrighted.

Also if an American manufacturer should want to make special films for foreign countries, which films would not be adaptable for the United States, this would prevent him from copyrighting his films.

Under Section 10, a manufacturer could not export his films unless they had been licensed. He could not even have his cameraman in all parts of the country, shipping the film to him, and he could not transport exposed (but not developed) positives or negatives. This would practically put the motion picture news films out of business.

Section 12 would place a prohibitive fee on the whole industry. All manufacturers and exhibitors will be very much against paying a fee for each duplicate copy. This is superfluous, as the commission is not spending any time in looking into duplicate copies.

In the revised Smith-Hughes Bulletin, submitted by Dr. Crafts, I notice several things which are also objectionable.

In Section 5, I call your attention to the provision requiring condemned parts of films to be left in the custody of the commission. This should be eliminated, as these parts can be used for export by manufacturers. They cost money and should not be confiscated when they are submitted to a board for approval or refusal.

Section 7 provides that films can be licensed only on presenting the scenario. This is certainly wrong, as the scenario by no means gives an absolutely true reproduction of the motion picture.

Section 7 also provides for a tag to be attached to each container. This would be very troublesome, as the motion picture films do not remain all the time in the hands of the same individuals, but pass from hand to hand practically every day. It would be a hardship to impose this provision on the exchanges because of this and also the carelessness of exhibitors in not returning the containers, the tag on which corresponded with the motion picture within.

Believe me, very truly yours,

PATHE EXCHANGE, INC.

J. A. BERST, Vice President and General Manager.

Pathe Club Dinner and Dances

Prominent Players Join Officials and Employees in Festivities at Hotel McAlpin.

THE Pathe Club gave a dinner in the Green Room of the Hotel McAlpin, New York, on the night of Saturday, May 6, which was the second "get together" time which the club has enjoyed since the first of the year. One hundred and twenty-five members and guests were present, and after the dinner there was dancing until the wee sma' hours.

President J. A. Berst of the club, who is taking a great interest in the organization and under whose auspices it was reorganized a short time ago, entertained at his table several prominent guests.

With Messrs. Shallenberger and LeVino of the Arrow Film Corporation, were Mrs. Shallenberger, Alice Joyce, Katharine Gray, Guy Coombs, E. A. Bingham, and the stars of "Who's Guilty?", Anna Nilsson and Tom Moore. In addition to the celebrated players just mentioned Pathe's "peerless, fearless girl," Pearl White, was present at the dinner, as was Grace Darmond now starring for Astra.

Louis J. Gasnier, formerly vice-president of the Pathe Exchange, received an unroarious welcome as he came into the room with a party including Mrs. Gasnier, Leon Bary, who plays the heavy in his new serial, William Baker and Mr. Hart of Jersey City, and Hannah Kohn. Mr. Gasnier's welcome afforded good proof as to his popularity among his former associates.

Among other guests were Mrs. Paul Brunet, Mrs. P. Allen Parsons, Mrs. Geo. A. Powers, Mrs. F. H. Knocke, Mrs. Ramirez-Torres, Mrs. E. J. O'Connor, Miss Millhauser, Mrs. Edward Jose, Mrs. Geo. B. Seitz, Mrs. L. S. Williams, Mrs. A. J. Picard and Muriel Ostriche.

The Mittenthal Brothers, makers of the "Heinie and Louie" comedies, Geo. B. Seitz of the Astra, H. M. Osborne, manager of Pathe's Philadelphia office, Geo. A. Powers, the printer, Edward Jose, the producer of "The Iron Claw," Harold Davis of the Chronicle Press, and L. Gausman, were among the prominent associate members present. Telegrams of regret were read from the Horkheimer Brothers of Balboa, makers of "The Red Circle," Messrs. Whiting and Roach of the "Lonesome Luke Comedies," and W. A. S. Douglas, Pathe director of production, now on the Coast.

The club expects to hold an outing and picnic some time in June. It was organized last fall, its purpose being to promote good fellowship among Patheites in executive and clerical positions, and to aid those members in sickness and misfortune.

CHARLES J. POST WITH TRIANGLE.

Charles Johnson Post, author and artist, left New York last Saturday to organize a Pacific Coast branch of the publicity department of the Triangle Film Corporation. The Triangle aims to make Mr. Post the man on the ground who will standardize the distribution of the news of the coast studios and obtain through his close connection with the eastern offices and knowledge of their desires the kind of special material for which there is constant demand. Systematic organization and effective distribution is the Triangle slogan behind Mr. Post.

For more than twenty years Mr. Post has been active as an artist-journalist. His services at various times have been in demand by the Associated Press, the Times, World, Herald and Journal of New York, the Philadelphia Inquirer, Illustrated American, Century, Harper's, Pearson's, Cosmopolitan, Everybody's and Outing Magazines, and Harper's Weekly. These associations have taken him all over the world. Mr. Post's recent newspaper work has been for the New York Globe. His acquisition by the Triangle is regarded as an excellent move in bringing into the motion picture industry a new figure of the highest type.

LE SAINT TAKES A REST.

Ed. J. Le Saint, the widely known director, has resigned from the Universal company and is taking a rest before even looking into the several offers which already have been made to him. Mr. Le Saint is regarded as one of the most capable producers in the business. Stella Razeto, who in private life is Mrs. Le Saint, left the company at the same time and is at present enjoying the beauties of the new home which recently was completed for them.

June Bluebirds

"Shoes," a Lois Weber Production, and Other Good Subjects, Will Appear During the Month.

AMONG the Bluebird releases for June is "Shoes," a feature to be credited in its production and development entirely to Lois Weber, an immediate assurance of as near an approach to perfection as may reasonably be expected, says General Manager M. H. Hoffman, in announcing the forthcoming program of his organization.

"Shoes," appeared in Collier's Weekly early this year, contributed by Stella Wynne Herron, and based on an expression used in one of the works of Jane Addams, wherein it is related that a shop girl was compelled by relentless fate to submit to the decrees of poverty and literally sell out for a pair of shoes.

"Mary Ida McDonald makes her first appearance on the screen as the star of 'Shoes,' being a 'find' Miss Webster herself discovered. She is a girl of striking beauty with a most expressive face and illuminating eyes, a type exactly fitted to the character she portrays.

"There is more opportunity for exploitation in 'Shoes' than in any Bluebird we have produced, not excepting Mme. Sarah Bernhardt's 'Jeanne Dore,' with which our program opened," continues Mr. Hoffman. 'Every girl who toils long hours behind a counter; every person who labors half-paid for an existence, will be responsive to the tremendous appeal of its homely atmosphere.'

"Socialists and humanitarians will be especially attracted and the exhibitor who starts an immediate campaign to let his community know that Bluebird Photoplays are sending Mary McDonald, in 'Shoes,' to entertain them, will reap a great financial benefit when the feature arrives, on June 26, beside being the means of awakening his people to the humanitarian appeal of the film.

"'Bobbie of the Ballet,' in which Louise Lovely will appear in her regular order as one of our stars on June 12 will have a feature, directed by Joseph De Grasse, with a strong element of the stage dominating its exciting story. But the principal feature of the plot will be an exemplification of how some self-appointed 'mission workers' do more harm than their good intentions can overcome in the progress of their zealous pursuit of "faddisms," that they complacently believe is 'charity work.'

"'The Three Godfathers' is another humanitarian feature that will have wide appeal through its heart interest. Peter B. Kyne wrote the story for publication in the Saturday Evening Post, and it created an unusual amount of favorable comment when, a few months ago, it was printed. We secured the rights and Harvey Gates turned it over in scenario form to E. J. Le Saint for production. The result is a feature of exceptional merit.

"June will be the best month Bluebird exhibitors have had, in my opinion," Mr. Hoffman concluded. "We will deliver them the goods and it will be to their interest to exploit the features with every faith in their public being pleased."

Diversity in Pathe Program

A Serial, a Series, a Comedy, a Scenic and Educational, a Cartoon and Two Issues of the Pathe News, for Week of May 22.

PATHE offers, for the week beginning May 22, a program of nine reels in a variety of subjects. "The House of Serials," has a new episode of "The Iron Claw," a chapter of the "Who's Guilty?" series, a "Lonesome Luke" comedy, a split reel scenic and educational, a Goldberg cartoon comedy, and two issues of the Pathe News.

"The Hidden Face" is the name of "The Iron Claw" episode for release in the week of the 22nd, and in it the identity of the mysterious "Laughing Mask," "foe of evildoers," protector of Margery Golden and the particular aversion of the sinister Iron Claw, is revealed—but not to us. Its an episode fraught with thrills—and Pearl White.

"The Tangled Web" is "Who's Guilty?" release. It is a realistic modern two-reeler and tells of Ruth Alden (played by Anna Nilsson), and Fleetwood Blair (played by Tom Moore), a pair of lovers. Through the machinations of her guardian, Ruth is made to believe Blair has deserted her. She then marries Kendrick, but after a year finds him unbearable. Also she learns the deception her guardian practiced upon her. Meanwhile Blair, innocent of all this mess and madly in love with Ruth, searches for her. He finds her and together they financially ruin Kendrick, being themselves swept into the discard by his ruin. Query, "Who's Guilty?"

"Luke's Late Lunchers" is the name of the "Lonesome Luke Comedy. It's a one-reeler and shows Luke as the proprietor of a bean foundry, where the gentle flies mingle ever with the peaceful butter cakes. But they're the best butter cakes, so Luke doesn't worry for the flies digestions. He does worry though, when the beard of one of his customers gets into them in a manner of speaking, soup, and fixes things by tying said beard around the old one's neck. Of course, Luke can't get away with this stuff, and lots more like it, and the picture ends with a ludicrous scrap that wrecks the place and is "enjoyed by all."

"Saving the Shad Supply" is an educational film and one of the official pictures made for the U. S. Bureau of Fisheries and released with Government approval. It shows the various method of catching the shad, and how the fish culturist selects ripe shad from the catch, squeezes mature eggs from the females and fertilizes them by mixing a small quantity of milt from the males. On the same reel with the scenic is "Yunnen-Fou" (Southwest China). "Yunnen-Fou" is one of those intimate travel films for which Pathe is so well known, and is short enough not to be tiresome.

Rube Goldberg's second creation, following on his "Boob Weekly," is "Leap Year," which is, to tell it in Goldberg's own words, "the story of a forty-seven-year-old maiden who would have been more popular if all men were near-sighted." "Leap Year" is on the same reel with "How to Bring Up a Child," a nonsense film, heralded by Pathe as "something no wives or mothers should know."

Pathe News Numbers 42 and 43 will be released respectively May 24 and 27, and should be interesting numbers if they show such beats as they did in getting the Verdun battle scenes and the shooting of Policeman Reilly by his unwitting mate, Kilroy, at the Police Parade on May 6.

Big Picture Players' Carnival

Manager Rothapfel Arranges to Hold One During the Week of May 22 at the Rialto—An All-Star Event.

THE enthusiastic motion picture "fan" has in store for him the greatest treat ever designed for his delectation. The most unusual entertainment is planned at the beautiful new Rialto theater, New York, during the week of May 22, in connection with the Motion Picture Campaign for the Actors' Fund.

A festival of personal appearances of stars of the screen in the flesh will take place at the Rialto, which will write a new chapter in theatrical and motion picture history. For the entire week there will be a series of tableaux presentations of film favorites for the personal greetings of their admirers. S. L. Rothapfel, director of the Rialto, is arranging the affair, together with Samuel Goldfish, chairman of the National Executive Committee of the Motion Picture Campaign, and Daniel Frohman, president of the Actors' Fund. The results of their labors promise to be sensational. The proceeds will go to the Actors' Fund.

The "fans" of the city have been treated to personal appearances of their favorites to quite an extent during the past few weeks, but this Rialto festival is to be on a much larger scale than was ever before attempted. Not only will it be the most stupendous affair of the kind in the number and prominence of the stars who will appear but in addition many of the leading men and women of the screen will be seen in a general public appearance for the first time. They have been persuaded to break their rule against personal appearances for this occasion on account of the efforts of the film industry to raise $500,000 for the endowment of the Actors' Fund.

All the leading figures of the screen world will be seen on the Rialto stage. The presentations will be arranged by days to include the men and women stars of all the big film producing companies. Combination nights will be given to the favorites from such studios as Lasky, Famous Players, Pathe, Vitagraph, Universal, Mutual, Metro and Thanhouser.

DUNCAN McRAE, VIOLA DANA'S LEAD.

Duncan McRae, the English dramatic artist, who has been the director general at the Edison company, is now appearing as leading man for Viola Dana in "The Flower of No Man's Land," in which both will make their debut on the Metro program. Mr. McRae is a brother of Bruce McRae and comes from a well known theatrical family, that has given several noted artists to the speaking stage and to the silent drama. Mr. McRae was last seen on the screen as leading man for Florence Reed in the five-part feature, "The Woman's Law," which was produced by the Arrow Film Company for the Pathe program.

Paramount Program

Variety of Interesting Short Subjects Strengthens the List for Week of May 29.

SHORT reel subjects released on the Paramount program for the week of May 29th will range in interest from the unmaking of a cake to a jaunt among the most murderous tribe of the Philippines. The usual features will include Earl Hurd's "Bobby Bumps Goes Fishing," Paramount-Bray Animated Cartoon, a Paramount-Burton Holmes Travel-Picture, "The Murderous Moros of Mindanao," and the Pictograph.

When Bobby Bumps decides to go fishing his Dad accompanies him for a fine time. Each takes a seat at one end of the boat, but luck favors Bobby and he gets a fish as soon as he throws his line in. Dad decides to change places, but as Bobby's luck continues he returns to his original position. This time the small boy jerks in his line so speedily that Dad is knocked into the water and becomes so angry that Bobby exits. Here the scene changes to the store where the hero buys a large stuffed fish, which he equips with a motor attached to a propeller at the fish's tail, which he throws into the water near Dad's boat. Dad continues his fishing, lands the fake fish and starts at once for the photograph gallery, where he has his picture taken with his catch. Returning home Dad describes the details to Ma, who at once detects the deception. Recognizing his defeat, Dad bribes Bobby and the latter exits victoriously.

To see the Moros, most troublesome of all the tribes of the Philippines, on the Island of Mindanao, their native heath, Burton Holmes continues his cruise through this distant archipelago in the seventeenth release of the Paramount-Burton Holmes Travel-Pictures, "The Murderous Moros of Mindanao." Zamboanga, capital of the Moros, is well worth seeing and here the natives are comparatively tame, while in the wilder parts of the Island they are in their natural and appropriate atmosphere.

Reversing the usual order of things, this release of the Paramount Pictograph shows a reel novelty in the interesting process of unmaking a Lady Baltimore cake. Butter, eggs, flour, nuts, milk and other ingredients are first shown in the films as they are put together into a snowy layer cake made after the receipt of Lady Baltimore, wife of the second Lord of Baltimore, who founded the Province of Maryland. As this receipe has never appeared in a cook book, the editors of the Pictograph's household department will send the formulas for cake, icing and filling, to any one writing to the Paramount Pictures Corporation, 485 Fifth avenue, New York City. Motion picture audiences will see how such ingredients may be literally unscrambled under the eyes of a startled cook and returned to their original forms on the pantry shelf.

"Better Babies" of all nationalities make their screen debut in another feature of this Pictograph, which also includes more preparedness films, and "Happifat and Rip Van Winkle" in the "Trickids."

Coming Universals

"The Adventures of Peg o' the Ring" Tops an Attractive Program for the Week of May 22.

THE feature of the Universal program for the week of May 22d is "The Adventures of Peg o' the Ring," with Francis Ford and Grace Cunard in the leads. Episode Four was made partly in Universal City, California, and partly in New York, where Miss Cunard obtained some wonderful new gowns for the play and where Mr. Ford completed arrangements with some big circus people regarding the sensational "big top" scenes included in the serial.

On Monday, May 22, King Baggot will be featured with Edna Hunter and Clara Beyers supporting in the five-reel Red Feather production, "Half a Rogue," upon which Mr. Baggot has been working for some time. Special posters will be issued with this Red Feather feature, including two six sheets with four-sheet streamers to be used for combination sixteen sheets or separately in addition to the regular two three sheets, two one sheets and window cards. On the same day's program Lee Moran, Eddie Lyons and Betty Compson will cavort about in the Nestor comedy, "Her Celluloid Hero," a romance of filmdom.

On the following day the feature will be "The Woman Who Followed Me," a two-reel comedy drama released under the Gold Seal brand and featuring Juan de la Cruz and Gladys Brockwell. On the same day Cleo Madison will appear, supported by Eddie Hearn, in the Rex drama, "Virginia," a feature of the Southland, and Bernarr McFadden, of physical culture fame, will appear with Allen Holubar in a strong-arm light comedy, "The Health Road." Arrangements have been made to show this feature in gymnasiums and Y. M. C. A. auditoriums all over the country where Mr. McFadden is known.

Mary Fuller leads off the program of Wednesday, May 24th, in "The Limousine Mystery," a two-reel drama to be released under the Victor brand, which relates an intensely absorbing story of a murder, which is not solved until the last fifty feet of film is flashed on the screen. "The Limousine Mystery" is followed by the L-Ko comedy, "A Busted Honeymoon," in which Alice Howell and Ray Griffith do the bustin'. On the same day Universal Photo fans will get their first glimpse of Animated Weekly No. 21, which Editor Jack Cohn says is a hummer for hot-stuff news events.

On May 25th Thomas Jefferson, son of the late Joseph Jefferson, will put on the two-reel Big U rural Decoration Day drama, "Corporal Billy's Come-back," which catches at one's heartstrings at the same time it brings the laughs. An unusually interesting Powers split reel follows "Corporal Billy's Comeback." In the first part the amusing cartoon character, "Mr. Fuller Pep," dabbles around in a pond in mirth-provoking fashion, and when his five hundred feet are done, dainty Little Lena Baskette, "Pavlowa, Jr.," is presented in a group of classic dances.

"The Unconventional Girl," a two-reel society drama, will be released under the Imp brand as the feature of the day's program on Friday, May 26. Edith Roberts and Joe Gerard play the leading roles in this drama of an unconventional girl who does some unconventional things, but finally forces her tempter to make good his misdeeds. On the same day Ben Wilson, with Dorothy Phillips, appear in a dainty little Rex comedy, "Harmony in a Flat," which deals in the main with the troubles of a couple of newlyweds in a Harlem bird-cage "apartment."

Another comedy, "Love and Brass Buttons," will be released on the same day under the Nestor brand, with Ray Gallagher and Billie Rhodes in the fun-making roles.

On May 27th Harry D. Carey and Olive Golden appear in "The Wedding Guest," a two-reel western drama of unusual plot and situations, while "Storming the Trenches," a Powers comedy, and "A Stage Villain," a Joker comedy, featuring William Franey and Gale Henry, closes the day's selection of pictures.

Ben Wilson, supported by Dorothy Phillips, appears in a timely three-reel special Southern Decoration Day drama, "A Gentle Volunteer," on Sunday, May 28. This feature deals with miscegenation and hinges on the adoption of an apparently white octoroon girl into an old Southern family in Civil War times. Just to finish up the day with a laugh the L-Ko comedy, "Gamboling on the Green," with Gene Rogers, Reggie Morris and Anna Darling doing the gleeful gamboling, follows up "A Gentle Volunteer" and "leaves 'em smiling."

POPULAR PICTURES TO RELEASE SHORTLY.

Popular Pictures Corporation of No. 218 West 42nd street, announces through its president, Milton M. Goldsmith, that this company's first release will be forthcoming within the next two weeks. The title will be "The House of Mirrors," which is a story replete with dramatic climaxes.

The story is by Frederick Chapin, and the picture was made under the direction of Marshall Farnum, by the Rialto Film Corporation. No less stars than Frank Mills, formerly of Triangle; Bliss Milford, formerly a Pathe star; Harry Spingler, formerly of Fox; Rudolph Cameron, Lillian Kemble, Runa Hodges and Jack Curtis will be featured.

There is more than the average touch of heart interest in this picture, as the lives of all the characters are touched and crossed at some time during the progress of the story. Mr. Farnum's work as a director is so well known that it goes without saying that the picture will be up to the highest standard of art.

It is also announced that, beginning September 1, Popular Pictures Corporation will begin releasing a regular feature program consisting of one feature each week. These releases will be the products of some of the highest class producing companies in the business.

GRACE WILSON IN HORSLEY'S COMPANY.

Grace Wilson, late of the Fine Arts studios, has been added to the company in which Margaret Gibson and William Clifford are co-stars. Her first appearance will be in one of Theodosia Harris' two-part dramas in a character role such as has caused wide attention from theatergoers in the past. Clair Alexander, a young woman still in her 'teens, is among the new arrivals at the Horsley studios. She has already been seen in two of the Cub comedies in support of George Ovey, and is now playing her third part.

Big List of Mutuals

Thirty-one Reels and a Wide Variety Embraced in the Program for Week of May 22.

TWO Masterpictures, de Luxe Edition, with Winnifred Greenwood, Franklin Ritchie, Edythe Sterling and Norbert A. Myles the featured players, head Mutual releases for the week of May 22. Thirty-one reels, presenting a wide variety of themes and subjects, with many interesting and thrilling situations, comprise the Mutual release for this week.

"Nancy's Birthright," a Signal production featuring Miss Sterling and Mr. Myles, is the first of the Masterpictures to go to the public. It will be released May 22. Power of will to destroy inherited criminal traits is the all powerful theme treated in the story on which this production is founded. Director Murdock MacQuarrie, under whose supervision the piece was filmed, and Clarice Manning MacQuarrie, the author, have collaborated in the treating of this subject along lines never before attempted in a screen drama. Director MacQuarrie also appears in the production, playing the part of "John Martingale," wealthy head of a large iron works. Millard K. Wilson and V. T. Henderson are other members of the cast.

"Reclamation," from the American studios, which is to be released on May 25, is from the pen of Kenneth B. Clarke, author of a number of Masterpictures de Luxe Edition which have come from the Santa Barbara studios. It was screened by Director Edward Sloman, who worked for many days with the members of his company in the desert, where considerable of the story takes place.

"Reclamation" is an unusually stirring story of the West, in which an interesting love theme adds considerably to the plot and action of the piece. The scenes, particularly those depicting the great waste of sand, are actual and bring before the public with striking realism the horrors of the deserts where men perish for lack of water. For the filming of several of the scenes the great irrigation plants of the Imperial Valley in California were used.

Miss Greenwood is seen in the role of the true daughter of the West. Mr. Ritchie handles an exceedingly difficult role with the ease of a veteran.

"Armadale," from the Gaumont studios, based on the celebrated novel of the same name by Wilkie Collins, is the title of the three-part feature of the same week. It will be released on May 25. This is the first of the new features of this length to emanate from the Gaumont studios, under the change of policy recently inaugurated. One of these features will be released every other week, and in them will be featured one or more of the stars who have frequently appeared in Masterpictures, de Luxe, screened by Gaumont. Richard Garrick, director of the drama, has made an excellent screen story of this popular Collins novel and has followed the plot and action with exceptional faithfulness. Iva Shepard, famous for her "vampire" roles in Gaumont Mutual productions, will be seen in the role of Miss Gwilt, the maid, while Alexander Gaden essays the role of Ozias Midwinter. Others in the cast are Henry W. Pemberton, Lucille Taft, Harry Chira, Kathleen Butler, Robert Clugston, John Rinhard, James Levering, Charles A. Travis, John Mackin and several others equally as popular.

Four two-reel subjects are included in the releases for the same week. "Repaid," first of these short length features, is an American production. It will be released May 22. Lizette Thorne and Edward Coxen have the principal roles.

"For Uncle Sam's Navy," from the Thanhouser studios, with Kathryn Adams and Edwin Stanley in the leading roles, is a stirring story of the nation's navy. It will go to the public May 23.

The Mustang two-reel subject will be released on May 26 under the title of "Jack," starring Anna Little and Frank Borzage.

"The Kaffir's Gratitude," a powerful story of the African jungles, with Margaret Gibson, the star, is the Horsley contribution to the two-reel dramas. In this release the celebrated Bostock animals play an important part. "The Kaffir's Gratitude" will be released May 27.

Mutual comedy releases for the week are comprised of a number of excruciatingly funny single reel subjects, featuring a host of noted Mutual laugh-makers. "Politickers," featuring Claude Cooper and Frank McNish in the comical roles of "Conrad and Oscar" and "Sammy's Semi Suicide," with Walter Hiers, the principal, are the Falstaff contributions. They will be released May 22 and May 27 respectively.

The Vogue comedies include "Rival Rogues," with Rube Miller and Madge Kirby, for release May 23, and "National Nuts," to be released May 28. "Beauty" offerings for the week include "Adjusting His Claim,' with Carol Halloway and John Sheehan, to be released May 24, and "The Pork Plotters," starring Oral Humphrey. It will be released May 28.

George Ovey, the diminutive Cub-Mutual comedian, is the hero of "Preparedness," a laughable take-off on the question now holding national attention. It will be released May 26.

Mutual Weekly No. 73, presenting a number of exclusive pictures of Gen. Pershing's Mexican Expedition, "See America First," presenting an interesting trip through Savannah, Ga., and Harry Palmer's comic cartoon, "The Escapades of Estelle" with "Reel Life" the third issue of the new and exceedingly popular single reel subject, complete the releases for the week. "Mutual Weekly" and "See America First" will be released May 24. "Reel Life" will go to the public as regularly scheduled on Sunday, May 28.

New Faces at Famous Players Studio

Peggy Hyland, Ann Pennington, Louise Huff and Others Have Recently Joined Pioneer Producers' Staff.

THAT the productive activities of the Famous Players Film Company are rapidly increasing is evident to any casual visitor at the company's studio, on West 56th street. In addition to the many familiar faces of the celebrated stars who have long been associated with the concern, Mary Pickford, who will soon be seen in "Hulda from Holland"; Marguerite Clark, Pauline Frederick, and Hazel Dawn, there are others who, though well known in the theatrical and motion picture world, are comparative strangers in the Famous Players studio.

Louise Huff.

Among them are Peggy Hyland, the little British star who is working on "Saints and Sinners," in which she will make her American debut, Louise Huff, whose great success as the country lassie in "The Old Homestead" won her a permanent place on the Famous players roster. Ann Pennington, the diminutive star of the Ziegfeld Follies, is already playing Susie Snowflake—the titular character in which she will make her screen debut. Valentine Grant, who won a reputation by her clever work in Irish productions, has just completed "The Innocent Lie," which was staged in Bermuda.

In the directorial staff there has been one important addition, in the person of Joseph Kaufman, who was formerly a member of the Lubin Company, and is now directing Pauline Frederick in an adaptation of E. Phillips Oppenheim's "The World's Great Snare." Robert Vignola, who has supervised Miss Frederick's more recent activities, is now directing a big production in which there will appear several well-known players who have not before been seen in Famous Players productions, among whom are Grace Valentine and Crauford Kent.

Louise Huff is now on Block Island doing a sea coast story, "Destiny's Toy," in which she plays a fisher maid. The elevation of Miss Huff to a place of permanency by the Famous Players will be a welcome event for the thousands of admirers which her beauty and rare talents have won for her in her clever work in the films of other producers.

These increased activities are only indicative of a natural and healthy growth of the producing company, which was the pioneer in the launching of a program devoted to the presentation of celebrated plays and stars on the motion picture screen.

EUGENE HOWLAND JOINS METRO.

Eugene Howland, until recently a member of the Edison forces, has been engaged by Metro as an assistant director. He will be associated with John H. Collins, and his first work on the Metro program will be seen in "The Flower of No Man's Land," in which Viola Dana is starred. Mr. Nowland has many years of training as an artist and draughtsman before he went into motion pictures.

Victor Miller Talks of the Congo

Young Cameraman Describes a Few of His Experiences in Equatorial Africa.

SOME of the troubles of a cameraman in equatorial Africa were outlined the other day by Victor Miller, who in the summer of 1915 spent four and a half months in the Congo country in search of subjects for his camera. Mr. Miller, who is chairman of the press committee of the Cinema Camera Club, is contemplating a return trip to this strange country. If he undertakes it he will be able to profit by the experiences of his first journey; he will make different arrangements for developing his film. It is this phase of tropical work wherein rest the greatest difficulties for the exploring cameraman.

Mr. Miller left New York on January 31 and arrived in the Congo country on April 1. At first he encountered opposition from the Foreign Trade Office of the British Government. "I had the job of my life to convince the officials that I wanted supplies to enable me to go into the interior to make pictures," said the cameraman. "I had to appeal to the Belgian Colonial Office to help me out.

"My conception of the Congo country was limited. My only knowledge of it was such as I had been able to gather from reading the works of Henry M. Stanley on exploration in the Belgian Congo. At Metadi I took the narrow gauge railroad to Kimsheda. Here the heat was killing. My assistant, Frank Farrell, of Chicago, was taken down with a serious case of malarial fever. The state doctor told him he must get out of the country quick if he was to get out at all. It was the only thing to do, and he did it. That left me on the job with sixty-seven cases of baggage, camera, chemicals and provisions to handle without the aid of another white man.

"You may believe me when I tell you that a cameraman on a tropical expedition has many things to worry about besides the climate. I had my chemicals in specially soldered tins, fixed up in London by an expert. The English missionary at Kinsheda advised me to proceed to Equatorville—and as you may guess, that is just on the equator—where I would find an American missionary, which I did.

"One of my initial difficulties was the fear of the native helpers for the camera. I was forced to appeal to the missionary to explain to them its mysteries, which he did to their satisfaction. They called it the 'jijijingi,' which in Congo means the reproduction of a shadow, not a half-bad term, you will agree. One of the things that much impressed the natives was a print of a close-up. Another was a flashlight, an electric storage torchlight battery. I finally succeeded in inducing one of them to press the button. They called it the 'wonder of the white man.'"

Mr. Miller had one close call. It was his custom to take his canoe ashore each noon for the midday meal. In the big craft with him, going down the Bussira river, were fourteen natives. On the occasion in question a stop was made at a small fishing village. As a result of a disagreement between the Congoese in Mr. Miller's party over an attempt on the part of the inhabitants to charge eight prices for one chicken there was a small riot. In order to stop the fight Mr. Miller got his men into the boat. Showers of stones followed them. The natives got too close for comfort at a bend of the river. As a shot fired over the heads of the attacking party failed to stop them Mr. Miller was compelled to fire into the water, slightly wounding two of the assailants, who had no weapons. There were no more stones thrown.

The remainder of Mr. Miller's experiences were mechanical troubles, mostly in developing, as he modestly expressed it. The ultra violet rays are so strong, the cameraman explained, that if the film is not developed immediately after exposure the negative image will fade. In a majority of cases where there was a delay in developing the negative would be reversed to positive, and it seemed to make no difference how much he "cut down" on his exposure. Mr. Miller carried a tent which he used for developing. One of the difficulties was keeping the water cool. He had no means of judging the intensity of the heat. A recorded given temperature of the water seemed in its effects to be higher than what he had reason to expect, or "higher than normal." The lowest water temperature noted was 74 degrees. It was almost impossible to keep the emulsion hard.

Mosquitos proved to be a genuine pest. The insects seemed to be at the height of their power when the cameraman was developing film. "They were filled with malarial germs, and they got on my nerves," said Mr. Miller. "My head would swim. One time I had to run out of the tent and sacrifice 400 feet of film. Remaining was impossible. The next morning the film was lightstruck."

There were transportation handicaps, too. The natives will not touch a burden that exceeds sixty pounds. At the start of his expedition he had sixty bags of salt. This commodity has money value. In fact, the natives were paid in it each night—a cupful. Land travel was especially hard. Much of the country is swampy. For hours at a time, Mr. Miller said, his party would travel over logs. A mis-step would mean a plunge into mud of a most unpleasant sort. Bathing also presented difficulties. Swimming in the river was out of the question on account of the crocodiles. On one occasion, visiting a village, he was provided with a bath. He discovered before he had completed his much needed wash that the function had been seized upon by the natives as a sort of holiday. The embarrassment of the white man did not extend to the blacks.

"Camera work was possible only at certain hours," said Mr. Miller. "I could 'shoot' from about 6 to 10 o'clock in the morning and from about 3 to 4.30 or 5 o'clock in the afternoon. For the rest of the day a white man, if he have any regard for his life, must keep out of the sun. It also takes two or three months to get accustomed to light conditions."

Mr. Miller exposed in all 30,000 feet of negative, but owing to the climate and the impossibility of developing film in the Congo country he lost a majority of it. He was told, however, by an authority in London that he had brought out of the Congo belt a larger amount of stuff than had any of his predecessors. One of the subjects which he particularly regretted losing was a rehearsal of the beheading ceremony by one of the tribes. He saved some, but not enough to preserve the continuity. During the taking of this picture Mr. Miller had been uneasy at times that the participants in their fanatic zeal would transform the play into an actuality.

Mr. Miller praised the fidelity of the natives. "Once you can induce them to work for you," he said, "they will fight for you if you treat them squarely. I knew no Congo when I went in. I had a list of names prepared for me by a missionary. One of my men knew a bit of English. Much of our 'conversation' at first was in signs."

The cameraman participated in the killing of three elephants. The number of flies of the tsetse variety that met

A Corner of Lunga on Bussira River.

Festival Held in Honor of Dead Native.

death at his hands was not counted. Not one in ten thousand of these may carry the germs of the deadly sleeping sickness, but when one silently alights on a man's body there is no time lost in "swatting" it. Each one in the party took care of the one next to him and with a quick stroke would annihilate any insect he detected. Mr. Miller remarked that there would be many evidences of the slaughter at the end of the day, as the fly is full blooded.

Mr. Miller traveled 1,000 miles on the Congo and 600 miles on its branches. He says when he goes on his next expedition he will carry either an ice machine or a quantity of sal ammoniac, for its cooling influence on the water. He believes he will bring back a class of films never before seen by white men.

At Leading Picture Theaters

Programs for the Week of May 14 at New York's Best Motion Picture Houses.

H. B. Warner at the Rialto.

H. B. WARNER headed the bill at the Rialto in a Triangle photoplay, "The Market of Vain Desire," a sociological study of the "upper crust," by C. Gardner Sullivan. The star was seen as a young clergyman, who "goes right" in spite of the efforts of the social set to reduce him to a ballroom ornament. In addition to this feature Director S. L. Rothapfel provided an attractive program of spring novelties, both from a musical and visual standpoint. As a seasonable offering a beautiful botanical study was shown. The travelogue took one to Egypt and for a visit to a typical Nubian city. The news features included late developments on the battle fields of Europe and in Mexico and current events of a general character. A Keystone comedy of the Keystone standard of absurdity completed the bill.

Hazel Dawn at the Strand.

The Strand theater presented Hazel Dawn in "The Feud Girl," a screen play produced by the Famous Players Film Company. As the title indicates, this photoplay concerns itself with a mountain feud. The principals were taken to the mountain regions of northern Georgia, where their number was augmented by many picturesque local types, who brought to the making of the picture an authentic touch that could never have been given by supers. The rugged country in which the pictures were taken made a sterling background for the elemental story of feudal peoples.

To support the feature of the program Managing Director B. A. Rolfe supplied the Strand Topical Review, Strand Fashion Pictorial, a cartoon comedy and a short farce comedy. The musical program included solos by three of the Strand's favorite artists.

"Alien Souls" at the Broadway.

Sessue Hayakawa, the noted Japanese actor, is at the Broadway theater, in the Jesse L. Lasky-Paramount production, "Alien Souls," a photodrama written by Hector Turnbull. In "Alien Souls" Hayakawa is seen as a wealthy dealer in Japanese curios. He is deeply in love with a young Japanese girl, for whom he is supplying an education at a leading American school. How this beautiful young Japanese girl falls into the clutches of a money-mad young American, and is finally brought to realize that "East is East and West is West," is shown during the action of the play. Hayakawa is supported by Tsuru Aoki, the niece of Madam Lacco, the famous Japanese Bernhardt. Charlie Chaplin in "The Floorwalker," his first Mutual two-part comedy, was added to the program on Monday and remained throughout the week. The latest news events from all over the world, colored scenics and cartoons were also shown.

COLLINS TO DIRECT VIOLA DANA.

John H. Collins, one of the youngest but also one of the most successful directors in the country, has signed a long time contract to produce Metro wonderplays and his first feature will be "The Flower of No Man's Land," in which Viola Dana is starred. This production will also mark Miss Dana's debut with Metro. Mr. Collins is but twenty-three years old and before he was out of his teens he was general stage manager for seven directors in the Edison studio, where he supervised the construction of more than 5,000 studio sets during the two years he held that important position.

JULIAN FINISHES THE TRANSFORMATION."

Director Rupert Julian, at Universal City, has finished a two-reel society drama entitled "The Transformation," from a story by Elsie Jane Wilson, who also appears as a featured lead with Julian, supported by Douglas Gerrard and H. F. Crane. The scenario was prepared by E. J. Clawson.

Emile Chautard

EMILE CHAUTARD, now working with World-Paragon at the new Paragon Studios, under the direction of William A. Brady, is the honor man of the World roster this week by reason of the completion and release of his most recent effort, "Sudden Riches," in which Robert Warwick again makes his appearance on the World Program.

Emile Chautard.

Mr. Chautard is completing his year with the World Film Corporation and his seventh production for that company. Some of the other pictures were "The Boss," "Old Dutch," "Human Driftwood" and "Sudden Riches," and is now busily engaged on Thomas W. Lawson's elaborate story, "Friday the Thirteenth."

Chautard and Maurice Tourneur were companions during their student days in the Latin Quarter, Paris. Tourneur was studying art, while Chautard was endeavoring to learn the intricacies of stage technique. Several years later they met at the Theater Francais, where Tourneur and Chautard were engaged in making a production. They separated and were again drawn together in the early days of film making in the various studios around Paris.

Chautard took up film production and when the Eclair Company began operation in Paris, he was one of the mainstays of that organization. Mr. Brady has assigned a number of highly important productions to Chautard for the coming season and beginning with "Friday the 13th" will keep him busy right through the hot months into the fall. Chautard, in addition to being an actor, director and film author, is at work on a book entitled "Film Photography," which is to be published by a French publishing house and which it is thought will be translated into English and published here.

VAN DEUSEN INTERNATIONALIZED.

Cortland J. Van Deusen, one of the youngest and most successful directors in the business, has been signed by the International Film Service, Inc. Mr. Van Deusen played for a season in stock and in Shubert productions. Following this he went to California, where he was associated with the Kalem, Thanhouser and Kinemacolor companies. Returning to New York he was employed by the Biograph Company and later went with the Famous Players. Mr. Van Deusen left this organization for a splendid position with the Vitagraph Company, where he was featured for two years. He became associated with Sidney Drew, remaining with that comedian for some time.

Next he directed several pictures, "Keyboard Strategy," "Conquest of Constantia," "Between Two Fires," and "In Arcadia." His last work with the Vitagraph was a Blue Ribbon Feature "Behind the Curtain," with Lillian Walker. Mr. Van Deusen's past experience should prove highly valuable to him and to the International Film Service, Inc.

DES MOINES SCREEN CLUB GIVES BALL.

The newly organized Des Moines Screen Club is making its first public bow by holding a big ball and convention in the Auditorium at Des Moines on May 23 and 24, with the Iowa Exhibitors' League. The booths were occupied by exchanges and accessory dealers, and all were eagerly snapped up, some of the exchanges taking two spaces.

The ball is being given to raise funds for the Actors' Benefit Fund and to fight censorship in Iowa. Although that State does not have such a law now, each year legislation is introduced hitting at the unlimited showing of pictures. The Iowans are not awaiting the passing of the bill, but are taking the initiative and have already started fighting it.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

THE rats are at the cheese again in Washington. The long and profound silence that followed the introduction of the several censorship bills at the National Capitol last winter led many to believe that reason and fair play had prevailed against the rantings of the agitators and the lawmakers had dropped the measures. It now appears that the bills were not dead, but only sleeping. Simultaneous with an announcement that Rev. Crafts has started from Washington on an extensive tour of the country to work up sentiment in behalf of his censorship ideas comes a statement that within a few days the Educational Committee will favorably report to the House the Smith-Hughes bill with modifications. It is also stated that Senator Hoke Smith, of Georgia, has presented a new bill on censorship to the Senate. It is not antagonistic to the measure now in the hands of the Educational Committee of the House, but is what may be termed an accident insurance policy. Despite all conditions and cost the agitators are determined to keep up their battle. If the Smith-Hughes bill should be defeated in the House they will have the Hoke Smith bill in store as ammunition for another battle.

* * *

With Washington once more upon the job, the fight against the Cristman-Wheeler bill, in Governor Whitman's hands, is in full sway, and equally bitter fights on censor bills being made in Indiana and Massachusetts, the main topic of discussion in moving picture circles and the leading periodicals devoted to the trade is censorship. For the immediate present New York is the chief seat of war. All eyes are upon the master workmen watching for the signal that is to start the march upon Albany to convince Governor Whitman that the obnoxious Cristman-Wheeler bill should not prevail. One of the chief events at the expositions of both the Exhibitors' League and the National Board of Trade were campaigns for signatures to protests against the bills and if there is any virtue in the number of signatures to petitions the bill is already a dead one.

* * *

In a recent issue reference was made to the conversion of one of the most prominent exchange men of the country to the Federal Commission idea, as the lesser evil. Since making the declaration the exchange man has been communicating with the chairman of the Educational Committee at Washington on the Federal bill. When we first learned of his conversion we were at a loss to understand it, unless his object was to publicly endorse Federal regulation as against all state and local censorship. After reading his letter to Chairman Hughes we must plead ignorance as to his convictions in any respect. It would take a Philadelphia lawyer to determine whether he is for or against the moving picture interests, or for or against the Federal measure. One of his objections is to a section of the bill which fixes a fee of two dollars on each reel of negative passed upon. Mr. Berst says this fee would be too small to cover expenses and it should be fixed at four dollars. Now what do you think of that! As a moving picture man we think he has gone outside his latitude. These politicians need no advice as to the regulation of fee schedules. It is an old business with them and if the bill passes with an under estimation of revenue they will lose no time in raising the fees. For this the exchange man deserves a slap on the wrist.

Our esteemed convert asks that pictures of prize fights and bull fights be excluded fro n the bill, because they are wanted in New Mexico, Texas and Lower California, and prize fight films are big money makers and in great demand in all states. There is another poser! It is a mighty good thing that in announcing his conversion to the Federal measure he did so as an individual and not as a representative of the moving picture industry as a whole. It is inconceivable that any one could seriously arrive at a train of thought that would induce him to accept censorship of all moving picture films except those bearing upon prize fights and bull fights. It may or may not be true that the latter films are favorites in New Mexico, Texas and Southern California, but it is known to managers throughout all other parts of the country that audiences will not tolerate exhibitions of bull fight pictures. As to prize fights, it makes little difference what bearing censorship may have upon them as the Inter-Commerce Act already has them in charge and until that act is revoked the pictures could not be shown, even if excluded from the Federal censorship bill.

* * *

Mr. Berst also objects to news, or topical films being included in the censorship bill, because it is necessary that such films be exhibited immediately to preserve their value to the producer and exhibitor. In this contention he brings the moving picture films and the newspapers to the same plane, but we scent a personal motive. There seems to be an inclination on the part of the Washington committee to exclude news films, the intention being to let them go on special permit which may be revoked if the films be found improper. If this prevails, the moving picture people who are unqualifiedly opposed to official censorship will have an opportunity to shoot the bill so full of holes in the courts that there will be nothing left of it but the record of its passage. What Mr. Berst suggests with regard to news pictures is what the moving picture industry is contending can be provided to apply to all pictures by a brief amendment to an existing Federal law and without censorship in any form.

* * *

Another interesting problem is offered by Mr. Berst's letter. He is opposed to that part of the proposed law which provides that no film can be copyrighted until it has been approved by the censors. He says many companies produce films to sell to others and are obliged to exhibit them several times, perhaps, before securing purchasers. Unless the subject is copyrighted they may be pirated before a sale is made. Mr. Berst would have the law changed so that the producer could copyright the films and the purchaser could deal with the censorship board. There is not much weight in this contention. It savors of the story of the man who bought a pig in a bag. In the first place, under the proposed law, what right would a producer have to sell, or exhibit for selling purposes, a film that has not been censored? In the second place, what position would the Government be in if it should accept a film for copyright in one department and refuse to license it for censorship reasons in another?

* * *

We cannot agree in this contention of Mr. Berst's for another reason. The kind of producers he refers to, at least most of them, are those who have been an injury to the moving picture industry. Their interloping methods have put the business in a precarious condition. With little or no capital they have invaded the field and with productions of little merit they have built up a cut-rate market that has seriously interfered with the legitimate efforts of those who have invested real money and spent years of labor to advance the moving picture art to its true standard. If the Smith-Hughes bill, or any similar measure, is to become a law, the provision for censorship before copyrighting should stand. It will save the Government from getting into controversies and will protect the purchasers of the pictures. If a producer has not enough confidence in the merits of his films to go with it before the board of censors he stultifies himself and has no claim for protection of the law. If he is afraid his film will not bear inspection he should not expect a copyright, much less should he expect the law to allow him to take the money of a purchaser and leave the purchaser to the mercy of the censors.

* * *

There are two points Mr. Berst makes in his letter in which we fully concur. One is that no board of censorship should be created in which the clergy have controlling power. The other is that condemned parts of negative should remain the property of the producers. Little need be said on the first proposition. The experience the moving picture people have had with most of the clergymen who have been active in censorship matters justifies the protest and there is no reason, if a Federal board of censorship is to be created, why it should not be absolutely impartial. As to the second proposition, the condemned parts of negative should remain the property of the producer because to confiscate them would be imposing an uncalled-for penalty. They represent a value to the producer. Although rejected here they might easily pass in the foreign market and prove of great value to the products in that market. If a producer should comply with the requirements of the censors they have no more jurisdiction over him. If he cuts out objectionable parts and subsequently uses them within the jurisdiction of the board—in the United States—the proposed measure provides for his punishment. The censors can have no jurisdiction of the parts in foreign countries and if they are acceptable there the producer should not be deprived of an opportunity to retrieve some of the loss he has sustained by their condemnation here. There can be no danger of the condemned parts being exhibited in the United States after export to foreign countries because the proposed law gives the censors jurisdiction over imported films.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Overshowing.

OCCASIONALLY George Editor Carpenter brings out Real Reels with something exceptionally good. Any issue is worth reading, but now and then he makes a bulls eye that spreads clear to the edges of the target in its sweep. In a recent issue he does one of his fake fables, this time about the common process of trying to hurt a competitor by booking all the regular services and running as many reels of this as possible, while paying for it all. The hero of his fable is praised by some for his generosity in showing twelve reels, but the saner element rises to remark: "Behold motion pictures are an amusement; not hard labor."

Just let that phrase sink in. Ten or twelve reels of pictures in a straight run is *not* amusement. It is hard work. It is an infliction to the intelligent person to sit through a twelve reel show, particularly when the same backhanded reasoning that leads an exhibitor to show so long a program also induces him to speed up to get the show over and another house in, and as George E. further puts it, "the glad tidings of the satisfied patron hath ten 24 sheets on the main street of a burg beaten to a frazzle." And for this same reason George E. puts in a plea for the rebooking of the feature that has made a hit. More and more the exhibitors are coming to realize that the show that has made better than merely good is a better repeat than an unknown first run. If you have not tried it, do so, and boom the repeat because it is a repeat.

And as a further shaving from the Carpenter shop, read this:

> When the other fellow down street gets all het up and starts in to put you out of business by taking a crack at your show and methods through the medium of slides on his screen, nasty little unethical digs in his newspaper and bill board advertising, you can afford to smile up your sleeve and leave him alone, because you have got his goat!
>
> When busybodies come romping up your foyer with the startling news that Mr. Jones is knocking you and your show in every saloon, cigar store and pool room in town, you have another smile coming because the more he keeps this up the more will the general public wink the other eye and aver that your show must be something out of the ordinary if it gives Jones such temperamental spasms every time it is mentioned in his presence.
>
> Do you get the point? Leave Jones and his show alone. Every move he makes is a boost for you, provided you really have the goods.

Own Their Boards.

H. C. Clauer, of the Dreamland, Galena, Ill., sends in a photograph of his private bill board. It is a real photograph, too. Also it is a real bill board, though we do not quite like those date strips. Since it is to be presumed that he regularly runs three changes a week, it would be effective to have permanent boards, lettered with the days, that could be affixed to the top of the board, running the width of the paper and prominently lettered with the days, or the boards could be arranged to be changed as might be necessary. A few screw hooks and eyes; about three to a board, would permit any changes to be made

in the boards if the eyes and hooks were regularly spaced so that any board could be hung from any set of hooks. Some managers say that it costs too much to paste paper, and they borrow or hire loose sheets from the exchange, but here is a 216 house that finds it pays and that backs up the boards with newspaper advertising and a lot of lobby frames with stills and portraits. You can *make* it pay if you have the goods and know how to sell them. Mr. Clauer does. You can.

Is He Kidding?

V. M. Kidd, of the Dominion, Victoria, B. C., send in a slip the house used as an advance for "The Cheat." It is nicely done with press comment and gossip of the subject, a leaflet of four 3 x 6 pages. Mr. Kidd writes that he thinks it is more important to state the location of the house than the hours of commencement, particularly if the house is in the business centre with opposition, as a statement of the hours of showing might send to another house the possible patron knowing the show has started. The point is that the men who goes past the house at eight-thirty, knowing that the show started at eight-fifteen, will try to get to the house at eight-fifteen if that is the hour and he is interested.

That sort of man will not come in if he does not know the hours of performance. If he will not come in knowing that the show has started, he will not come in on an off chance. When such practical men as George Bleich and Jimquin go to extreme pains to get their time tables right, there must be something besides theory in the idea.

Jimquins.

Jimquin, of L. A. sends in some new time tables. This time he seems to think that running the titles tandem is better than running one time table for the first half and foot notes for the change. It is better than the form shown in Picture Theatre Advertising, but we would like even better a split time table giving the two changes as distinct time tables. The cut will give an idea of the form. If you can-

ROUND TRIP 5c

DAILY TIME TABLE--ISIS ROUTE

WEEK OF MARCH 20

Via THE AMUSEMENT FLYER

PERSONAL ATTENTION — Continuous Trips 9 A. M. to Bedtime

ROUND TRIP 5c

TICKET OFFICE, ISIS THEATRE, SPRING, NEAR SIXTH

STATIONS	Lv	Lv	Lv	Lv	Lv	Lv	Lv	Lv	Lv
MON., TUES., WED. / THUR., FRI., SAT., SUN.									
A THE MADCAP QUEEN OF CRONA Part 2	9 00	10 30	12 00	1 30	3 00	4 30	6 00	7 30	9 00 10 30
D THE SECRET FOE Part 2	9 15	10 45	12 15	1 45	3 15	4 45	6 15	7 45	9 15 10 45
B ACROSS THE HALL	9 30	11 00	12 30	2 00	3 30	5 00	6 30	8 00	9 30
E UNCLE SAM AT WORK---"TO ARMS"									
C THE IRON RIVALS Part 2	9 45	11 15	12 45	2 15	3 45	5 15	6 45	8 15	9 45
ON DANGEROUS GROUND									
F LOVE AND VACCINATION	10 00	11 30	1 00	2 30	4 00	5 30	7 00	8 30	10 00
THE PHANTOM THIEF	10 15	11 45	1 15	2 45	4 15	5 45	7 15	8 45	10 15
G SUNLIGHT AND SHADOW									

A Frances Ford and Grace Cunard
B Newton Comedy
C Beacon Thriller with Marie Walcamp
D Myrtle Gonzalez
E Uncle Sam at Work, No. 11
F Eddie Lyons-Lee Moran & Co.
G Paul Panzer

not read them, the foot notes give the names of the stars. The time table is on a sheet 7 by 8½ and the back is printed up with a photo-reproduction of the lathe work on the back of a bond. It is good enough to catch the eye and suggest something of that nature, on the lines of stage money. The rest of the time tale side is printed up with Jimquin talk, his latest idea being a series of arguments that the Isis shows are food for tired brains, which is not a bad line of reasoning to take. Here is a sample of the stuff:

> Once there was a fellow who just *knew* he couldn't leave his business for a minute or it would sure *go to the bow-wows.*
>
> He *breathed* business, he *ate* business and *slept* the same way.
>
> He was going to let up "some day" when he had "brought it to a certain point."
>
> When that "some day" would come, he was going to *tread water* for a while and grab a *gob or two of fresh air* just like a regular human being.
>
> He figured, too, that he might even take a regular holiday and take his family around the world—as far as Azusa and back.
>
> But he never seemed to get any *nearer* that "some day." He'd look back, year after year, and find himself in the *same old rut.*
>
> (He didn't know that you can give *too darned much attention* to business sometimes.)
>
> Anyhow, one beautiful day, when the birds were singing, the sun shining and the flowers perfuming, *the poor dub died.*
>
> *Actually starved himself to de-e--e-ath*—ugh; it's an awful thing, ain't it?
>
> Neighbors, *it can't be done.* When you start *neglecting* your brains, you'd better get measured by that fellow we're all trying to dodge.
>
> You might as well put *blue goggles* on, and try to feed your stomach *sawdust.*
>
> *It can't be did,* and by the same token—*You can't Kid your brain.*
>
> The moral—*ISIS BRAND BRAIN FOOD.*

Unusual, But Good.

Nikitas Dipson, of the Family, Batavia, N. Y., sends in a vest pocket of unusual form, but good. It is good general practice to run a booklet one-third longer than it is wide, but this V. P. is 3 inches wide and 8½ deep. It is *so much* out of proportion that it comes into proportion again. It is eight pages and cover, a day to a page, a full week's program on the first inside page and house talk on the front inside cover, and biographical sketches on the inside back cover with the underline on the back. This is a methodical and intelligent treatment, but it is only one of the good points; the stock is good, the type is not

the usual machine stuff, but a slightly fancy face; the cuts are suited to the paper; the stories are well told, and about the only thing the most captious could object to is that the black-letter for titles is not wholly clear. That is the only thing to quibble over. For the rest of the job is about as neat as anything we have seen from anywhere of late. If you want to see a really pretty job, write and beg a program from Mr. Dipson.

Their First Full.

Some people complain that business is getting bad. Others go out and make it better. Hunt's theater, Wildwood, N. J., is located in a summer resort colony, so they make business instead of complaining. W. C. Hunt writes:

> Herewith we send you our maiden effort in making up a page advertisement, and would be very pleased to have your criticism on same.
>
> Many valuable ideas have come to us through your columns. During the winter months it has always been very difficult for us to make our business pay here owing to the small population and what there is being scattered thinly over a distance three miles long by nearly a mile wide. In this large area we have only about 2,800 population, this winter, many families having left the island this year, that have heretofore stayed the year 'round. In spite of this and increased expense for a Feature program, in place of an ordinary commercial service, we have increased our business over 30 per cent. this winter over any previous year, and we have been here nine years. We attribute this solely to our having had a good program and letting the people know it. If there is anyone here that hasn't been to see us every week this winter, it's because they are laying around waiting for Mr. Undertaker to come and take them away.
>
> Keep up the good work.

The advertisement cannot stand reduction very well, but it is nothing for Mr. Hunt to be ashamed of, and he has hit upon a good layout. The paper is eight columns wide. At the top comes the house name in an eight-line letter flanked on either side by large Paramount cuts. Below this is a four-column bank about the house, with panels on either side, giving one of the underlines. For the rest of the page the program is announced in display, by days, in a four-column width, and on either side is a column of straight reading matter; all headed items, topped by Triangle cuts. Each day should have been dated, not trusting to the "Program for the week of ——." But apart from this, Mr. Hunt has made a nice job of his space and fills it like a veteran agent. If business is not good, make it better by advertising as Mr. Hunt has done. If he can coax them over the Jersey sands, you can get them from anywhere.

That Thirsty North.

Tom North must be so dry that in comparison the Sahara looks like the deepest part of the Pacific. Ever since the State of Washington went dry he has been letting his tongue hang out so far that it licks the suspender buttons off the waistband of his trousers. First he printed George Blaisdell's Fireman's Shirt button with a few longing remarks, and then he broke in with a note of regret that he could not show strangers around as he could in the old days, but lately the Seattle Times prints an article in which he claims that a combination of grippe germs, quinine and a picture show is a passable substitute for the gone but not forgotten glories. The V-L-S-E Pals is a great home organ, but it is not the voice of the W. C. T. U.

An Invitation Worker.

Edmund Reid, inventor of the one-page daily newspaper and now manager of the Palace, Barnesville, Ga., sends in an invitation to Carmen, the idea for which he got from this department. He writes that he mailed one of the invitations to every automobile owner within a radius of twenty miles, and that as a result he had the greatest collection of cars in front of the house that has shown since it opened. The invitation was nicely displayed, though we do not like the face of type used, a wedding text that is not as fashionable for invitations as it was some years ago. Copperplate gothic or that in combination with the same face shaded, or all shaded, would have been better, but probably the printer did not have it. The main point is that it made business.

Do you follow Mr. Reid in circularizing the automobile owners? Most States permit the addresses to be copied from the license lists, and if you have something really worth while, a twenty-mile run is merely part of the fun of the outing.

Mr. Reid also sends in a one-sheet monthly program, and on the vacant Sunday dates he prints in "Go to your church." It emphasizes the fact that the house is not open Sunday, and also pleases others than the ministers.

Something New.

The News, published by the Mary Anderson management, Louisville, Ky., has something that beats the misspelled word and similar devices. It gives out a list of six questions. Two tickets are given all who reply correctly. One list of questions, for example, reads:

> Who starred in "Tangled Lives?"
> Where is Annette Kellermann?
> What is wedded to art?
> Why should William Farnum feel patriotic?
> Who is a favorite at Kingston?
> Upon what cannot you safely count?

In a series of brief biographs it is told that Robert Mantell starred in "Tangled Lives." The answer to the second question appears most casually in an answer to an inquirer; the third is given in the familiar celluloid soliloquy: "I am the offspring of Knowledge and Light, joined into wedlock with Art"; the fourth is also based on data from the biographies, as William Farnum was born July 4; the fifth reply is found in some notes, and the last in an editorial announcement to the effect that repeat performances cannot be counted upon at the house. It takes not a little skill and intelligent application to get at the questions, even when the puzzler knows that the reply is in the same issue, and not many get in a complete list, but most persons read the program thoroughly. In the issue in question it is probable that the fourth and sixth questions kept down the percentage of correct replies.

This is a much better scheme than the cheap and antique lottery schemes so often used and which are objectionable in many ways.

Stand Pat.

Sid. G. Spear, of the Novelty, Malone, N. Y., writes:

> When I received my Moving Picture World yesterday and as usual turned to the Advertising for Exhibitor's department first, I was more than surprised to see a comment on my program. I am sending later copies. This is the eighth week. Nothing pretentious. If there is any credit to be given it is to your department, which I have studied faithfully for two years. Meritt and Casazza are my printers, not the owners of the Novelty. I have a house of 250 capacity two doors from my opposition, who has a 750 house and who, worst of all, does not want to be friends. What drove me to issuing a program was his methods of trying to put me out of business by using all kinds of passes, free matinees for children and the like. Commencing next week I shall run a World on Friday and a V-L-S-E on Saturday in addition to my Triangle. This really is too much for a small house, but when you take into consideration that my opposition runs anywhere from one to three acts of vaudeville each change, two changes a week, four reels General Film service, four serials and a Fox each week, what are you going to do? He formerly had a seven-piece orchestra, but is now down to piano and drums. I have not seen any difference since starting the program, but I think it will pay eventually. Please ask brother exhibitors to exchange with me.

Mr. Spear is trying to fight fire with fire and with only limited supply of combustibles. We think that instead of swelling the program we would use the program to educate the patrons against the vaudeville. The sort of vaudeville the other house can run will speak for itself, but hammer it home. Have someone in the other house to tab up the jokes and actions. Then in your own program ask your reader how he likes to see such things and how he felt if he had a woman with him. Do not say that an act did this or said that, but speak of the act and hint at the action or speech. Meantime give a good picture show, but not one so long as to tire and then tell why not more than five acts are given. Mr. Spear has a whole valuable page he could use for a series of straight talks that would count and perhaps even reduce the drummer out of the former seven-piece orchestra. It might even be a good point to talk about always having the same size orchestra. It is seldom well to fight a competitor openly and this should not be done in this case. Mention the vaudeville and not the house. Tell why *you* have only five reels, but do not attack the other house's seven or ten. Do this and the program will pay for itself and more and either close up the vaudeville or the house. Only lately a manager was lamenting that the money he could pay for vaudeville was so small that he could afford only negro acts and that he had used so many of these that the house was beginning to have a characteristic odor. People generally go in spite of the vaudeville rather than because of it.

Will some of the brothers please send their programs to Mr. Spear.

Here It Is.

E. M. Simmons, of the New Family, Adrian, Mich., sends in the ticket he refered to lately. It is a manila card with four punch holes, each good for an admission to the Garden, a sister house. It is sold by the local order of Maccabees, a portion of the proceeds being retained by them, and it is announced that the proceeds will be used to arm the order in the interest of preparedness. It is announced that the Adrian Maccabees were the first to arm with rifles. Possibly this will give a hint to other exhibitors, many of whom belong to orders with drill teams. The idea is new and in keeping with the times.

That Record.

Here is a new hang-up. W. B. Harris ran the Battle Cry of Peace in his house, Smithville, Mo. The population is 680. The attendance was 799. The takings $370.25. Next!

Knows in Advance.

F. H. Gray, of the Idle Hour, Wellington, Col., writes:

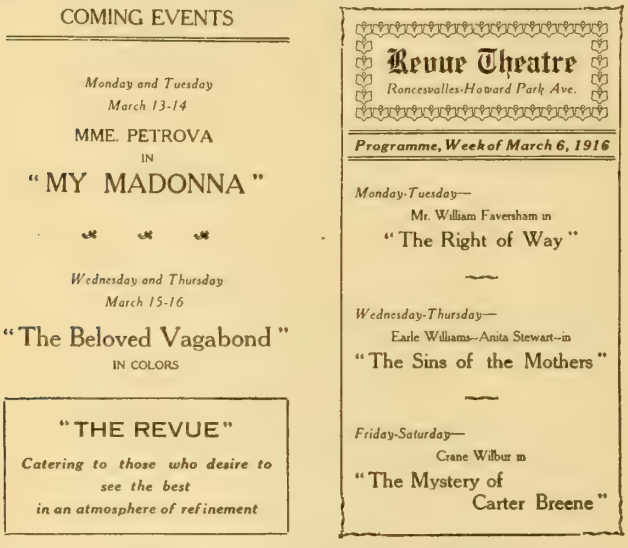
> I am enclosing a little weekly program which we are getting out.
>
> It is, of course, very cheap, and I know far from your perfection, or even good, but I have gotten so much help from your department in the year and a half that I have been reading The World, that I would be very glad indeed of any suggestions to better it. If it is all wrong, that is what I want to know. I feel sure that you will not favor so much advertising, but I am making the ads pay for the program, and as this is such a very small berg, we cannot command a big price for ads.
>
> This is my first attempt at a program, and this is the second issue, so hit it as hard as you can, if by so doing I may make it better.

Mr. Gray wins on his premonition. There *is* too much advertising in that the advertiser is permitted to dominate the sheet. The pro-

gram is four pages, 6 by 9, with a type page 7¼ inches long. This gives 29 page inches. Of this 14 inches go to the advertiser. This is too much, and yet not more than others give and still get a display. Apparently the house runs three days a week, and they let the stuff run as it will. If they will take the same amount of space, divide by three, and take that much space on each of the three pages other than the cover, they can get the same space and yet, by boxing in, can also get a real display. This may necessitate a little smaller type, or a rearrangement of the stuff, so that each day gets the same amount of space, but by taking the space in the center of each page and cutting it cut from the advertising with six-point border, the result will not be bad, though not as good as where more space could be gained. An additional advantage will then be that all advertisers will be on the same page with reading matter. The front page is divided between two 2-inch advertisements and the house name, the latter in the center. A space of three picas lies between the house name and the advertising, top and bottom with eighteen points at the sides. Were this our program we would build a frame in that space with something like Bullfinch or any similar solid border, and the frame would be even better than white space in throwing out the house name.

The rearrangement would be very simple. Take the four advertisements in the center of the back page and put two at the bottom of Page 2 and the other two at the bottom of Page 3. Make permanent panels of six-point rule to frame in the white space and set one day in each of these spaces. Take the "Concerning prices" from Page 3 and put it in the front page box where it belongs, resetting the date line and the other two minor lines to get the room. With this done, the program will look as neat as can be asked, and at no sacrifice to the advertising, though we are afraid that the advertising space is selling at a dollar an inch across page instead of double that, which should be the least accepted. It doesn't pay to be too cheap to the advertiser. If they say that 50 cents an inch is all they pay the local paper, point out that your circulation is more direct and is kept in the homes a week instead of being read and thrown out the same day it is issued. We hope that Mr. Gray will send in the new editions if he tries these changes.

Neat and Brief.

W. C. Ball, of the Revue, Toronto, sends in several copies of a little house program. It is a four pager 3½ by 6, printed on light tint stock with a colored ink, and the color selection is so well done and the first page is so well set that people will take these who would refuse a smearly looking sheet. It may be argued that any advertising is advertising. It is, but some of it is pretty poor advertising, and no woman is going to reach out a white gloved hand for a daub that will probably send the gloves to the cleaner's. It is worth while to pay a little more and get the sort of job that people will *want*. Evidently Mr. Ball knows this, and his front is kept light and attractive. Inside we think he is a little too light. This is better than overloading the page with type, but it would be possible to add three or four lines of eight point to the titles; not the story of the film, but a brief comment, that would add much to the effectiveness of the announcement. His days are dated, but would look better if underlined with a light rule, not heavier than one point. This would also serve to break the sections apart, something that is not done by the two light ornaments now used. The back

is used for underline, but there is room for about half a page of house talk. About two hundred words a week of sincere talk about the house should work wonders. The front page should be permitted to stand much as it is. For a locality house in a good neighborhood, it cannot be greatly improved upon. The cut shows the front and back pages. At the bottom of the front page the hours of performance should be run and the Saturday matinee announced. It would seem that the house has only this one afternoon performance.

Improved.

The Homecrest, Brooklyn, has given up the staggered advertising form and now puts the house program where it can be seen. Doing so does not hurt the display value of the foreign advertising, either, but rather renders it more distinct. The Homecrest seems to be reaching out for business. It has been drawing to some extent beyond its indicated territory and now a new house has been built in this extra territory, but not yet opened. The Homecrest has started a house-to-house distribution, with two bills to a two-family house, and is going to solidify what trade it can before the other house can open. Two houses nearer the new theater have, as yet, done nothing to prepare for the new opposition. There is going to be a nice little fight just where we can sit on our own front steps and watch it; which will be very convenient.

Hot Scott.

The April issue of the Big Four Clansman, the organ of the V-L-S-E Kansas City exchange, is full of meat. Editor L. J. Scott prints a cut of the fob given him by the Amusement Association of Kansas for getting in the largest number of members in the first ninety days of organization. A pleasant feature is the sincerely written farewell to Charles Hardin, of the Fox exchange, who is leaving that territory for a more important post. It speaks well for a man when his business competitors wish him luck and it speaks well for the competitors that they are big enough to admit that there are others.

E. R. Pearson, manager of the exchange, contributes a page on the value of subjects, the essence of which will be found in these paragraphs:

> Your patrons come to your place to see a good entertainment, and don't care much what length of subjects just so they are all good. As a matter of fact, they rather prefer the variety, thus possible for each week.
>
> We have some single reel comedies, subjects that foot for foot are as valuable entertainment as our features, and to a large extent this article was prompted by being told by many exhibitors that so far as they were concerned one single reel was as valuable as another. This condition, if general, is a terrible and critical calamity soon to be pronouncedly noticeable to the entire industry.
>
> How long will it be before the same exhibitors will be saying one feature subject is as valuable as another? How long will it be before those exhibitors commit commercial suicide? I tell you, the industry cannot afford to have those theaters die because when they die they have also exterminated many motion picture patrons, and that is a tremendous loss to the industry itself. Frequently I am appalled at an apparently truthful report of conditions surrounding a town that formerly was considered a desirable motion picture point. Inquiry and analysis always reveal the same story of abuse of the patron's confidence, by the theater management. Four times out of five the exchanges have been just as much to blame as the exhibitors. Always in these cases the business is just as low as it dare go without actually closing the theaters. Naturally something must be done and at once, and usually one or the other of those exhibitors realizing the seriousness of the situation, are ready and willing to adopt any plan that bears evidence of a chance for success.

In the line of stunts Mr. Scott offers much. He writes some stunts for his own service and reports the work of others. Dr. E. E. Trunelle, of the Baxter, Novinger, Mo., offered six tickets for every twenty pounds of paper. The paper was baled and sold at ten dollars a ton, the proceeds being donated to a local fund. With the Government issuing warnings against the destruction of paper stock, this is a particularly timely stunt for local advertising. Perhaps a note to the Secretary of Commerce, Washington, will probably bring some printed matter.

Too Cheap.

The Strand theater, Fremont, Ohio, recently felt the need of marking its anniversary. The result was a plain white sheet, eight by ten inches printed in 12 point Roman with not the slightest effort at any ornamentation. There is no date line, no house card, and though there is no greeting, there is a signature. It should at least have been in the form of a letter on regular letter size sheets, but it would have cost little to put the same text on a neat folder just large enough to slip into the envelope. The circular speaks of the great success the house has enjoyed in its first year, but the job gives not the slightest hint of success; rather it suggests a policy of rigid retrenchment. It would be better to do nothing at all than to seek to mark an anniversary with such cheap and casual printing and preparation. Even some little 300 houses in 600 towns have done much better. The circular is well worded, but the effect is nullified to some extent; probably to a large extent, by the cheap format.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising to Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Fat for Fives.

ALICE C. BROWN says a lot when she remarks that she finds that in a five reel she must have at least three threads of plot to get enough to keep a five reel from dying on third, and to show that she knows she adds that this is not the same as sub-plot in fiction because these threads must all be a part of the plot and not minor invention, and that they must be established and prepared for in the early reels and not dragged in when the story commences along about the middle of the third reel.

If you can catch Miss Brown's idea, you will have the full secret of writing fives. You must, first of all, have enough plot. It must all be the same plot and cannot be two or more plots in combination. It is all one plot but with more than one angle because a simple and direct plot will not last through five reels. It must be all one plot, because we cannot give the time and the leaders required to explain sub plot. We must hold it *all* to the one idea. And all of the idea must be prepared for in the first reel. It must be that sort of a plot that is capable of this preparation. Then you'll have a story that will come to a climax at the end of five thousand feet with no sagging action in the middle. There are a lot of professional writers and reconstructors who make the grave error of running on a single plot theme until they run it out and then gain the additional length needed by trying to build an aftermath plot on the first, though it is seldom that this second plot can possibly be more important than the first.

Sane.

Recently we wrote a long letter to a woman who wanted to know about writing photoplays, and we wondered if we were again wasting our time, but she paid us by writing that she was going to try out on plotting and if she found she could, she would get a copy of Technique of the Photoplay and go to work. Then we knew that this particular letter had not been wasted. It pleased us more than an order for the book would have done, because she is one of the few who had the good sense to realize that plotting came before the technique of form and development.

Keep Going.

Writes a lady: "If manufacturers purchase synopses only, what use is there in studying the technique of photoplay writing?"

In the first place, you must be able to write good plays before you can write practical synopses.

In the second place manufacturers who buy only synopses or who maintain staffs of editors and directors who purchase synopses only will presently give place to other and more intelligent manufacturers who will buy full plays because they will know that only by this means can they gain a sufficient diversity of production. Keep on studying. It is not so long ago that writers were asking what use it was to write plays at all since nothing but book and drama adaptations were being made. And do you remember how—almost overnight—editors were falling over their own and each other's feet trying to find original fives? Cheer up and keep on working.

Got It Anyhow.

One author got mad and vowed that the business is all a snare and a delusion. "I shall write for my own amusement hereafter," he announces to a shuddering world, "and shall send out a story only now and then to assure myself that I am right when I say that no stories sell."

If he writes persistently for his own amusement and makes an honest effort to write well, some day he will send out a test script and be shocked to receive a check in return. He is on the right track even though he came in from the wrong switch. Do your practice work under any reason you prefer, but do your practice work before you try to sell. You'll take the strain off the post office and have stamps against the time when you will need them for good scripts.

Bargain Prices.

William F. Hart, of the Keystone staff, sends in a funny boob letter. We wonder what companies bought plays at prices ranging from $14 to $59. Pathe in the early days used to pay in odd prices, but this was because the directors marked the scripts in francs and the business office did not bring the sums up to even fives, but any company that is willing to pay $59 can be coaxed to yield $60. It reminds us of a man who told R. Ralston Reed that he had sold a story to the Vitagraph. Reed asked what he got for it. "What would you say if I said a thousand?" hedged the man and Reed said he would say he was a specified sort of liar. The letter is addressed to the "Editor in Chiefe" and runs:

> Beg Pardon for writing you. Bout I have 5 plays and will not sell to the firm I have ben. I am trying to find a firm to deal with, how is all O. K. I have sold 38 plays in 9 months bringing from 14 dollars up to $59. I lurned under William Lord Wright and the Producers League St. Louis Mo., I now all I gess I can lurn about the movies. and I write mostly. Comedys and western dramas. All are propper Length with say five Leaders or sub titles. 2 or 3 is the most eny of my plays have. I have a vay deap interesting decteve play. of 52 scenes and 5 leaders this one has because tis for a 2 real play. Will set no price on my plays. Submitt them at usel Rates.

We think the writer speaks the truth when he says he thinks he knows all he can learn about the Movies, but this is merely because he cannot learn. It will be news to William Lord Wright that he "lurned" this genius.

Once Again.

If only some Federal law could be enacted to license those who could study photoplay writing, we would insist that before any license could issue the author in embryo be required to sign this pledge:

> I promise that I will give my full time and attention to getting the best development of my plots without any effort whatsoever to employ technical terms that I have heard about, read about or may have manufactured for myself.

Only the other day a correspondent wanted to know if there was a special term to designate a close-up when used apart from the larger scene of which it was supposed to be a part. He wanted to have two kinds of close-up, one when the camera came into a running scene, and one when there was no prior showing of a large scene. He was not content to write: 16—Close view of Polly on the balcony. He wanted to have some special term to show that this was a special sort of close-up—which it was not.

Studio writers use technical terms much as they use slang, not because it is necessary but because it is brief. They do not ring in every technical term they can think of, and some use few technical terms, yet the outsiders are not content with the terms they hear. They wish to be supplied with even more. It cannot be done.

Another Plot Machine.

Vachel Lindsay, in his The Art of Moving Picture, suggests a scheme for plotting not unlike the plot machine recently described in this department. In his chapter on Hieroglyphics he gives the meaning of the Egyptian signs and suggests that each of these be given a higher and more esoteric meaning. He goes on to argue that these cards be shifted to form combinations of ideas, but with only one of the higher meanings taken as the key to the plot for, as he writes:

> I would like to suggest as a beginning rule that in a play based on twenty hieroglyphics, nineteen should be black realistic signs with obvious meanings, and only one of them white and inexplicably strange. It has been proclaimed further back in this treatise that there is only one witch in every wood. And to illustrate further, there is but one scarlet letter in Hawthorne's story of that name, but one wine cup in all of Omar, and one Bluebird in Maeterlinck's play.

Mr. Lindsay puts rather fantastically the great basic truth that there can be but one central point to a plot to which all else must incline. His is not a book on play writing, but a treatise on the art as a whole, but in spite of his many fantastic ideas, there is much sound sense in his observations, and the book is one that may be read with profit and interest by the advanced writer.

Hurray!

At last! A correspondent writes: "I can write better plays than I see." We have heard that before, but this man adds: "So could almost anyone with imagination. But I cannot sell them." Here is at least one man who knows that plays must not merely be better than the screen botches, but that they must be vastly better if they are to sell. The trouble is that the average manufacturer fails to realize that the studio-produced script that apparently costs him nothing is the most expensive thing he could have.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

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Address all Orders to

THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no aparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operators should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 138.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

If you are projecting a 16-foot picture and it is proposed to enlarge to an 18-foot one, what percentage of increase in light would be necessary to produce the same screen brilliancy? If 35 amperes were used in the first instance, how many would be necessary in the latter?

Roll of Honor on Question No. 131.

I would refer particularly all of the answerers of question 131, including the Roll of Honor men, to the published reply of Brother Martin. It is interesting; also, it will show some of you the amount of knowledge one may possess on any given topic if one really studies. All the Roll of Honor answers were correct as far as they went, but none of them came anywhere near covering the ground Brother Martin covered, nor making as perfect a statement of the matter as Edward Marshall, though Marshall frankly admits his dope is a copy of what was published in December 25, 1909, issue. But that does not matter, so long as he has the knowledge. I don't care how he gets it, so long as he HAS it, though I would have preferred him to put it in his own language.

Joseph H. M. Smith, Fort Worth, Texas; F. F. Bell, Palestine, Texas; W. C. Crawford, Brooklyn, N. Y.; Wilson Hays, Barton, Md.; C. E. Linstruth, Carthage, N. Y.; W. E. Bryner, Springfield, Ill.; Charles S. Stuckey, Edmonton, Canada; O. J. Bean, New Bedford, Mass.; H. Meusner, Newark, N. J.; E. N. Crain, Fort Worth, Texas; Leonard Pagenhardt, Westernport, Md.; B. P. Warrick, Worthington, Minn.; Ralph W. Martin, Los Angeles, Cal.; Edward Marshall, Vancouver, B. C.; Walter Collins, Tiffin, Ohio, and C. E. Wheeler, Lebanon, Ind.

I have selected the reply of Brother Martin for publication, although I believe he is stretching things a little in attempting to connect moving pictures with the carvings of ancient people. I am also publishing Friend Marshall's reply because it more nearly fulfills the real intent of the question.

Reply to Question No. 131.

By Ralph W. Martin, Los Angeles, Cal.

The Question:

Explain, in full detail, just what the phenomenon called "moving pictures" consists of. Come, now, let us see how much you know about this subject anyhow!

The Answer:

The phenomenon called "moving pictures" is as old as man himself, and has been observed in the works of art dating clear back to the Pleistocene and Eocene Periods when the Pithecanthropus Erectus and the Heidelberg Man were walking around with their foot on the ground and carving crude descriptive sketches of bear hunts on the walls of cliffs and caverns.

But coming down to a little later time, the ancient Assyrians, Babylonians, Egyptians and Greeks give abundant evidence that the fundamental notion of the moving picture was well understood and utilized. The ancient bas-relief carvings in particular, which adorned the walls and friezes of temples were intended as a kind of pictorial story, relating the progress of events in the history of a nation, or career, of some famous personage.

Later on, this same idea was adopted in the comic supplements of modern newspapers, and today this form of moving pictures represent the most fundamental basis of the industry, i. e., in a technical sense. In following the action or progression of ideas which are shown in a comic serial of the Sunday supplement, the technical connection of the action from one picture to the next following is very crude. Persistence of vision is out of the question. Movement is merely suggested by the attitude and feature of the people and things depicted, and the skill of the artist comes greatly into play in order to suggest to the imagination all the occurrences and movements that take place from one picture to the other.

This form of moving picture can present a very complete theme, but the details of its presentation are left largely to the imagination of the observer. It's relation to the cinematographic representation is about the same as that of a silhouette to an actual photograph.

A little nearer approach to the technical moving picture of today is to be still found in the ordinary toy magic lantern. These outfits were usually furnished with a number of slides, among which was one *moving picture.* This slide contained two pictures and was mounted in a special carrier which was constructed so that one picture could be quickly superimposed upon the other on the screen. For instance, one picture would be projected showing a man seated on a mule, then by quickly shifting the slide the pictures became interchanged, showing the mule's rear quarters elevated and the rider going over his head. Even in this method, persistence of vision does not come into play. Memory, imagination and power of analogy is relied upon to connect the events of one picture with the next following, and the quick change of some scene causes surprise on the part of the observer which is an essential element in producing the humorous effect which is aimed at. This process was little removed from the comic supplement method except that the change of scene was supplied by mechanical means.

Although a very recent development, the animated cartoon, supplies the next logical step in the evolution of the moving picture. In this method, which just about marks the half-way point, persistence of vision first comes into actual existence, but this factor is wholly at the control of the artist. Even when the artist uses the greatest care, it is very difficult to present movements which have the smooth rythm of regular pictures. All movements are more or less jerky and sometimes it is difficult to decide whether actual persistence of vision really operates, or whether only the memory impressions are so close together as to actually overlap in the consciousness. In fact, persistence of vision and persistence of memory are so closely allied in function that they practically amount to the same thing in effect. At any rate, the further pursuance of the analysis would concern only psychologists and the like.

However, oftentimes the animated cartoonist will forsake entirely the tedious labors which persistence of vision pictures demand, and fall back upon the old magic lantern stunt before described. For instance, old Col. Heeza Liar will be shown looking in a certain direction with an expression of joy on his countenance, and the picture will then instantly change, showing him looking in a differnt direction with an expression of chagrin. The two poses will often be switched back and forth on the screen several times in order to drive the idea home to the audience.

Here it is seen that the artist takes advantage of the fact that memory and imagination will supply the missing scenes which, by the strict persistence of vision plan, would have required a great number of pictures instead of only two.

But even the modern director makes use of the same process by using the expedient known as "switching there and back." When it is desired to show the logical connection between two occurrences, the intermediate steps of which would be uninteresting, or require useless time and film; the cause or beginning of the action is first photographed, and later on the results of the same action are shown, oftentimes without much reference to the intermediate occurrences.

Thus it is seen that while persistence of vision is the most prominent technical factor in modern moving pictures, still the old psychological stunts known from time memorial and a very prominent factor in modern poster advertising, are still in full force on the screen.

Persistence of vision is merely an optical refinement, which permits drama to be presented on the screen in its true Shakespearean reality, and this really constitutes the vital definition of the cinematographic picture. The technical accomplishment of persistence of vision overcame those limitations of all other forms of pictures, which were all too psychological to appeal to the masses as a whole, and made things actually real and true to fact, which art in the long run usually gets the money.

The humor intended in a cartoon may appeal to one individual but not to another. A fine oil painting and other similar forms of art, usually appeals to only a limited number; but a human figure moving about on the screen in a truly life-like manner and actually doing everyday stunts will deliver the goods every time, because the average mortal with a jitney in one hand and a market basket in the other is a pretty close equivalent to the mental effort that can be depicted in the average photoplay. For the desires and requirements of mankind today are not a great deal removed from the times when the Pithecanthropus Erectus and the Heidelberg Man were walking around with their foot on the ground.

Reply to Question No. 131.

By Edward Marshall, Vancouver, B. C.

Animated photography is snap-shot photography, without much interval between the shots. To do the work you provide yourself with a special camera and a roll of sensitive film, which latter may be of any length from 50 to 500 feet, and on this film you take snap shots at the rate of 16 per second. A crank on the camera actuates the machinery which carries the film forward. You turn the crank at a speed which causes the film to pass behind the lens at the rate of one foot of film every second of time whilst a revolving shutter with an opning in it prmits sixteen images to the foot to fall in rotation upon the traveling sensitive surfac. It is important to note that the sensitive film is not traveling past the lens continuously; the machinery causes it to stand still momentarily while the actual snap-shot is being taken, and while the film is being moved forward preparatory to to another snap-shot being recorded, the revolving black shutter intervenes to protect the film from light. Thus the film jumps forward sixteen times every second and stands still sixteenteen times every second. When all the film has run through the camera, or when you think enough of the scene has been recorded, the film is developed like any other negative. When dry a contact print is made on another piece of film of corresponding length, and when that print is developed and dried it is ready to exhibit to an audience. It is run through a projection machine fitted with a lens and provided with a powerful light, in such a manner that the snap shots are projected just as lantern slides are shown, only that they change at the rate of sixteen per second. A black shutter here again revolves and obliterates the light every time a picture changes. The screen is, therefore, being bombarded with a stream of snap-shots at such a rapid rate that before one snap-shot has had time to fade from the observer's retina another one is in view, and as each view is a record slightly different from its predecessors, the illusion of movement is conveyed. The part played by persistence of vision in this process is important.

Another Argument.

John Solar, Watertown, N. Y., writes:

Commenting on Friend Martin's "Structural Aberration of the Condenser Beam," an astigmatic field or image is one that is curved towards, and in some cases, away from the lens. When astigmation exists we can not have a true focus at the center and outer border of an image at the same time; that is with a flat screen. If we had a screen curved with the same radius of curvation as the image, we could project a clear, sharp image at all points—that is so far as astigmatism in concerned. A lens that projects a flat image is termed a true anastigmat, in this case we have an astigmatic field. (Martin: Aberrations at B are due to astigmatism.) Aberrations named are due to angle of incidence and the curvature of the lens. (Martin: The cross-sections reveal some very odd shapes.) These odd shapes are termed Coma, or Side-flare, and have no similarity to astigmatism. To explain this phenomenon in an understandable manner is very difficult and would require too much space to attempt it here. (Martin: Spherical aberration and Astigmatism are caused by practically the same action of the rays.) The effect of spherical aberration is to focus complete images in different planes. With astigmatism present, that is a curved image, we have points of a complete image focused in different planes. A lens may be corrected for spherical aberration, and still have an astigmatic field.

From this we can see there is no similarity between the two. His drawing representing a condensing lens, in such case it is not necessary to project a sharp flat image of the crater, a curvature or astigmatism of the crater image causes no loss of light or definition at the screen. In projecting an image of the film at the aperture we need not consider astigmatism in relation to the condenser. But in relation to the objective lens, it is very important that this fault be corrected.

Now, I will take a side swipe at Martin to offset his criticism of the two-ray system, his "anastigmatism" should be printed in capital letters framed.

With reference to Brother Solar's remarks upon the effects of spherical aberration, why perhaps he is right, but the actual practical effect as applied to projection is, I think, to produce unevenness of illumination. Where spherical aberration is present, the illumination at the spot lies in circles, or concentric wings. Friend Solar is correct in saying that a lens may be corrected for spherical aberration and still have an astigmatic field, but let us not misunderstand. A lens which is corrected for astigmatism projects a flat field, not an astigmatic field. It also follows that there is greater need for astigmatic correction with short focal length lenses than with lenses with long focal length. With long focal length lenses I don't believe astigmatic correction will give sufficient improvement to justify the cost of the correction, though that matter is, of course, open to argument. As to Brother Martin's "astigmatism," why the side swipe applies equally to the Eastman Kodak Company, who use the term in their literature.

Questions.

Oklahoma orders a Handbook, and says:

What focal length condensers would you use with a 6½ inch E. F. projection lens? I am told that you now advise the use of a 5½ inch rear, where before I would have, as a rule, used two 7½. How many amperes does a mercury arc rectifier pull from a 110 volt A. C. line? Have never had an ammeter on the line, and was asked this question and could not answer it, unless I knew the ohms resistance. What about the new Chemical Violet Ray Screen?

Don't know anything about any Chemical Violet Ray Screen, unless you refer to the Luna-Lite Screen. If that is what you mean, why I have not heard of it for quite some time. They were going to give me a demonstration, but something seems to have fallen down. No, I have never advised a 5½-inch condenser at the rear. The focal length of the rear condenser will depend upon circumstances. See Table 1, page 141 of the Handbook. Study "Matching Up the Lens System," page 133 to 146 carefully.

As to the mercury arc rectifier, I would recommend you to study the transformer, page 343, and the mercury arc rectifier, page 432, carefully. Any figuring you might do as to the amperage taken from the line would only be approximate, and you would first have to know the amperage at the arc. Multiply the arc amperage by 50, and add to that product 25 per cent. of itself; then divide by the line voltage, and you will come about as close to it as you can get, but it won't be correct, because you don't know the power factor of the current, and are assuming that the apparatus has an efficiency of 75 per cent., whereas it might be lower.

A Rap on the Bean.

George E. Carlson, Burley, Idaho, says:

The fact that I am one of the goats should at least entitle me to butt in in behalf of the vast flock upon which millions are dependent for that which takes to make a good entertainment or amusement. Although we are the public goats, what would the public do without us? We operators are to the moving picture industry what the soldier is to the nation; we are the man behind the gun. Soldiers are backed by the government, wheras operators are backed by the projection department through the medium of the Moving Picture World, which publication is the chief or paramount factor in proclaiming that which is just. The Moving Picture World is endeavoring to lift and keep the business out of the mire, and to mete out justice to all without fear or favor. The Moving Picture World does not hesitate to put blame where it belongs, and demands satisfaction for injury no matter what the nature thereof.

Burley has been on the moving picture map about twelve

EVEN AT THAT BOY'S, THERE'S SOME "CONSOLATION".
THIS IS HIM. THE OPERATOR HATS OFF, BOYS
YES, HE'S GOT THE LATEST ISSUE AND IS GOING HOME TO WORRY OVER THEM DARN QUESTIONS
HEY SKINNY! DO YOU KNOW DAT GUY? HE'S DA GINK DAT MAKES DA 'MOVIES' MOVE ON THE SHEET AT THE PALACE
DEY TELL ME IF IT WASN'T FOR THAT FELLER BRONCHO BILLY WOULDN'T SHOOT ANY INJUNS
OH MY! ME FOR A JOB LIKE THAT. I GOT A MOVIN' PITCHER MACHINE HOME
I WONDER HOW HE DOES IT
POP! WAIT, I WANNA SEE THE MAN WHO MAKES (HOLLY CHAPLIN) FUNNY
ISN'T HE GRAND! I WONDER IF HE EVER MAKES LOVE TO ANY OF THOSE ACTRESSES WHEN HE HAS THEM IN THE LITTLE COOP
DEEP STUFF
GOLLYS. I WISH HE'D GIVE ME A PIECE OF 'FLIM' TO HANG UP IN MY ROOM
THE KIDS CLEVER
SPOT THAT FELL OFF OF SHIRT
W. WALKER. MASONIC THEATRE, ELLENVILLE, N.Y.

years, and has had juice for seven years—*some* current too. We are running the big ones, and change every day; Metro, World and Mutual, and you can take it from me there are film slaughter houses in this part of the world. The still small voice ought to tell every operator that the better he takes care of his service, the better service he is likely to get.

As to film cement it should be carefully remembered that a cement that works well on some films does not work so well on others. There are three or four different makes of film which require different cements.

You will find enclosed cuttings from a Metro which will show that the fault is not always with the exchange, but right back where the film is first put together, and that is where some good, hard hammering ought to be done. It took me hours to put five reels in running shape, and other hours might have been spent to good advantage on the very same reels. The exchanges need calling down from time to time, but the man higher up needs a rap on the bean in many cases. Some of them seem to get their experience at the expense of the public and the operator, with the operator posing as the goat. In closing let me quote the old motto: "What is home without a mother?" and add to it another: "What is projection without Richardson?"

Yes, Brother Carlson, I thoroughly agree with you that the man higher up needs a "rap on the bean" occasionally, and he gets it too. But this department has so many, many things to look after, that we cannot always do full justice to it all. If I had ten pages of space available instead of four, I could do considerable more. As it is, however, I know I have gotten results in improvement of film conditions, both with the manufacturers and the exchanges. But conditions will not, for a long time to come, be anything even faintly resembling perfect.

We appreciate your kind words with regard to the department and the Moving Picture World. This paper is, as you say, striving to work for the best interest of the moving picture industry. So far as the projection department is concerned its editor is not the whole thing, by any manner of means. I have been able to accomplish many things, true, but I feel that this has been made possible by and through the hearty co-operation of the men themselves. Mine is a difficult position; more so than you can possibly realize. But there are just three factors which govern my actions, and they are: is it best for projection, for the operator, and for the industry? I shall be glad to hear from you at any time you have things of interest to set forth.

Power Indorses Handbook.

You all know Nicholas Power, the dean of projection machine manufacturers and the pioneer in improvement of projection machinery.

Nicholas Power Co.
OF NEW YORK

OFFICE OF
THE PRESIDENT

1st April 1916.

My dear Mr. Richardson:

After having carefully perused the third edition of your Hand Book, it gives me great pleasure to express my admiration for the wonderful manner in which you have handled this difficult work, and I feel that you are to be highly commended for the energy and intelligence displayed in compiling the really valuable information.

The new Hand Book surpasses the previous editions and it should certainly be in the hands of all operators and others using motion picture projection machines.

Wishing you continued success and with very kindest regards and best wishes, I am,

Very sincerely yours,
Nicholas Power

F. H. Richardson, Esq.,
17 Madison Ave.,
New York City.

Here is his opinion of the third edition of the handbook. The opinion of such men counts for much. It cannot be bought. Their approval may only be obtained for articles possessed of real merit.

Eye Strain.

William Peach, Freeport, L. I., says:

I have been twisting the crank for seven years, five of them on the job at the Plaza theater of this city. Find I cannot get along at all without the department and the Handbooks. Am up against it and come to you for advice. I suffer something awful from eye strain. Have paid out good money to eye doctors and oculists for expensive colored eye glasses, all to no purpose. Do you know of any eye glass that will enable the operator to look at the spot once in a while, and yet protect the eyes from the terrible glare?

over, it is most restful to the eye. In your condition, however, the to judge results by looking at the screen only? However you can very easily protect yourself from the glare of the spot by mounting a piece of pale green glass, somewhat as per Figure 30, page 72 of the first edition of the Handbook, copy of which I understand you to say you have. You may also use other colors, but I prefer green, and, moreover, it is more restful to the eye. In your condition, however, the only thing to do is stop looking at the spot. It is not really necessary. Look at the screen and learn to gauge your light by the results there.

"Brain Exerciser."

W. W. Dilley, Jr., Akron, Ohio, says:

I note Brother Stilson's answer to my "Brain Exerciser," February 5th issue, also your reply, which brought the following to mind. You say arc voltage is between 48 and 55, and others ask why can you pull a longer arc on 220 than on 110? This is my version of that proposition. On 110 volts, one-half of the voltage, which is 55, goes to the arc and the other half to the rheostat. Amperage on both sides of the rheostat is the same if rheostat capacity is ample. On 220 volts the division would be 110 volts, which accounts for the longer arc.

You are all right except that you are all wrong; outside of that there is nothing wrong with your version, Brother Dilley. The reason why one can pull a much longer arc with a 220 volt supply than he can with a 110 volt supply is quite simple, once it is understood. You seem to have misunderstood my meaning. The voltage of the D. C. projection arc is between 45 and 55 *when operating at its best.* It may, however, be much less or much more, but when it is you won't get the best light; also in this I am dealing with ordinary amperage, say less than 50. And now suppose you are running along with a normal projection arc, 110 volt supply, and open the arc, or lengthen it. What happens? Why you increase the resistance of the arc, hence instantly decrease the amperage and increase the voltage of the arc. But the process of lengthening and increasing arc voltage cannot, of course, be carried nearly so far with a 110 volt as with a 220 volt supply, because the resistance becomes great enough to break the arc with a low supply voltage much sooner than with a high one and—there you are.

Incandescent Lamp.

J. H. Pooley, Toledo, Ohio, writes:

In the issue February 26th you say you never heard of an incandescent arc light, therefore I call your attention to the fact that there is such a light. It was fully described in the Electrical World, issue February 1, 1916. If you cannot secure this particular copy you can get information with regard to the light by applying to the manufacturers, Edison & Swan, United Electric Light Company, Ltd., Ponders End, Middlesex, England. This light burns in a gas filled bulb without consuming its electrodes. I trust that this will be of interest.

Yes, Brother Pooley, it is interesting merely as an additional bit of knowledge. If it ever transpires that this lamp is adapted to projection, or for use in the moving picture theater, then it will become of *practical* interest. But until that happens, I don't believe I will trouble writing to England. Many thanks, nevertheless, for your kindness.

"Anyone," the Operator.

E. B. Tinker, manager of the Feature Phoenix Film Corporation, Ellsworth, Me., writes:

The writer is manager of an exchange catering largely to the smaller towns of eastern New England. I am deeply interested in the discussion of film abuses, and methods employed in the inspection of film, etc. I have noted that such of the prominent film men who have written you have expressed themselves as being strictly in favor of the maintenance of an efficient inspection department in all their exchanges. In every case, no doubt, the wishes of these men are followed (wish I could think so.—Ed.). Their subordinates must see that films are inspected. Judging from my own experience with several companies, every branch manager is glad to keep his reels in the best condition possible. Yet there are many evils to prevent their desire from being put into effect. If I may be permitted to express an opinion the entire trouble is due to lack of co-operation between the exhibitor and the exchange men, supplemented by the exhibitor's belief that "anyone can run a picture machine," and the fact that in many cases "anyone does run it." (Amen.—Ed.) My acquaintance with exhibitors in my territory is wide.

I personally know every one of them, and they are all good fellows too. Many of them have built fine, modern theaters. They believe in good music. They run what is, in their judgment, the best pictures obtainable. Many of them go so far as to occasionally run pictures on which they know they will lose, merely to add prestige and to please patrons. The exhibitors of Maine are a painstaking crowd; also *many of them have operators who are such in name only.* In my estimation an operator is not merely a man who will run the show through without a break or a flicker, but a man who when he puts a reel into his machine knows that it is in condition, and who sends it to the next town in as good condition as he receives it. I am not making this statement with a view of shielding the exchange from blame in the matter of poor condition of film, but merely claiming that if more efficient operators were employed, a far better film service would be in the hands of the exhibitor. Under existing conditions, however, if an operator is criticised it means that favor with the exhibitor is most always lost. Therefore instead of getting after the exchanges, who are, of course, in some measure to blame, have a series of talks with operators on the importance of the proper handling of film while in their possession. Exchange men know they are very much at fault, but operators, many of whom are at fault, yet do not know or realize it. Every operator I know of in the east reads the projection department. They are keen to adopt every suggestion, yet they do not, as a rule, realize that a film is a valuable piece of property. It is necessary in many instances, in this as well as many other exchanges serving in the smaller towns, to circuit films. There is no good reason why films could not be worked on circuit indefinitely, always, of course, provided the operators were as anxious to please the exchange as the exchange is to please the theater. But to circuit more than two or three houses is out of the question. How about this, operators of Maine?

Brother Tinker writes a sensible, gentlemanly letter and, moreover, it contains a very large degree of truth, therefore I second his remark: What about it, operators of Maine? But I take the liberty of applying that remark also to operators of forty-three other states. (I think it is forty-three.) I don't pretend to say that the fault is altogether on the side of the exchange, but I do say that if (there's that confounded *if* again) the exchanges can, or would *get together and stick together they could force exhibitors to employ operators who would take better care of film, or see that their present operators took care of it* by adopting a rigid inspection rule, and compelling payment for damage. I defend the operator when I believe he is abused, but in this case, whereas, I have held, and do still hold, that the exchange is the greater offender, still the operator does not by any manner of means go scott free. The fact remains, however, that, in all too many instances, very cheap labor is employed for film inspection, and the inspector is expected to do so much work in a day that he or she can only make a bluff at it, with the result that the inspection in those exchanges is largely a farce. I do not agree that films can be circuited indefinitely. It is up to the operator to repair such damage as he does to the film, but it is unreasonable to expect him to make a regular inspection before it is shipped away, unless you are willing to pay him extra for the time thus expended. I hold that if a film went through the machine perfectly on the last run, the operator is justified in shipping it away without examination, but this fact remains that a film which may run perfectly on a given machine may still be in urgent need of inspection and repair, and may *not* run perfectly on the next machine—loose patch, broken sprocket holes on one side, etc. But the operator who is careless, who keeps his machine in poor adjustment or sends films away knowing it to be in bad shape, yet sending no warning to the "next man" is deserving of discharge. I *have* talked to operators on this subject and will, from time to time, continue to, Neighbor Tinker.

Of Interest to Operators.

Robert Dauphinee, Lincoln, Nebr., says:

I am very much interested in knowing what will be the effect of connecting a compensarc wound for 60 cycle current to a 133 cycle circuit.

Now I had never really looked this matter up, but thought the practical effect would be heating of the compensarc and considerable added noise. I concluded, however, to check up this particular piece of what appears to be misinformation, and with that end in view, proceeded to consult the Engineering Department of the General Electric Company, Fort Wayne, Ind., and here is the result. I presume the same thing will apply to all other low voltage transformers. I see no reason why it should not.

Referring to your letter of April 6th, with reference to using 60 cycle ompensarcs on 133 cycle circuit, and vice versa, beg to state that our A. C. compensarcs obtain regulating characteristics, due to a certain amount of inherent reactance in the winding and are, therefore, adjusted for the proper frequency when constructed at the factory. Since the amount of reactance is the same for different compensarcs, and since reactance varies directly with the frequency, a compensarc built for 60 cyles when used on 133 cycle circuit will give less amperage on the 133 cycle circuit than it does on the 60 cycle circuit. The compensarc, however, will not be in any way injured. It will simply give a smaller amount of current at the arc. If the 133 cycle compensarc is used on the 60 cycle circuit, then the reverse condition will follow, i. e., since the reactance will be lower when being used on the 60 cycle circuit, it will result in obtaining more current than the device was adjusted for. The additional current would probably be sufficient to cause hissing at the carbons, but the compensarc itself would probably not be injured. Therefore, the reason these devices are not interchangeable in regard to frequency is on account of the results obtained at the arc.

Of Interest.

F. J. Merklein, Brooklyn, N. Y., sends in some sample carbon craters which illustrate the effect of different carbon faults. Specimen 1 shows an imperfect core, falling out at intervals; forming a brown ghost in the center of the screen. Another specimen shows an imperfect core with cracks running lengthwise of the carbon, which same are very pronounced at the crater. Brother Merklein claims these cracks form vari-colored streaks on the screen. Another specimen shows a crater which is too deep, caused by center of carbon being too soft. This sets up a bluish ghost at the center of the screen. The fourth shows a perfect core with a tolerably shallow or flat crater, which is, as Friend Merklein claims, ideal. He says:

The above is the result of many weeks of careful study. I am convinced that many cases of ghost which have been laid to the much maligned condenser is really caused by using carbons which form too deep a crater. I also find that the more shallow, or flat the crater forms, the more uniform the light will be on the screen. These various experiments were made with the crater in focus at the cooling plate. If this is of interest I will send more dope later. Radial cracks in carbon positvely do make a difference in the light on the screen. Try one and be convinced.

As to Brother Merklein's last remark, it does not coincide with my own experience when I was twisting a crank. However, that does not prove my contention that longitudinal cracks running lengthwise of the carbon do no damage. If I am in error in this the quicker that fact is discovered the better, and I would like to hear from operators on this very important point.

With regard to the faulty core, there need, of course, be no discussion on that part, as we all agree that faulty cores are very, very bad. As to deep craters forming a ghost, well this too is an *exceedingly* important matter, and I believe it is quite possible there is something in it, because if the crater be deep, then with its edges in approximate focus at the cooling plate, the light emanating from the center of the crater would be badly out of focus. That this would produce a ghost on the screen I am not prepared to admit, neither am I prepared to dispute it. Let's hear from you, gentlemen. This is a matter of very great importance. As I said in the first place, Brother Merklein's contention with regard to the deep crater versus flat crater sounds reasonable on the face of it. If he is right then we ought to know that fact, and take the matter up with the carbon manufacturers to the end that the center of the carbon and its core be, if possible, so made that the crater will burn comparatively flat. I am told by a carbon manufacturer that the deep crater is evidence of lack of uniformity in density of the carbon, due to lack of pressure.

Acquires Nerve.

W. B. Allen, Edmonton, Canada, sends in answers to several questions, and says:

It is but lately I got enough nerve to answer the questions. I have, nevertheless, followed them right from the start, as no doubt have others who, like myself, were timid about answering. One therefore cannot judge the amount of good being done by the questions simply by looking over the Roll of Honor. Personally, I believe those questions are helping operators throughout the United States and Canada more than any other one thing. Yes, we have the new Handbook, and it certainly is great. It is everything I expected of it and more. The index is something worth mentioning. A perfect index is very important, particularly in a book of this size. In closing I wish yourself, the department and the Handbook all kinds of success.

In the lauguage of our friend the Spaniard, *muchas gracias* for them kind words. Yes, there is no doubt but the questions are being very generally studied by operators; also there is no doubt but that many hundreds who don't reply would like to if they were not too timid. That fact is brought to my attention practically every day.

Richardson's

Motion Picture Handbook for Managers and Operators.

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

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MOVING PICTURE WORLD

17 Madison Avenue, New York

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Emmet Williams Dead.

It is quite proper that the editor of this department make some notice of the death of Emmet Williams, which occurred on Friday, April 28th.

Mr. Williams was popularly known in the profession as the cameraman who worked with Mary Pickford. Miss Pickford thought so much of his work that she would have no other photographer make her pictures.

Emmet Williams received his early training in motion picture photography with the Thanhouser Company, but for some time past was associated with the Famous Players Company.

Some weeks ago he was taken to the New Rochelle Hospital suffering from septic poisoning, which later caused his death. At intervals his condition improved, and hopes were held out for his recovery, but he finally succumbed despite the efforts of physicians and specialists. Everything known to medical science was brought to bear in his case, the Famous Players Company providing eminent specialists and rare antitoxins to overcome the disease, but all in vain.

In the death of Emmet Williams the profession loses one of the foremost photographers, a man held in the highest esteem by his coworkers, whose amiable disposition was one of the features of an estimable character.

Besides his wife, he is survived by his parents, four brothers and one sister.

The Cinema Camera Club Activities.

The Cinema Camera Club, the organization of Motion Picture Photographers, have recently moved their club rooms to suites 1006-1007, Times Building. Here are housed the offices and meeting rooms of the club, together with the offices of the Corresponding Secretary.

The Cinema Camera Club is making an effort to supply high grade, efficient photographers to those concerns desiring this service. At the office of the secretary, a list of all available cameramen is always on hand, and these men can be supplied to producers on short notice.

On Friday evening, May 5th, the Cinema Club attended in a body the Exposition of the Motion Picture Exhibitors' League at Grand Central Palace, and also attended the exposition of the Motion Picture Board of Trade at the Madison Square Garden on May 12th.

The Cinema Camera Club numbers among its members some of the best photographers in the profession. Cameramen who are photographing the leading features meet at the club rooms and compare their work with the experience of some of the members who are doing special stunts in far away lands, the jungles of Africa, or those who are engaged in making photographic records of the gold mining industry in Alaska.

The Entertainment Committee of the Cinema Club have planned a series of informal talks by members and guests who have had varied experience along lines different from the regular work than the majority of the men are doing. These informal talks will no doubt prove highly beneficial to the members.

Black Leader Stock Formula.

C. W. V. R., Geneva, N. Y., writes:

> Will you be kind enough to advise me through your column of a suitable formula for making black leader stock from old film both cleaned and that on which the emulsion still remains. I have tried several methods and found that it is quite easy to color the cleaned stock, but that the film having the emulsion still on it does not readily take the color.

The following formula has been tried out quite successfully and is now being used by several manufacturers:

Formula for Black Leader.

I.

Ferric Chloride	50 lbs.
Water	100 gals.

II.

Sodium Sulphruet	30 lbs.
Water	100 gals.

Put film through first solution, and then rinse in clear water, then through second solution, when film will immediately assume dead black color.

CAMERAS EXHIBITED AT THE SHOW.

On exhibition at the Motion Picture Exposition conducted by the Board of Trade at Madison Square Garden, May 6th to 13th, are several of the popular known makes of Cine cameras.

The Bell and Howell Company are showing their latest camera, the widely known Bell and Howell, probably better known among the American made cameras. Many unusual advantages are incorporated in this machine, among them the mounting of four separate lenses in a revolving lens mount, making it possible to fit any size lens to the work in hand by simply revolving the lens mount to bring the proper lens before the aperture.

Bell and Howell cameras are quite generally used in the West, and having them on display at this show will give the Eastern producers an opportunity of familiarizing themselves with the popular camera.

The Motion Picture Apparatus Company, R. H. Hastings, agent, has on display a De Brie, several Pathe's (Professional models) and the Moy. It is rare indeed to see any quantity of these cameras with the present market as it is on imported cameras.

The Simplex Photo Product Company are showing the "Almo" Camera. This tiny model will appeal to the amateur, as the film capacity is 50 feet. The Almo is equipped with a B. & L. Zeiss Tessar F. 3.5 lens, carry daylight loading magazines and is a thoroughly compact little instrument.

Simplex tripods, developing outfits and accessories are also displayed.

Photographic Chemicals.

We are indebted to Mr. Samuel Wein, B. SC., specialist in photographic chemistry for the following list of photographic chemicals.

Common Name.	Chemical Name.	Formula.
Adurol	Monobromide-hydrochinone.	$C_6 H_3 OH_2 Br$
"	Monochloride- "	$C_6 H_3 OH_2 Cl$
Amidol	Diamido - phenol-hydrobromide.	$C_6 H_3 Br OH_2 NH_2$
"	Diamido - phenol-hydrochloride.	$C_6 H_3 OH NH_2 HCl_2$
Citol	Metol in the concentrated form.	
Dianol		
Diogen	Sodium - amido-naphthol-disulphonate.	$C_{10} H_4 NH_2 OH SO_2 NA_2$
Diphenal	Sodium Diamido-oxydiphenal.	$C_6 H_4 NH_2 Na$
Duratol	Benzyl - para-amidophenol.	
Edinol	Paramido-saliganin	$C_6 H_3 (CH_2 OH) (OH) NH_2$
Eikonogen	Sodium - amido-beta-naphthol-sulphonate.	$C_{10} H_5 NH_2 ONa SO_3 H$
Glycin	Para-oxyphenol-glycin	$C_6 H_4 OH NH CH_2 COOH$
Hydrochinone	Para-dioxy-benzole	$C_6 H_4 OH_2$
Hydroxylamine		$NH_3 O$
Kachin	Pyrocatechin, Pyrocatecol, Brenzcatechin.	$C_6 H_4 OH_2$
Kinocyanine		$C_{15} H_{12} C_{40}$
Metacarbol		
Metol	Mono - methyl - paramidophenol-sulphate.	$C_6 H_4 OH NH CH_3 H_2 SO_4$
Methyglycin	Methyl-amino-phenol	$C_6 H_4 CH_2 N CH_2 COOH OH$
Nerol	See Amidol	$C_6 H_4 OH NH CH_2$
Ortol	Mono - methyl-ortho-amidophenol with hydrochinone	
Paramidophenol		$C_6 H_4 NH_2 CH$
"	Hydrochloride.	$C_6 H_4 NH_2 OH HCl$
Pyrogallol	Tri-oxy-benzol.	$C_6 H_3 OH_3$
Reducin	Diamido-resorcin.	$C_6 (NH_2)_2 CH_2$
Reducin	Tri-amido-resorcin	$C_6 H (NH_2)_3 OH_2$
Rhodol		
Rodinol	See Citol	
Satrapol	See Metol	
Unal		

Compound Radical.	Name.	
CH_3	Methyl	Group }
$C_2 H_5$	Ethyl	" } Alkyl
$C_3 H_7$	Propyl	" } radicals
$C_4 H_9$	Butyl	"
CO	Ketonic	"
1 IO } C-H }	Aldehydic	"
OH	Hydroxyl or Phenolic	"
NH_2	Amido or Amino	"
= NH	Imido	"
1 OH } C = O or COOH }	Carboxylic	"
HSO_3	Sulphonic acid	"
NO_2	Nitro	"
NO	Nitroso	"

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Settings for "A Child of the Paris Streets." Released May 22, 1916.

Suggestions Prepared by S. M. Berg.

By Special Arrangements With G. Schirmer, Inc., Music Publishers, New York.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 3½ T "The magistrate dismissing—" is a sub-title and is printed reading matter on the screen. But 18¾ D "The Apache dance" is a description of action.

The son of old Mother Dufrane, Queen of the Apaches, is sentenced to jail for theft by Judge Le Tolne. The old lady vows vengeance and, with the aid of her older son, steals Julie, the Judge's baby girl. Julie is brought up in the Apache environment and though she becomes a clever thief, the instinctive refinement of her noble blood causes her to rebel against the life forced upon her. In a cafe she meets a young artist who falls in love with her, and one day when she is severely beaten by Mother Dufrane she runs away taking refuge in his studio. The Apaches trace her here and take her back to the den. Julie's old nurse, now a trinket seller, having seen her in the studio recognizes her strong resemblance to the Judge's dead wife and goes to him with her information. Together they go to the Studio but as they arrive the artist has just discovered Julie's absence. They all hasten to the Apache's den where, with the aid of the gendarmes, they rescue Julie as she is being strangled to death by the orders of the infuriated queen. Julie and the young artist are then united in marriage with the blessing of the Judge.

The whole action of the picture takes place in the city of Paris. Particular care must be taken by the leader in following the picture. In many parts there are scenes of dancing in cafes and specialty dances such as at 18¾ which is an Apache dance. Care should be taken in following the tempo of the dancers. From 37½ to 43 there are continual flashes of Carnival scenes. It is impossible to satisfactorily change the music to portray the dramatic moments blended in with these scenes so as to overcome this difficulty the music should be "ff" at the Carnival scenes and "pp" at dramatic situations. It is logical that the noise of the Carnival can be heard in the cellar where the action is portrayed.

The THEME selected is "Allegretto Movement in 6-8" from the Overture of "Orphee aux Enfers" by Offenbach.

Schedule time: 71 minutes. Five reels (about 4,800 feet).

Time.		*Suptitles or descriptive cues.*	*Music.*
0	D	Opening.	*Andante Pathetique No. 1.
3	T	Sentenced.	
3½	T	The magistrate, dismissing—	Allegretto from "Orphee aux Enfers"—Offenbach. (THEME)
4¾	T	Months later comes news.	
5½	T	With the hate that—	Love's Triumph—Daniele. (Boston Waltz)
7	T	An eye for an eye.	
8	D	When the Apache steals child.	*Dramatic Allegro No. 1
10	T	The child-wife sinks—	Repeat: THEME.
10¼	T	Years later we find mother—	
11½	T	In the Bohemian quarter.	Les Sylphides—Cussans. Dance intermezzo)
15	T	Through the years—	Repeat: THEME.
17	D	Artist decorates himself with money.	Allegro from "Orphee aux Enfers"—Offenbach.
17½	T	At the cafe des Ambassadors.	
18¾	D	The Apache dance.	L'amour de L'Apache—Offenbach. (Apache valse).
20½	D	Artist asks Julie to dance.	Burma Maid—Ancliffe. (Allegretto 2-4)
22½	T	"I had a scarfpin—"	A Day in Paris—Clarke. (Allegro moderato)
24¼	T	The daily settlement—	
25¼	T	A traitor whose punishment—	*Agitato No. 1.
27	T	On the following day.	Free and Easy—Berger. (Polka)
28¼	T	"Won't you let me paint—"	Repeat: THEME.
30	D	Studio scene (Drummer's traps).	La Gloria—Densmore. (Allegro moderato)
31	T	And so the little Apache— (Bell) (Knocking on door)	La Nuit et L'Amour—Holmes. (Andante amoroso)
34	T	"My father and mother—"	Repeat: THEME.
37¼	T	The unhappy return—	
37½	T	In cruel contrast (Carnival scene—flash only).	Clavelitos—Valverde. (Marcia allegro 6-8)
38½	D	Carnival scene.	
41½	D	When Julie sees the artist.	Florindo—Burgmain. (Allegretto vivace)
43	D	Julie knocks on artist's door.	Columbine—Burgmein. (Allegretto grazioso)
43½	D	Cabaret scene (flash only).	
46¼	T	"Want a little surprise?"	Repeat: THEME.
49¼	T	How Julie paid for her—	Prelude—Jarnefelt. (Allegretto)
52¼	D	Jacques knocks on Julie's door.	
54¼	T	"I've got to go back."	Aria F Minor—Schumann. (Andante cantabile)
55	T	Bell—knocking on door.	
58	T	"You go in there—"	
59¼	D	When Apaches come to studio.	*Misterioso No. 1.
61	T	"Where's 17 Rue Mort?"	*Hurry No. 1.
62¼	T	"She cried 17 Rue Mort."	
63¼	D	Julie is brought to Apache den.	*Agitato No. 2.
65¼	T	"If you will come with me—"	*Agitato No. 4.
67	T	"I've found Julie—"	*Agitato No. 3.
69½	T	"Judge, yes Julie is your—"	*Repeat: THEME.
71	T	The End.	

Note.—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1600.

To the Lone Pianist—Example No. 2.

By S. M. Berg.

For a second example to the lone pianist, no more fitting picture could be found than the Triangle release of May 22d "A Child of the Paris Streets." The complete cue sheet will be found in these columns and in the following paragraphs I will endeavor to state the reasons for the suggestions named.

The character of the picture is French in action wound around the desire for revenge by an old woman, queen of the Apaches. When her son is sentenced to the galleys by the Judge, and later dies in prison, she vows vengeance and with the aid of an elder son steals Julie, the Judge's baby girl. In many parts of the picture it would be impossible for an orchestra to properly interpret the action unless a musical setting had been especially printed and arranged. Even then every care would have to be taken by the musical director. To the solo player, however, excellent results can be obtained if the action is carefully followed.

The story opens in a French Court of Law with the prisoner being sentenced and the mother pleading with the Judge for leniency. Naturally the music must be an Andante Pathetique. Then at 3½ minutes the magistrate is seen in his own home with his young wife. This is the logical place for the theme which is selected to be the Allegretto Movement in 6-8, key of E Major, from the overture "Orphee aux Enfers" by Offenbach. Then we have what might be described as a neutral scene where a pleasing valse lento is appropriate. At 8 we see the Apache spying around the Judge's house, finally stealing the baby. The music must be a dramatic allegro. When the news of this reaches the mother of the child it causes her death. Here naturally the theme should be repeated. At 11½ we have a title "In the Bohemian Quarter." Then follow scenes of the Apaches' den, dancing in the Cafe d'Ambassadors and a scene of an artist's studio. Characteristic French numbers must be played interpreting the action of the dancers and closely following their movements. Later comes a title "A traitor whose punishment, etc.," showing an Apache, who has been false to his oath put to death by his fellows. Of course an Agitato must be used. At 37 we have a title "In cruel contrast." Julie who has been thrashed by the queen of the Apaches is in her room planning how she can escape to her artist lover. She reflects upon the fearful vengeance of the Apaches while outside the Carnival is in full sway with all its gayety

This is where particular care must be taken. Of course it is logical that the noise of the Carnival can be heard in the cellar where Julie's room is located, therefore when the actual scenes of the Carnival are on the screen the music can be "ff." When the action depicts Julie's misery and indecision the music should either be "pp" or suggestive of the theme. It is in such actions as these that the player has the opportunity of showing how he can interpret the picture. I recall some considerable time ago a picture which had continual change of action. The story was of two sisters, one of a pious and the other of a worldly temperament. In one part there was a continual change of action showing the one sister in church during the service and the other in a lively cafe where a cabaret show was in progress. Again here was a problem which appeared insurmountable for the orchestra. My suggestion at that time was for the organ to handle the church scene while the orchestra took charge of the cabaret, each alternating according to the action. This I believe solved the problem though of course it would have presented no difficulty to the solo player.

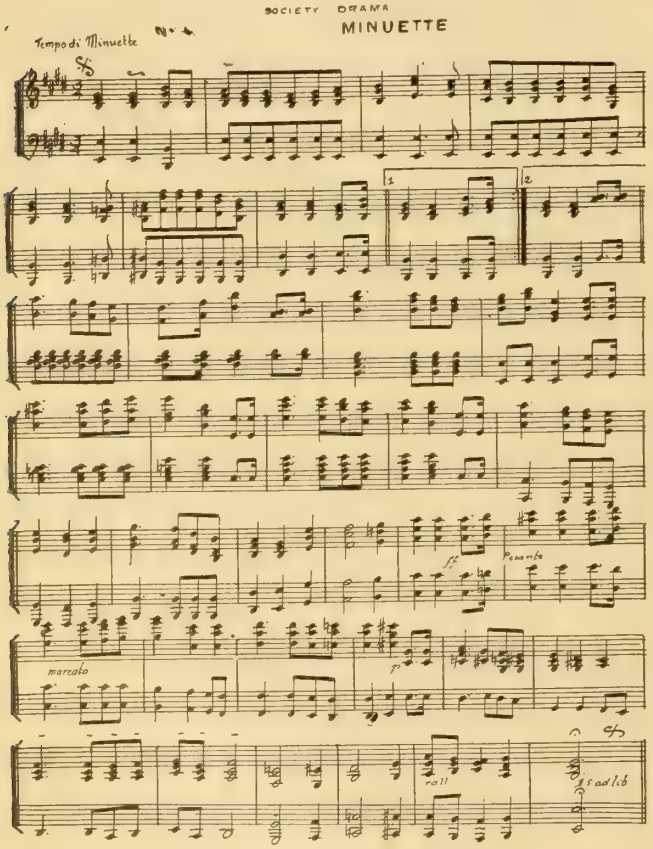
To continue with our picture, from 59¼ on, we have for ten minutes a misterioso, then a hurry, closing with agitatos. Here is one of those situations which must be carefully worked up. I have often found that players will start an agitato noisily and at a particularly fast tempo. Instead of which far better effect could be obtained if it were commenced somewhat softly increasing the tempo and volume as the action progresses. Then again with regard to the playing of the theme. With the many kind of orchestra organs now in use in theatres, a considerable variety of coloring can be obtained by at one time playing the melody as a flute solo, at another a cello solo, etc., besides changing the tempo. All such attempts will help towards the better interpretation of the picture. To the successful playing of motion pictures there is no royal road. Of course experience counts a great deal, but until the player entering the industry endeavors to use some of the common sense with which they have been gifted, the difficulties will appear very great.

Once again I would remind my readers that the musical settings are not designed as a hard and fast musical interpretation of the film but are intended "as a partial solution of the problem." The one point I have always laid stress upon is that at every change of music the character of the same is marked by its musical interpretation, so that the player can seek from his own library a number with which he is acquainted, thereby avoiding expense yet at the same time giving the scene the same character of musical interpretation.

At a later date I intend dealing in greater detail with the classification of film music. In the course of a conversation with a player we discussed this important question and I was told that he had a quantity of plain manilla covers into which he had sorted his music under such headings as Pathetic, Semi-pathetic, Neutral intermezzos, Allegro, Indian, Mexican, Spanish, etc. By these means he could quickly get the required music together. Possibly some of my readers have worked out other ideas with regard to this. If they would let me hear from them I should be delighted to publish what they have to say in these columns.

Original Compositions.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. The following score is an original composition—the sixth of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets



Original Composition No. 6.

will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.

Mr. Simon is prepared to undertake original musical compositions or adaptations for any production or special occasion and may be addressed in care of the Moving Picture World. If any readers of this department desire any special set or series for moving picture work, we will arrange with Mr. Simon for publication as above.

Figures That Point Success

Grand Central Palace Show Brings More Than $14,000 Worth of Bookings on First Episode of Pathe's "Who's Guilty?"

PATHE EXCHANGE, INC., and the Arrow Film Corporation both found, in their display at the Exhibitors' Exposition in the Grand Central Palace, success in the way that, more nearly than any other, concerns the distributor and the producer of motion pictures. This is actual film bookings backed up with advance cash payments against collections.

Under the supervision of Arthur S. Abeles, manager of Pathe's Twenty-third Street Branch in New York City, "Puppets of Fate," the first of the fourteen photo-novels comprising the "Who's Guilty?" series, was screened publicly for the first time in the projection room at the Palace for the benefit of the exhibitors attending this big exposition.

When Mr. Abeles checked up on the evening of May 4, he found in the Palace Show itself more than $14,000 worth of "Who's Guilty?" bookings had been written. To be exact, $14,126 worth of business had been contracted for in four showings of one photo-novel alone, out of the eight "Who's Guilty?" pictures which the Arrow Film Corporation, producer of the series, had already turned over to Pathe.

At the close of business on Saturday, April 29, the various Pathe exchanges had reported to the home office gross bookings totalling $275,014 on "Who's Guilty?" series. Under the Pathe system of contracts this means assured gross collections on the bookings already signed of $275,014. Yet C. R. Seelye, head of the Pathe sales force, says he has only just commenced to "point with pride."

PIONEER ACQUIRES "THE END OF THE WORLD."

The Pioneer Feature Film Corporation, Nathan Hirsh, president, 130 West 46th street, have just acquired the New York and Jersey rights for the production entitled "The End of the World," which they intended to release on or about the 15th of May.

The public have been looking forward to such a masterpiece and the exhibitors certainly cannot afford to overlook this production. Several critics who have screened the feature have been very favorably impressed with the construction and spectacular effects.

"THE MIRACLE OF AMBROSIA" COMPLETED.

"The Miracle of Ambrosia" will be completed at Universal City within a week by Robert Leonard. In this story, prepared for the screen and written by Leonard, Ella Hall is featured in the role of a little girl. In the supporting cast are Adele Farrington, Betty Schade and Harry Depp.

Crowd at Presentation of "Alice in Wonderland" at Parkway Theater, Baltimore, Md., April 22, 1916.

Chicago News Letter

By JAS. S. McQUADE.

Regarding Conventions of Exhibitors.

I HAVE attended many conventions of exhibitors in my time, and while I can easily discern a great improvement in the manner of conducting them, I must confess that there is much to be deplored in the attitude of many members after a convention has once been opened.

Perhaps it is due to the close attention paid to his theater, week in and out, and month in and out, that the average exhibitor shows a lack of strict business methods when he arrives in a convention city. He is like a boy out of school and is out for a good time. It is almost impossible to round him up and get him to attend the meetings—meetings that are of vital importance to his interests and those of the organization.

The officers are obliged to carry the whole burden. They plead and they rush around in a vain endeavor to herd the delinquents, with the result that much of the energy that they require for the proper conduct of the business in hand is wasted and their minds possessed by worry.

At the recent convention and exposition in Minneapolis the officers worked like beavers; but they were not supported in a worthy manner by exhibitors. Many of the latter came into the city from out of town points and never even came into the convention. This showed not only neglect, but a woeful ignorance of the many dangers that now confront the business.

Get together, exhibitors, and keep close together!

The Author of "Gloria's Romance" Describes How It Differs from Other Film Serials.

Under the head "What Are We Trying to Do?" Rupert Hughes, who collaborated with his wife in writing "Gloria's Romance," contributed an article to the Chicago Tribune of May 7, the following excerpts from which will be timely for exhibitors who are interested in that moving picture novel:

In a few years the moving picture has passed through all the phases that older arts were centuries in passing through. It has the advantage of their attainments and the help of science and immense popularity. Under the stimulus of occasional pieces of brilliant workmanship the audience has itself grown better and better, promoting itself every year to higher and higher demands, and offering a glorious opportunity for story tellers who wish to enlarge their resources and get constantly closer to real life.

The demand for genuine art, craftsmanship, imagination, observation, drama, comedy, literature is being supplied more and more honorably. In the shorter forms the one-reel, two-reel, five-reel pictures and the feature films that occupy a whole evening, some of the creators have accomplished splendid things that would adorn any art.

There is a general feeling that the serials have not done their opportunities full justice. The difficulties and anxieties are great, and there is a natural temptation to feel that in a continued story the interest can be held only by piling crimes on mysteries and mysteries on crimes. As a matter of fact, there is nothing that tires people quicker than an over-dose of excitement. Too many killings are more wearisome than none at all. The European war has proven this.

Some of the directors seem to be convinced that when a picture begins to drag the only way to enliven it is to push a motor off a cliff or make the villain a little more devilish than before. As a matter of fact, the moment any story begins to drag the surest way to get the audience back is to get back to where the audience is—on the solid ground of humanity.

With a few exceptions the serials that have been offered to us thus far have been largely made up of mysteries that were too artificial to interest us long.

In such films incidents that could not conceivably occur happen to people who could not possibly exist. Grotesque gorillas of crime, who would be clubbed to death on sight by the first policeman, steal about the city streets unnoticed, take cabs without difficulty, enter millionaires' houses with ease and steal their daughters and their ducats. They fight ludicrous battles, put on and take off disguises that could deceive nobody, and make use of marvelous machines that science never heard of. They are everywhere and nowhere at the same time and never pause to explain how they get from one place to another.

The managers may like these concoctions, but the audiences seem to endure them because they must in order to get to see the next film. I have watched audiences of all sorts sit puzzled and annoyed by these impossibilities; they have laughed or yawned aloud at the scenes of most blood-curdling intent. The same audience would sit up and respond with laughter, tears, and applause to a film in which real emotions were portrayed with a basis of human possibility.

Invitations to write such serials had been extended to me, as to most other authors and glittering terms offered, but I was not interested.

When, however, an opportunity came to write a serial for Miss Billie Burke, the situation was different. She is not only a famous beauty, but an actress of unusually thorough schooling, of magnetism, high spirit, and peculiarly human appeal. She has also an extraordinarily flexible pantomimic gift and what is known as "screen value" to a degree that might be called "screen genius."

With great enthusiasm I undertook the task in collaboration with my wife, who has been of greatest help to me in my other work. We have omitted the usual master criminals, the secret panels, and the ghoulish gangs. We have laid most of the scenes in an atmosphere of wealth and beauty, but we have tried to avoid the usual ridiculous millionaires of the film. Our heroine has adventures, and we hope that they will be interesting—we know that they are not impossible.

We have tried to carry the fascinating young girl of today through a succession of events that might happen to a young girl of her character. We have tried to show her character in all its moods and to make her motives and the motives of those about her human and convincing, and to play out the story in scenes that picture life most charmingly and most vividly.

In this ambition we have been aided and guided with the utmost enthusiasm by the star herself, by the important and experienced people who are backing the enormous enterprise, by the gifted director, and by a splendid company.

We are sure that we have done nothing to be ashamed of. In fact, we have all taken sincere pride in building for the public a big, honest, beautiful, brilliant structure in which everybody concerned has done the best that he or she could do.

Pathe's Chicago Exchange to Have "Rooster-Booster" Night.

Tuesday, May 16, will be "Rooster-Booster" night for exchangemen and exhibitors in Chicago. H. C. Holah, the live-wire manager of the Pathe Exchange in this city, is the instigator of the affair, the object of which is to bring about a spirit of good fellowship among the trade, and to get them in closer touch with one another. In fact, this will be about the first time that exchangemen and exhibitors have gotten together socially in this city, but the future looks bright since Holah has taken hold and started things.

It so happens that Dan Coleman, a particular friend of H. C. Holah, formerly associated with "Johnny and Emma Ray," who are now making the "Ray Comedies" for the Reserve Photoplays Co. of Cleveland, O., has entered burlesque and at present is playing with Harry Hastings big show, which will open here next week at the Columbia theater. As a send-off to Mr. Coleman and in appreciation of his friendship, Mr. Holah has reserved a generous section of the theater for Tuesday night. In fact, the first seven rows, including all sections, has been engaged for the exhibitors and exchangemen who will attend in a body.

It is planned that some time during the performance Mr. Coleman will be made a presentation of something, the nature of which for the time being is kept secret, but which, undoubtedly, will prove a very interesting event.

After the show the whole party, including Mr. Coleman and his entire company, will proceed in automobiles to the North Star Inn, where an elaborate supper will be served. Present indications promise that the party will be a great success, as nearly all the tickets have been sold at the time of writing.

Chicago Film Brevities.

Mary Miles Minter will arrive in Chicago Monday morning, May 15, and will stop over for a luncheon given in her honor at the Hotel Sherman before she resumes her journey to the American Film Company's studios at Santa Barbara, Cal. Miss Minter is a big favorite in Chicago, where she made one of her biggest stage succcesses in the title role of "The Littlest Rebel." "Little Mary," as she is affectionately called by moving picture fans, began her stage career when only five years old, appearing with Nat C. Goodwin, and later with Dustin Farnum in "Cameo Kirby." She is only a little over fourteen years old, and President Samuel S. Hutchinson, of the American Film Company, Inc., is much gratified at having secured her. "In Mary Miles Minter we have acquired a star who combines the many essential qualities of endearment to the public," said Mr. Hutchinson recently. "She has them all—youth, innocence, naivette, ingenuousness, beauty of face and form, screen presence, dramatic ability and an established following among picture patrons, particularly the younger set. We believe she is coming to us at the most significant period of her career, and that her greatest work is possible under our direction. A large company of guests invited from various branches of the trade will be present at the luncheon in the Hotel Sherman. Nu-

merous requests from exhibitors and others to meet "Little Mary," in person, led to her stop-over here. She will leave for the Coast Monday night.

* * *

Will B. Cameron, owner and manager of the Englewood theater, 63rd and Halsted streets, this city, has sent us an invitation card of admission to visit his theater, which he is proud to call "Chicago's finest photoplay palace." The Englewood is thoroughly up to date in construction, having perfect ventilation and being absolutely fireproof. On his programs he includes the world's best first-run subjects. An expensive symphony orchestra accompanies the pictures and talented solists. A $10,000 pipe organ has also been installed. The Englewood is showing to fine business.

* * *

The great ball-room scene in the Carvel home, St. Louis, just before the Civil War, which is shown in the production of "The Crisis," was taken out at the Selig studio under the direction of Colin Campbell recently. Many hundreds of supernumeraries were employed in this scene, which is considered one of the most expensive and elaborate interior sets ever taken by the camera in Chicago. The dining room set can boast of the complete dinner set at one time owned by the late Joseph Jefferson. The occasion was of such spectacular and artistic interest that many ladies and gentlemen of Chicago, prominent in business and social circles, were the guests of William N. Selig at the studio. The members of "The Crisis" company now in Chicago will soon leave for St. Louis and Vicksburg, to which points several cars loaded with special properties, to be used in the scenes taken there, have already been sent on, accompanied by a force of stage carpenters and special scenic artists. Elaborate night scenes connected with the Lincoln-Douglas debate, in which Abraham Lincoln figures prominently, in the production of "The Crisis," were taken at the studios last week.

* * *

Harry Weiss, manager of the Metro exchange in this city, gives a glowing account of the business done by his office. He announces that Metro service is now used by 188 people in Chicago. When it is remembered that the records at the City Hall show that 542 theater licenses have been issued, the Metro percentage shows up well. William E. Weinschenker, assistant of Mr. Weiss, has just returned from a two weeks' trip in southern Indiana and southern Illinois, where he was very successful in his contracts. Mr. Weiss tells me that the members of the F. I. L. M. club, of which he is one of the leading supporters, made their announced trip in eight automobiles on Saturday, May 6. They left Chicago for Lyons, Ill., where they held a meeting in the Chateau des Plaines, and enjoyed a country chicken dinner. The last meeting of the F. I. L. M. club was held at the Movie Inn Friday, May 12, when it was arranged that another automobile trip would be made Saturday, May 20, to Cedar Lake, Ind.

* * *

H. M. Berman, manager of the Metro Pictures service in Kansas City, Mo., resigned Saturday, May 6, to take charge of the Cincinnati office of the Universal Film Co. Mr. Berman's rise in the film business has been meteoric. It was only six months ago that he entered the business as traveling representative for the Metro product in Pittsburg.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the week beginning Sunday or Monday, May 14 and 15:

Studebaker—"Gloria's Romance," second chapter; "Caught by the Seminoles" (George Kleine), and Hazel Dawn in "The Feud Girl" (Famous Players). The Billie Burke moving picture novel is evidently on for a crowded run, as chapter one packed the theater all through the week. I visited the house one night last week, and was obliged to wait twenty minutes before it was possible to get in with the long line ahead of me and secure a seat.

Fine Arts—Francis X. Bushman and Beverly Bayne in "A Million a Minute," and other pictures.

Orchestra Hall—A revival of Mary Pickford's greatest screen triumph, "Tess of the Storm Country" (Famous Players), a travelogue on Switzerland and a Paramount-Bray animated cartoon. Sibyl Sammis-MacDermid, a soprano soloist, and Marie Ludwig, a harp soloist, furnish the concert numbers. The admission in afternoons is 25 cents, and evenings 25 and 50 cents. The opening week's program was well patronized, and indications point to a successful summer season.

Colonial—Alice Brady in "Tangled Fates" (World), Harry Watson in a Musty Suffer comedy (George Kleine), a George Kleine scenic picture, and the Hearst-Vitagraph weekly.

Strand—William Collier, Jr., and Anna Lehr in "The Bugle Call" (Kay-Bee), a Nestor comedy, and a Bruce travelogue. Gage Christopher is the soloist.

Ziegfeld—"The Unwritten Law" (California), featuring Beatriz Michelena, and other pictures.

La Salle—Second week of "The Little Girl Next Door" (Illinois vice film). Crowded houses were the rule the opening week.

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The Selig Polyscope Co. will shortly release a series of one-reel Tom Mix comedies through the General Film Co. The series will number a dozen or more subjects, each with an original plot and teeming with hair-raising Tom Mix stunts.

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A grand benefit performance in aid of the American Theatrical Hospital association is announced at the Auditorium for Sunday, May 14. This hospital will be the first of its kind in the United States, when finished. The patients will include both stage and photoplay actors and actresses and also others connected with the business. It is expected that the hospital will be opened next October.

* * *

To provide space for the new Rialto about to be erected on State street, this city, between Van Buren street and Jackson boulevard, Jones, Linick & Schaefer were obliged to remove their little Lyric theater about 100 feet north of its former site. This was done, and the Lyric opened Monday, May 1, with a daily change of General Film programs, with Louis J. Jones as manager.

* * *

Edward ("Spike") O'Donnell, business agent for Local No. 110 of the Moving Picture Operators' union, and Michael Thibeau, who were indicted for the murder of Hugh Coogan on March 26, were placed on trial Wednesday, May 10, before Judge McDonald. After hearing the case as outlined by the state, Judge McDonald announced that he would take the case from the jury and direct a verdict of not guilty, the evidence introduced not being sufficient to warrant the charge. On the request of John K. Murphy, assistant state's attorney, Judge McDonald deferred action until the following day, when the state will argue a motion to dismiss the murder charge and substitute a charge of assault with intent to murder.

* * *

The representatives who recently voted to report favorably the Smith-Hughes federal censorship bill were as follows: Chairman Hughes, of Georgia; Doughton, of North Carolina; Abercrombie, of Alabama; Stone, of Illinois; Hilliard, of Colorado; Towner, of Iowa; Fess, of Iowa; North, of Pennsylvania, and McCracken, of Idaho. Exhibitors in these states would do well to remember these men when they come up for re-election. The representatives who will sign the minority report are: Rucker, of Missouri; Key, of Ohio; Powers, of Kentucky; Platt, of New York; Ballinger, of Massachusetts, and Sears, of Florida. These representatives should be particularly well remembered by exhibitors, only in a different way, when they come up for re-election.

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The Great West Film Company, of St. Paul, the cowboys and cowgirls of which made a spectacular turn-out at the recent Minneapolis exposition and convention, is planning to build a studio and plant somewhere in the northwest. Formerly they confined themselves to the production of commercial films, but will make their initial step in feature productions on May 20 by filming "Yellowstone Pete's Only Daughter," adapted from Wallace D. Coburn's poem of that name. Mr. Coburn will be the star. He is a rancher of Malta, Mont., and is known as the "cowboy poet." Mr. Coburn is known the country over as the author of "Rhymes from a Roundup Camp" and other western stories in prose and verse. He had charge of the company's booth at the exposition in the Armory. A. R. Tobin is manager of the Great West Film Company.

* * *

Mrs. Martha Durnion, of this city, has entered suit against the United Photo-Plays Company to ascertain what has become of $30,000 which she invested some time ago in that enterprise. She claims that she was approached not only by agents of the company, but by officers as well, who assured her that the stock of the company was at a premium. She states that she bought $30,000 worth and has waited patiently for returns. Mrs. Durnion alleges that she has found out that the stock in reality is worth anywhere from 25 to 50 per cent. less than par, and that her money has withered away. Mrs. Durnion desires an accounting because the plant of the company, under a heavy overhead charge, lies idle most of the time.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

TWO SCENARIO MEN KILLED.

Famous Lasky Authors Die in Tragic Auto Wreck, Third Man Escapes.

CLINTON HOLLAND STAGG, well known New York writer, and Malcolm Strong, author, both employed by the Lasky Company, were killed here last Wednesday night when the car in which they were riding turned turtle on the road to Santa Monica.

The car, in which they were speeding south on La Brea boulevard, near Santa Monica boulevard, threw tire and rim from the left front wheel and, richocheting from a telegraph pole into a ploughed field, turned over several times before coming to rest.

J. T. Platt, forty years old, another scenario writer, was hurled clear of the wreck, the fall breaking his arm and injuring his back. He was hurriedly taken to the Sisters' Hospital, but because of the shock could give no coherent story of the accident.

Mr. Strong was killed instantly. Mr. Stagg lived fifteen minutes after Motorcycle Officer Roeder of Hollywood Station had pulled him from beneath the overturned machine. Both had crushed skulls.

It appeared from what could be gleaned from the incoherent explanation given last night by Mr. Platt, the three had eaten supper together in the Hollywood Hotel. Following supper the three took the roadster and started for a ride.

The clear night and the apparently deserted boulevard lured the driver into a lively pace. Then suddenly something went wrong. This something was later discovered to be that the left front wheel had become disconnected.

"The machine careened to the left of the road and hit a telegraph pole. That's the last I remember," Mr. Platt said at the hospital.

The sideswipe given the car by the pole threw the car over and, turning over and over, it rolled crazily through the plowed field just north of Santa Monica boulevard for seventy-five feet, finally coming to a stop, upside down, with Stagg and Strong beneath.

WOMEN START SOMETHING.

Sex Revolt to Be Revealed in Films from Studio of American Woman Film Company—Activities Start Here.

Here is a new film company. A new variety, and it is a rich one. It is a picture concern run by women.

The American Woman Film Company is its name, and it is financially backed almost entirely by wealthy literary society women of this locality, whose avowed intention it is to produce motion pictures of the highest moral and artistic tone.

J. Farrell Macdonald, ex-director-general of the Biograph Company, is to head the new firm and is to have full scope for the exercise of his talents and the working out of his artistic ideals. John McDonagh, former theatrical and newspaper man, will be Macdonald's co-director.

The studio is being prepared for action. It is on Gordon street, in Hollywood. It is reported that unlimited capital backs the concern, which is to do only ten-reel features.

Negotiations are under way with several well-known picture stars, who will begin work within the next two weeks. Details as to the names of the stars and the features to be made will be announced during the coming week.

Macdonald is one of the best known and most successful directors. His ideals are of the highest concerning the scope and possibilities of motion pictures, and as director-general of the new studio he will have ample opporunity to work out many plans and ideas in regard to the making of pictures.

Mrs. May Whitney Emerson, president of the company, is a writer of national reputation. The company has obtained the exclusive right to produce Mrs. Emerson's stories in motion pictures. The first one made will be "Saul of Tarsus," a Biblical setting, embodying the chief incidents of the Holy Writ narrative concerning the early life and conversion of the Apostle Paul. Mrs. Alice L. McCaldin, a prominent society woman of Pasadena, is vice-president of the company. Many other local society women of wealth are associated with the organization. J. C. Parker is secretary and general manager of the company and Paul F. Greer is general counsel.

Lucretia del Valle, star of John McGroarty's famous "Mission Play," who has won a national reputation through her acting in the role of the lovely Spanish senorita, has been engaged to play the leading feminine part in the forthcoming production. Arthur Maude has been engaged to play Saul. Among the other members of the cast are Mabel Van Buren, George McDaniel, P. C. Hartigan, Signor De la Cruz, James Warnack, Francis McDonald, Sidney Dean, Daniel Davis, Jane Starr, Edward Alexander and Roxanne Roth.

While stating that individually her plays do not exploit her philosophy, Mrs. Emerson in her office at 418 Van Nuys building said that underlying them all runs a continuous history of the present revolt of women and its meaning.

According to Mrs. Emerson, the revolt has been started by the universal motherhood of the feminine sex and its race obligation.

"Women have been absolute slaves to the will and standards of men," Mrs. Emerson said also. "It is against that and for a single standard of purity that they are fighting.

"The fight assumes many different aspects and women use different weapons, but all to the same end. When our company invades a new field of industry—in the picture line, for instance—and the suffragettes of New York struggle militantly for the vote, it means the same thing.

"The women of to-day are struggling for economic independence so that they may dictate who shall be the fathers of the future race.

"No wife whose husband supports her is free from bondage.

"When all women are free, and under a banner of single standard purity, refuse marriage for all men who do not march under that banner, the revolt will cease."

LAEMMLE PLANT HAS VISITORS

Busy Week at Universal City—Many Interested in Film Making.

A band from the state school at Whittier and four hundred delegates to the annual conference of the Social Agencies of California, which was being held in Los Angeles, marched into Universal City on Tuesday afternoon, May 2.

The visitors spent several hours at the big plant, where all of them, for the first time in their lives, had plenty of opportunity to see the making of the pictures, as many of the companies were busily engaged in filming scenes for their respective photoplays.

The western picture in which Harry Carey and Olive Golden play the leading roles and which was being directed by Jacques Jaccard especially interested the visitors, who were held spellbound by the amazing feats of the cowboys in the picture. At the zoo there was a special program of entertainment provided by Superintendent Rex de Rosselli, the chief feature of which was an act with a dozen lions, presented by Louis Futrelle, the fearless boy trainer.

Another day three justices of the California supreme court took judicial notice of the wonders of Universal City. Nothing was overlooked in the tour of the plant made by the members of the court, escorted personally by Charles Rankin, director of productions at Universal City.

The members of the supreme court were F. M. Angellotti, chief justice; M. C. Sloss and Henry Melvin, associate justices.

The party was taken over the various stages and watched the filming of scenes and then went to the zoo. Afterwards the party was photographed with Ruth Stonehouse, G. Raymond Nye, Eddie Polo and other players.

One hundred delegates to the nieteenth annual convocation of the Grand Court, Order of Amaranth, spent an afternoon recently at the film capital.

The Order of Amaranth is Masonic in character, and the convocation, which was held in Los Angeles, included members from all parts of California. The Amaranthans visited

the various stages, the electric light studios and the Universal zoo, and left the city late in the afternoon, all delighted with the unusual entertainment that had been provided for them.

HOLDING UP HELEN

Railroad Officials Refuse to Allow Daring "Stunt" in "Hazards of Helen" Series.

What promised to be the most sensational and most daring "stunt" yet performed for the "Hazards of Helen" series was stopped this week by officials of the railroad company from which Kalem had rented a big engine, when a wrecking crew had to be called out to repair damages caused by a try-out of the feat.

Miss Helen Gibson, the daredevil Kalem girl, was supposed in the scene to climb hand over hand from a bar used ordinarily for shunting cars beside engines, which was to be suspended from a box car to a locomotive on parallel tracks.

After repeated warnings from the engineer that the stunt would wreck the engine and probably result in loss of life if performed, Miss Gibson persuaded her director and the engineer to "take a chance." When the bar was thrown from the engine to the runaway box car the tender jumped the track, tearing up rails, and Miss Gibson narrowly escaped being caught between the cars. It was at this juncture that officials of the road issued orders prohibiting the repetition of the scene. Miss Gibson later made a clear jump from the engine to the ladder of the box car, both trains travelling at a high rate of speed, and this scene will replace the one in the scenario calling for the use of the rod.

AMERICAN DOES BIG ONE.

Allegorical Picture with Two Hundred Performers Done Outdoors Draws Large Crowd.

An allegorical picture in which nearly two hundred performers took part was enacted Saturday afternoon of this week on the Underhill country estate in Montecito, near Santa Barbara. The occasion was the taking of the great outdoor scenes for the American Film Company's beautiful seven-reel picture, featuring Audrey Munson, the famed model, and written by Clifford Howard. There were nearly a hundred dancers in the picture and fully as many more extra people, all in Grecian costumes. Of the number, at last a hundred and fifty were girls. The outdoor picture on the shrub bordered lawn and down the avenue of trees giving an outlook to the ocean proved surpassingly beautiful.

Heightening the effect was the fringe of society people about the grounds, watching the shooting of the picture by Director Rea Berger and his camera men, they being in attendance at an afternoon card party given by Mr. and Mrs. Underhill at their magnificent country home.

The dance of the nymphs began far away at the ocean's edge, painting an exquisite pastoral scene backed by the sea and woods through the wooded avenue. It led up to the lawn, where a dance lasting nearly five minutes was enacted, the premier dancers being the characters of Evil and Pandora, portrayed by Miss Josephine Phillips as Pandora and Mons. Dumont as Evil.

Another outdoor picture on a huge scale will be taken on the grounds of another of the magnificent country homes in Montecito, but this filming will not be of the allegorical kind. It will be a modern, and in it Audrey Munson will pose as part of the statuary in the grounds. Notable among her life poses will be as "Descending Night," one of the famous figures seen at the San Francisco World's Fair, for which she originally posed.

SCREEN AND STAGE AID WAR ORPHANS

Brilliant Event to Benefit Battle Sufferers—Society Participates.

The children of Los Angeles
Come to you with a prayer upon their lips—
A prayer for sympathy and helpfulness
In behalf of the fatherless children of France.

This is the appeal that has gone forth from the Los Angeles branch of the Orphelinat des Armees, the society organized to assist in caring for the war orphans of the republic across the seas.

May 13 has been named as the date for a grand charity carnival, which will be held in the Italian gardens of Mrs. John P. Jones. On this occasion two thousand school children will assemble to contribute their mite toward the great humanitarian movement looking to the relief of suffering among their little brothers and sisters of France, and an earnest appeal has been sent out to all.

Incidentally, the youngsters will tender a reception to De Wolf Hopper, who will tell some of his funny stories, while Corporal Smith and Rose Parker are scheduled for an aeroplane flight in which they will drop valuable prizes from the sky.

Elaborate preparations already have been started which will convert the Jones garden into a veritable fairyland of Oriental splendor.

Mme. Alys Larreyne, prima donna from the Paris Grand Opera company, will sing an aria from Mignon. Charlotte Buisseret, violin virtuoso, assisted by Agnes Buisseret, will give one number. Then there will be Lillian and Dorothy Gish in a film production to be staged by the Griffith players. A full piece band will furnish the dance music.

JOHN BRENNAN "COMES BACK"

Famous Rotund Former Kalem Comedian Signs with Griffith and Will Shortly Be Seen in New Feature.

John E. Brennan, ex-legitimate comedian, film laugh-maker and director, has connected with the Triangle and will be welcomed on the screens of the country by thousands of admirers who remember him when he played with Ruth Roland some two years ago. Mr. Brennan has been off the screen for some months, and it was only on account of the large number of letters requesting his reappearance on the silent stage that he has returned to the film fold. He will be seen shortly in a new Griffith feature.

This spring Mr. Brennan, who has a cozy bungalow on the beach at Santa Monica, "the road race city," made a picture consisting of over a hundred scenes of exciting race incidents, the famous beach resort, canyon and the beautiful city.

The film will be first seen at Madison Square Garden in New York City. If the time expected is made the pictures will be shown there at the exposition. From New York the film will be started on its way about the country and will be thrown on the screen of picture houses in big and small cities and towns of every state in the union.

Several of the race scenes are thrilling, and include crowds massed about the race course, with drivers bunched and racing toward a curve.

Santa Monica canyon is shown with a moving picture battle in operation and the cameras trained on the actors. Several picturesque scenes in Topanga canyon add greatly to the picture.

An exhibition entertainment for city officials, newspaper men and the Santa Monica chamber of commerce is being arranged for next week with the second print that Mr. Brennan is now putting in shape.

We wish the old merrymaker the best of success!

Ince Adds to "Civilization."

Though "Civilization," the big cinema spectacle now showing at the Majestic, has been indorsed by the public to the extent of three capacity weeks, Thomas H. Ince ordered several changes and additions made to his masterpiece.

These were incorporated in "Civilization" Saturday night, some 2,500 feet in all. For the most part they are remarkable submarine battles, though the love theme of the story has been strengthened and there are some new departures in advanced photography in scenes where the Saviour returns to earth and houses His being in the dead Count Ferdinand.

Naturally it is the submarine on which all eyes are focussed. The pictures, it is said, are the real thing, taken with the permission of Uncle Sam, on some of his underwater sharks. They are shown on the water and under it, wireless messages from convoy cruisers are received beneath the water; how the mechanism is operated is graphically shown, torpedoes are launched on their mission of death, and later, when Count Ferdinand opens the sea cocks and scuttles the craft, one realizes just what happens when an enemy's shells find their mark and the war shark becomes a steel, water-filled coffin for a crew which hasn't a chance to escape.

These big scenes climax in the torpedoing of an ocean liner. In the "close-ups" one sees the women and children, non-combatants, and after one has marked the foamy trail of the death messenger comes the explosion which sends the iron leviathan to the bottom with its helpless human freight.

Los Angeles Film Brevities.

W. H. Clune and Lloyd Brown returned last week from the east and have already taken preliminary steps to start a production on a big new multiple reel picture called "The Eyes of the World," from the story by Harold Bell Wright.

Mr. Brown and Director Donald Crisp will leave for Tucson, Arizona, some time this week to confer with Mr. Wright, who is in that city at the present time preparing the story for the screen.

* * *

A rehearsal of the mobs and dancers to take part in "Julius Caesar" at Beechwood Park Amphitheater took place on

Thursday last week. Nearly five thousand persons were engaged under Director Raymond Wells and his assistants. In practice were immense mob and battle scenes. The great amphitheater is nearing completion and is so far advanced that full rehearsals may now be held.

Of the original 128 boxes that were placed on sale less than two weeks ago, only 30 are left. Many of the reservations are for more than one box and several for as many as four boxes.

* * *

Abe Stern, the well-known manager of the L-KO Motion Picture Company, and a brother-in-law of Carl Laemmle, has returned from Chicago with a bride. She was Miss Jessie Jacobs, of Milwaukee.

Miss Jacobs is a relative of John R. Freuler, president of the Mutual Film Corporation, and the two met in Milwaukee about a year ago, when Mr. Stearn went there on business for Mr. Laemmle.

Five automobile loads of employes of the company accompanied by two automobiles filled with flowers and a moving picture camera met Mr. and Mrs. Stearn at the Salt Lake depot. After a parade through the business district the party returned to the studios of the company at Hollywood, where a reception was held. Mr. and Mrs. Stearn will make their home in Hollywood.

* * *

One of the most interesting automobile races ever held will be put on at the Ascot Speedway May 30. The affair is to be staged by the motion picture people of Southern California, the proceeds of the meet to go to the Actors' Fund.

The committee in charge consists of Charles Murray, Clarence Kolb, Ford Sterling, Fred Mace, Mack Sennett, Harry Gribben, Wallace Reid, Eddie Dillon, Jack Pickford, Lewis Cody, Thomas H. Ince, Pathe Lehrman, De Wolf Hopper, Douglas Fairbanks, William Collier, H. B. Warner, Theodore Roberts, W. Farnum, Dustin Farnum and H. Guy Woodward.

* * *

Mabel Normand, the popular Triangle star, was the guest of honor at the Pals Club last Saturday. She was welcomed by a host of Los Angeles friends, and a notable program had been arranged for the evening.

* * *

May Bush, the Keystone star, and "Guzzles," a black bear who was to take part in a parade being given last week in aid of Belgian relief fund, came to blows when posing for a picture, and the encounter resulted in Miss Bush having her dress torn from her.

"Guzzles" had been brought down to the headquarters of the relief fund in the Los Angeles Investment building to pose for his picture. Miss Bush happened to stroll into the building to view the prizes donated by the local merchants and which are to be distributed among the purchasers of tickets being sold in aid of the fund. "Guzzles" was not in the mood for having his picture taken, and in order to induce him to stay quiet long enough for the photographer to "shoot" him, Miss Bush volunteered to tempt him with a raw egg, a favorite dainty for bears, and so hold his interest while the picture man operated.

Bruin, however, became over anxious about the egg and made an unceremonious grab to get possession of it. The film star cuffed at him to remind him of his good manners and the bear retaliated by grabbing her dress and underskirt in his unmanicured claws and with the aid of his teeth ripped her garments from her. The Keystone press agent vouches for this story.

* * *

Jack Longman, formerly leading man with the Monrovia Film Company, has been engaged by the Nevada Film Company to play their leads. Jack lives up to his name. He is only 6 feet 4 inches and is the bane of the camera man's life. It takes about 20 feet distance to get him into the screen.

* * *

Bessie Barriscale, last week, received word of the passing of her father, Samuel Barriscale, of New York City. Mr. Barriscale succumbed to pneumonia following a brief illness and his demise is the second shock to be suffered by the beautiful actress within a year, her mother having passed away last May.

* * *

With a clear sky overhead, a warm sun and a delightfully cool breeze from the ocean, more than a hundred bathing girls from the motion picture studios of Los Angeles, all clad in the latest bathing creations, paraded last Sunday before a throng of more than fifty thousand people at the Santa Monica beach.

The first prize was unanimously awarded to Mabel Johnson, Thomas H. Ince's "Civilization" girl, a typical mermaid in a creation of silver cloth.

During the past several months many exhibitors have been fined for failing to pay the tax on their theaters, and all on account of ignorance of the law, according to John B. Carter, Collector of Internal Revenue.

The law provides that the new proprietor of a motion picture theater must pay a new tax, no matter whether the man from whom he had purchased the establishment had paid his tax or not. The tax is according to the seating capacity; a theater having 250 seats must pay $25; 500 seats, $50; 500 to 800 seats, $75, and more than 800 seats, $100 a year. Unless the purchaser of a motion picture theater pays a new tax the month when he takes over his theater, he will be fined an additional 50 per cent.

* * *

The Police Department, this week, received instructions from the chief of police at Thompsonville, Conn., to detain two young girls, Agnes Curkery, nineteen years old, and Marcella Leete, sixteen years old, who are supposed to be en route to Los Angeles in search of the moving picture heroes with whom they fell in love while watching a silent drama in the Thompsonville town hall about a week ago.

It is the belief of the relatives of the girls that the moving pictures so worked upon their imaginations that they have tried to make the long trip across the continent.

* * *

Raymond B. West, the young director of the Thomas H. Ince forces, will shortly undertake an extended tour of the Orient.

Mr. West has now almost completed the Triangle Kay-Bee feature in which Bessie Barriscale is being starred. He has been working incessantly for eighteen months at the Ince studios and looks forward with anticipatory pleasure to pack his trunks and leave for Honolulu and the strange countries of the Far East.

* * *

H. B. Warner returned to Inceville this week after a brief sojourn at Coronado Beach and is now at work on a new Triangle Kay-Bee feature in which he will be starred.

J. G. Hawks wrote the story, which takes place in the San Francisco underworld. Dorothy Walton plays the lead opposite, while the remainder of the cast includes George Fisher, J. Barney Sherry, Roy Laidlaw and Louise Brownell.

* * *

A large force of workmen this week went to work on the construction of two more buildings at the new Ince plant at Culver City. One of the structures is to be a laboratory and the other a garage, and both will be similar in architectural design to the other studio buildings.

* * *

Producer Ince is building a magnificent summer home at Inceville, and work on this construction is being rushed in hope that it may be ready for occupancy in time for the hot season. The mansion is being erected far back in one of the Inceville canyons, yet will be near enough to the shore to provide the Ince family with the conveniences both of a mountain and beach resort.

* * *

A large company of Ince players under the direction of Walter Edwards went to Calexico on the Mexican border last week to film some scenes for a current Triangle Kay-Bee feature in which Enid Markey and William Desmond are being starred.

* * *

Mae Marsh and Bobby Harron with a company of twenty-five Fine Arts players motored last week to Santa Barbara where Director Paul Powell staged a number of dramatic scenes. The play being filmed is a comedy drama of Irish peasant life and was written by Granville Warwick. Many novel touches and artistic settings are introduced by Director Powell in this quaint Irish drama. John Leezer is the photographer.

* * *

Director Allan Dwan returned this week from a location tour preparing to picturize Bret Harte's popular California novel, "In the Carquinez Woods." Upon his return to the studio Mr. Dwan's automobile registered over a thousand miles, which covers the distance he travelled in quest of big trees and rugged settings. He visited within a hundred miles of San Francisco, Santa Cruz, Sequoia National Park and the Yosemite Valley. In some of the big woods the Fine Arts director discovered trees from 150 to 300 feet in height with a diameter from 11 to 35 feet.

Douglas Fairbanks will play the lead in this new Triangle production, and the supporting cast will include San de Grasse, George Beranger, Alma Ruben, Tom Wilson, Art Rosson and Frank Brownlee.

Seena Owen writes from Colorado, where she is spending her vacation, that she is feeling fine and has had a splendid time climbing mountains and taking hikes. The popular Fine Arts actress is expected to return to the Hollywood studios within a short time.

* * *

De Wolf Hopper returned this week from a flying trip to San Francisco, having motored up to attend the Press Club celebration at the Tivoli. His high powered chauffeur burned up the road and made the trip in the record time of 13½ hours. The next time he goes, however, he will wear a sunshade or something to keep off the sunburn. "When I reached San Francisco," said Hopper, "my face was perfectly gorgeous. Why, a broiled lobster looked pale beside me."

* * *

Courtaney Foote has joined the Selig Company and will play leads opposite Kathlyn Williams in some coming big feature productions. Mr. Foote's last connection was with the Morosco Company.

* * *

Universal Director Linn Reynolds has finished "His Date in Honolulu," with Myrtle Gonzales and a stock cast. It is for Fourth of July release.

He is now completing "The Deacon's Demise" with the same players. It is a five reeler, modern southern picture, with the Imperial Valley for cotton fields and Bear Valley for Carolina woods.

* * *

Preparedness is a watchword with the Signal studio, and in order to supply the buildings of the studios with a more adequate fire protection they this week secured permission from the city of Los Angeles to lay a private line of four-inch pipes from the city's water mains to all parts of the studio grounds. A consignment of several hundred feet of pipe has been received and a crew of workmen are busy at work digging the ditches and laying the line to the street mains.

* * *

William F. Russell has added a fancy roadster to his corral garage at Santa Barbara. The new car is white with red leather upholstery and fittings and is equipped with electric cigar cutter and lighter, a humidor and a make-up box. Though the car has been his now for all of two weeks, Mr. Russell has seen it but once, and then but long enough to drive it from its salesroom to his ranch; immediately thereafter he left with his company of American Film players for Bear Valley, thence to San Diego for the Photoplayers' Ball and Day at the exposition. He will spend two early days at Santa Barbara and then return to Los Angeles to take care of some business matters.

* * *

Jay Hunt, director of note with Big "U," has taken a comcompany to Eureka, in the northern part of California, to film two and perhaps three lumber camp and mountain photoplays. The first one to be produced is entitled "The Trail of Honor," and will be made in what is probably the largest lumber camp in the world. Miss Lucille Young will play the leading role in two of the stories with Jack Holt. Hunt will be away several weeks. Mr. Holt, who is a "comer" at this plant, is admirably fitted to play this part, as he has lived out doors all his life, having been in Alaska and the great northwest for many years.

That crack scenario editors and writers need experience to land them at the top was shown here this week, when Director Henry McRae was at his wit's end to get an actor to play the leading role in "The Jockey's Triumph," because it required a man who could ride a race horse and also be an actor.

So he appealed to Dr. H. O. Stafford, head of the scenario deparement of Universal City, and after some persuasion the latter agreed to play the part.

In his younger days Dr. Stafford was a noted jockey, riding under the name of Harry Blake, and was among the first of the American boys to ride abroad.

Later he studied medicine, served as assistant surgeon in the United States navy and, failing in health, took up scenario writing.

McRae highly complimented him upon his acting of the part, not to speak of his riding in the race scenes.

* * *

Another automobile accident, though not as serious as the previous recorded, happened at Long Beach this week.

Henry Stanley, leading man of the Balboa Amusement Producing Company, sustained a dislocated shoulder and a double fracture of the shoulder blade; Bob Gray, a fellow actor, received painful bruises about the body, a deep scalp wound and a sprained and bruised knee, when a touring car driven by Director Harry Harvey of the Balboa Company dashed into a party of actors talking in front of the studios, at the corner of Sixth and Alamitos, Long Beach, one day this week.

Stanley and Gray were rushed to the offices of a local physician, where first aid measures were given. It was found that the dislocation of Stanley's shoulder could not be reduced and it became imperative that the elderly character impersonator be removed to the Long Branch Sanitarium.

According to the story told by passerby, who saw the auto, the two injured men were talking on the street with a friend when Harvey's car, a powerful touring auto, dashed up the street. Slowing down for a stop, the machine suddenly lurched forward striking the party on the street.

Harvey stated that he had slowed down the car and attempted to apply the brakes. Stepping on the pedal which he thought would apply the brakes, he opened the accelerator which sent the car forward with a rush. Before the momentum could be checked the machine struck the party.

* * *

James Young, the Lasky director, we are informed will take charge of the Mabel Normand company and direct her plays for the Triangle.

* * *

Anita King, the Lasky-Paramount star, spoke at the regular monthly meeting of the Ad Club at the Hotel Clark one day last week on her work as a City Mother.

Miss King spoke most feelingly of the young girls who are lured to the city by lying advertisements of firms which promise, for $10 or $15, to find work for them in the motion pictures, when such firms have absolutely no power or intention of keeping their promises. Miss King said that papers of the middle west printed such advertisements.

The matter was referred to a special committee for investigation, and a further resolution was adopted providing that the matter be taken up at the convention of the National Ad Club to be held in Baltimore in July.

* * *

Rita Jolivet has arrived at the Morosco Photoplay studio and is appearing in the film version of George Broadhurst's play, "The International Marriage," with Frank Lloyd directing.

* * *

Page Peters, who is Morosco's star heavy man in films, was held up the other night while returning from the beach in his car. Mr. Peters, with a party, had attended a dance at the beach and was returning to his home in the city when a small machine with three men drew up alongside of the big car, and one of the trio yelled across for Page to hold up his hands as soon as he coud stop the car. By strategy, he turned the tables on the robbers, for he instantly shot at the machine with his automatic and sped away from them, leaving them far behind. However the party was scared, but glad to escape.

* * *

The only productions to approach that of "Julius Caesar," in Beachwood Canyon, on May 19, in magnitude or artistic purpose were the "Oedipus Rex of Reinhart," and the "Joan of Arc" of Maude Adams in the Harvard stadium. "Oedipus Rex," one of the earliest of the dramas and still used as a model by students of today, was produced in London before some 30,000 people and was accounted the greatest of spectacles up to that time. "Joan of Arc" attracted many thousand people to the Harvard stadium.

The Hollywood performance will employ in all some 5,000 people. A conservative estimate of the crowd that will both see and hear "Julius Caesar" is 40,000 and the artistry and scope of the drama-spectacle will do much to place California at the head of the world in outdoor dramatic production.

The seat sale so far has been surprisingly large. Thousands of seats and a large number of boxes have been sold and the performance is still three weeks away.

The big amphitheater is the scene of constant hustle and bustle. Sets are going up fast and the seats are being built by the thousand. Where rehearsals formerly occurred only two or three times a week, every night and some afternoons now find members of the cast and the great army hard at work. The production gives evidence of exceeding all expectations.

* * *

"Smiling Billy Mason" and Peggy Coudray were both injured last week at Universal City when making a leap from a brick wall in the filming of a scene in "Baseball Bill." Mason landed on a stone and smashed his heel pretty badly. Miss Coudray was no more fortunate and is now on crutches nursing a torn legiment in her ankle. The director is able to go on with his work, but his leading lady is laid up for repairs.

Kalem's June Plans

Month Will See Release of Four More "Social Pirates" Episodes—Sis Hopkins Continues Strong.

FOUR reels a week on the regular General Film programme and the special two-reel release, "The Social Pirates" will be the Kalem output for the month of June. The "Social Pirates" releases will bring that series within one week of closing, July 3 seeing the release of the fifteenth episode of the George Bronson Howard productions.

Scene from "The Disappearance of Helen" (Kalem).

"The Fangs of the Tattler" is the first July release in "The Social Pirates," scheduled for July 5. A blackmailing society newspaper is the center of interest in the two reels of tense drama which finds Marin Sais and Ollie Kirkby as the heroines of the series, bringing its wealthy backer to justice.

Printing office scenes in screen dramas are notoriously lacking in realism, so for the press room scenes in "The Fangs of the Tattler" showing the home of the "Tattler" Director Horne took no chances on building a stage set but converted a printing plant at Glendale into a studio by the use of portable lights.

Following "The Fangs of the Tattler" Monday, June 12, will see the release of "The Disappearance of Helen Minter," twelfth episode in the series. A shyster "beauty parlor," of the type that police authorities throughout the country are devoting more and more attention to is the particular evil that calls for the girls' attentions in this episode.

Unusual marine scenes are supplied in "In the Service of the State," released on June 19. One of the most novel plots of the series which has been characterized by originality throughout, is presented in "In the Service of the State," which finds Mona and Mary embarked on a diplomatic mission. The fourteenth episode of the fifteenth week series, "The Music Swindlers," is the final June release on Monday, June 26th.

The Sis Hopkins comedies continue to be among the strongest releases on the Kalem schedule. Included in the coming issues are "A Baby Grand," on Friday, May 26, "Sis, the Detective," on Friday, June 2, and "Juggling Justice," scheduled for June 9. Sis runs the range of occupations from maid to sleuth, to justice of the peace, in this trio of offerings.

A single reel release every week of the Ham comedies, Ethel Teare comedies and "Hazards of Helen" complete the Kalem list.

Serial Program to Cost $5,000,000

During the Next Twelve Months Pathe Will Release Seven Continued Stories.

PLANS for a $5,000,000 motion picture serial program have been announced by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc. Pathe will release at least seven picture serials between May of this year and May, 1917.

"The continued motion picture is the serial literature of the screen," Mr. Berst said. "There always will be continued stories in the newspapers and the magazines, and there always will be continued stories on the screen. The motion picture serial has come to stay. The public demands this form of screen entertainment."

Newspaper advertising will be the backbone of Pathe's serial campaigns. Pathe has contracted for the services of a number of authors of national prominence. Among those now actively engaged in connection with future serials are Louis Tracy, Randall Parrish, Albert Payson Terhune and Mrs. Wilson Woodrow.

Mr. Tracy is an English author. His "Wings of the Morning" placed him in the front rank of present day novelists. He is in Florida now rushing to completion a photo novel that is said to have an unusual and powerful theme. Arrangements for the syndication of this story are now being made with leading newspapers in all of the important cities of the country. Balboa is producing the pictures under the direction of W. A. S. Douglas, of the Pathe organization. The advertising arrangements are in the hands of G. A. Smith, serial publicity manager.

For release later in the year Pathe is producing a serial story by Randall Parrish that suggests a present day "Monte Cristo." This serial is under the direction of Louis J. Gasnier, one of the foremost producers of the country. Mr. Gasnier recently returned from Havana where some of the scenes were laid.

Mr. Terhune, who novelized "The Red Circle," a recent Pathe serial release, is under contract for a new series of stories. Mrs. Wilson Woodrow is the talented authoress of "Who's Guilty?" a novel-a-week picture series released May 8.

Pathe has been so successful in the serial field that the company is now called "The House of Serials." Among its successes have been "The Perils of Pauline," "The Exploits of Elaine," "Who Pays?" "Neal of the Navy," "The Red Circle," and "The Iron Claw." Variety in material and treatment has always characterized Pathe's continued stories.

Views of Ince's New Triangle, Kay Bee Studios at Culver City.

Selig Sport Series

Unique Film Series of Famous Athletic Stars to Come Through V-L-S-E.

REALIZING there is a big market in smaller cities and towns for a series of athletic films in single reels, the Selig Polyscope Company has announced its intention of releasing these pictures, showing the world's greatest stars in all fields of athletic endeavor, through the V-L-S-E organization. The first reel will be shown to exhibitors in the various territories, so they can see for themselves the drawing power of these pictures, which include the athletic heroes in action in every branch of legitimate sport known to the public.

The first release of the Athletic and Feature Film Service Series will show Mike Gibbons, champion of all middleweight boxers, in a glove contest that will prove a revelation to lovers of the fistic arena. In addition, Gibbons shows the methods he uses to condition himself for his ring battles.

The next event is a billiard contest between Koji Yamada, the Japanese exponent of the cue, and Albert Cutler, the Yankee champion, of Boston. In addition to the billiard match each expert presents a number of marvelous exhibition shots.

The final event in the first release of the Athletic Films is a wrestling match to a finish between Dr. B. F. Roller, one of the greatest of wrestlers, and Frank Dalkus, the Lithuanian champion. Every move can be plainly seen from the time these two famous wrestlers enter the ring until the referee declares Roller the winner.

J. H. Herman, manager of the Selig Athletic Feature Film department, in conjunction with Messrs. Jones, Linick & Schaefer, are responsible for the development of this unusual film series. It is their plan to film every leading sporting star in action and exhibit the series in their chain of vaudeville houses, among which is listed the famous McVicker's theater of Chicago.

WIL REX DIES SUDDENLY.

Wil Rex died suddenly at his home on April 12th of septic spinal meningitis. The end came unexpectedly, as he had been sick but two weeks and was on the road to recovery. He was but twenty-four years of age, and had built up an enviable reputation as an actor, author and director. He began his career at an early age in moving pictures, and is a graduate of Stevens College. He attracted considerable attention in 1915, when he appeared with Al Ray, his most intimate friend and chum, in "The Adventures of Smaltz and Fish." Rex played the character of Mr. Fish. He received considerable praise for his work by the various trade and film magazines, but he retired from actual work on the screen when he fell down a flight of stairs in one of Ray's comedies and landed on his face, breaking his nose in three places and damaging his face considerably. He then began to direct dramas for the Associated, and his pictures were praised as highly as his acting. His health began to fail shortly afterward, and he gave up directing to write scenarios and magazine articles, and became associate editor of Picture Play Magazine, where he remained in that capacity until two weeks before his death.

Deposit of Copyright Reels

Favorable Report on Bill to Ask Only Selected Prints and Description.

THE House Committee of Patents has rendered a favorable report on a bill which would relieve motion picture film manufacturers of the necessity of filing two copies of each completed work in the copyright office in order to avail themselves of the protection of the copyright law. This requirement of the law has imposed a burdensome obligation upon the manufacturers, the committee states, which was not intended. The complete reels are very expensive and they are practically of no greater value for the identification of the motion picture in which copyright is claimed than the selected prints together with the title and description required by the law to be deposited in the case of a motion picture. The deposit of the complete reels is of no service to the Copyright Office, and these articles are of no value in the Library of Congress, and by reason of their inflammable character are dangerous, and their deposit only imposes an added burden upon the Copyright Office to no purpose. Motion picture manufacturers have expressed approval of the purpose of the bill and it is the opinion of the committee that it should become a law.

WINCHESTER WITH PATHE.

Following closely on the announcement that J. A. Berst, vice-president and general manager of Pathe, had engaged C. R. Seelye, comes word that Tarleton Winchester, for the last year and a half advertising and publicity director of Paramount, has also joined Pathe. The first work Mr. Winchester will take up will be the publication of a weekly house organ for Pathe employees along lines already approved and from which the entire organization expects to derive most beneficial results.

Coming to New York three years ago, Mr. Winchester attracted attention by his reviews and articles in the Morning Telegraph. By standing always for dignity and never for "circus methods," he helped in no small degree in stimulating the high regard in which Paramount is held and by holding himself always ready to serve the editor and the exhibitor, he made a host of friends for his company throughout the country.

First Annual Banquet of Film Club of Boston at Hotel Brunswick May 5, 1916.

At head table, left to right: Miss Carrie L. Holley, Mrs. Herbert Gurney, Prof. Hugo Muensterberg, Miss Frances Mittenthal, Miss Lily Izen, Miss Brazier ("Marion Howard"), the club president and toastmistress, Mrs. Frank Page, Miss Kate Ryan, Mr. Lyman Gale, Mrs. Jane Winsor Gale (founder of the Toy Theater).

Front row, left to right: Miss Mabel M. Bruerton, Mrs. True Worthy White, Miss J. F. O'Hara, Mr. Meysenberg, Mrs. Sarah Cutting, Mr. George Baldson (manager of the V-L-S-E), Mrs. Alice R. Carroll.

Second row: Mr. Gustave Frohman, Mrs. Florence La P. Brackett, Mrs. Anna Spencer Frost.

In rear, fronting window: Mr. Frank Vine, manager of the International Film Co.

A Week of Vitagraphs

Entertaining Program of Comedies and Dramas Promised for Week of May 22.

FOR the week of May 22 Vitagraph promises an entertaining program of comedies and dramas. The six-a Blue Ribbon Feature, "The Suspect," and "The Primal Instinct," a three-part Broadway Star Feature, furnish the drama, while in "Kernel Nutt Wins a Wife," "The Cost of

Scene from "The Suspect" (Vitagraph).

High Living" and "The Battler" are found three reels of high class comedy.

In "The Suspect" Anita Stewart portrays the part of a young girl, who, after her father's murder by the Russian Government, vows to devote her life to avenging his death. After many tragic experiences, she meets an English nobleman and true love overshadows the hatred in her heart. S. Rankin Drew, Anders Randolf, Bobby Connelly, Edward Elkas, George Cooper and Julia Swayne Gordon are seen in Miss Stewart's support. The story was adopted from H. J. Dam's book, "The Silver Shell," and produced by S. Rankin Drew.

Frank Daniels in "Kernel Nutt Wins a Wife" is seen as the proprietor of a matrimonial agency. Much to his chagrin, he is forced to marry one of his clients, a "cold storage chicken." Alice Washburn and Adele De Garde support Mr. Daniels. C. Jay Williams is responsible for the production.

"The Cost of High Living" tells the story of a college boy who is fond of the high life until his father gets him interested in a pretty girl and things seem to take on a different aspect. William Duncan, Corinne Griffith, Carmen Phillips and Anne Schaefer are seen in this pleasing comedy. Joseph

Scene from "Kernel Nutt Wins a Wife" (Vitagraph).

F. Poland wrote the story and William Wolbert supervised the action.

When they wrote "The Battler," C. Graham Baker and Lawrence Semon gave us something different. Hughie Mack, in the title role, introduces a new form in the manly art of self defense. When he is pitted against a champion, he uses the "gas bomb wallop" with wonderful effect. The things that follow at the fight club are too funny to be related. Lawrence Semon produced this comedy.

Leah Baird shows to excellent advantage in a sympathetic role in "The Primal Instinct." Miss Baird takes the part of a rich young heiress, whom an unscrupulous lawyer tries to estrange from her husband for selfish purposes. When her fidelity is wavering, her child is born and she realizes that she really loves its father. Don Cameron and Van Dyke Brooke are also seen in this Broadway Star production. The filming was directed by Van Dyke Brooke.

Late May Releases on Triangle Service

William S. Hart in "The Primal Lure," Mae Marsh in "A Child of Paris Streets," and a DeWolf Hopper Subject.

WILLIAM S. HART'S last appearance in Western character for some time, and the second appearance of Mae Marsh on the Triangle screen, are the features of the late May releases of the Griffith-Ince-Sennett combination of producers. Hart's "The Primal Lure," shown at the Rialto theater in New York week of May 7, and "A Child of the Paris Streets," with Miss Marsh and Robert Harron, are the dramatic releases of the week of May 21. Although placed in the Canadian Northwest, "The Primal Lure" gives Hart the role of a hard-headed Scot in charge of an isolated post of the Hudson Bay Company. Margery Wilson, last seen with Douglas Fairbanks in "Double Trouble," has the leading feminine role. A thrilling fight beneath the surface of a mountain stream is one of the spectacular features of this Ince picture.

In "A Child of the Paris Streets" Mae Marsh shows her ability to make an unaccustomed role her own. She is the

Scene from "The Primal Lure" (Ince).

cleverest thief in Paris, but her blood surmounts her environment and she flees from the Apache band and takes refuge in the studio of a young American artist, whom she has met in the Latin Quarter. How she is dragged back to the den of her former associates to be strangled as a traitor, her rescue and restoration to her father, is told in a dramatic and spectacular film. Tully Marshall heads a strong supporting company of Griffith players.

For month-end entertainment the Triangle has combined the third DeWolf Hopper picture and the third H. B. Warner drama. The comedian is "Mr. Goode, the Samaritan," and the matinee idol has the role of an earnest young minister with a protest against the indifference of the rich to the teachings of the gospel. Clara Williams, Gertrude Claire and Charles Miller are active in the star's support. Ince calls the play "The Market of Vain Desire." Hopper has Fay Tincher and his familiar cast in the lighter vehicle.

HARRY BROWN IN WESTERN ROLE.

Harry Brown, the distinguished dramatic actor, has been engaged by Metro to play the role of the big Westerner in "The Flower of No Man's Land," in which Viola Dana will make her debut on the Metro program. Mr. Brown met Miss Dana on the studio floor for the first time in several years when he was called for the first rehearsal. He played the "heavy" with Miss Dana three years ago in the noted stage production of "The Poor Little Rich Girl." Mr. Brown, in addition to his studio work, is appearing in a prominent role in "The House of Glass," the successful Broadway play.

Dixon Moves Company

Executive Organization Rapidly Transferred from Los Angeles to New York—Personnel of the National Drama Corporation.

WITHIN the last week the big executive organization of the National Drama Corporation, producers of "The Fall of a Nation," has moved from Los Angeles to New York, preparatory to a country-wide exploitation campaign beginning with the opening presentation of the Dixon-Herbert grand opera cinema here. The officers of the corporation are P. D. Gold, Jr., president; William R. Perkins, vice-president; Thomas Dixon, director-general and treasurer; William A. White, secretary; T. A. Campbell, assistant secretary; Bartley Cushing, head producing director; William C. Thompson and John W. Boyle, head photographers; Harold Sanford, conductor and assistant to Victor Herbert.

Messrs. Gold, Cushing and Boyle arrived in New York May 10 and plunged into the many details of getting the Broadway production ready. A suite of offices at 720 Longacre Building, had already been actively in use a fortnight, but a new impetus was given to the work by their arrival. A dozen trained executives are on the job in as many departments, so results are rapidly being achieved that would be impossible with a less expert body.

President Gold is of the newer type of alert efficiency in "Big Business." He is a native of North Carolina, where he was graduated at the university and later read law at Richmond College, Virginia. At the age of 34 he founded the Jefferson Standard Life Insurance Company of Raleigh, N. C., and put it in the front rank of such organizations. Of recent years he has been prominent in Wall Street. Thus, when the National Drama Corporation was started a year ago, Mr. Gold interested financially in the enterprise men of large capital who were attracted not only by the motion picture field as such, but even more by the possibilities it presented of furthering the great national cause of military preparedness. For the last eight months the chief executive of the company has been in California supervising the vast expenditures of the Dixon studios and laboratory and "The Fall of a Nation" filming.

Vice-President Perkins and Secretary White are both men of large interests in the New York downtown district. The former is legal counsel of a great corporation, the name of which has often been mentioned in connection with the rumors of proposed film mergers.

Although best known as the famed author of "The Birth of a Nation," and of many highly successful books and plays, Director-General Dixon has been actively identified with theatrical management for the last decade and with film enterprise for several years past. Bartley Cushing was the chief of six technical directors in the studio and on the field. On the legitimate side, before entering film work, Mr. Cushing staged several of the Dixon dramas and, as director for Henry W. Savage, put on the memorable production of "Everywoman" at the Drury Lane theater, London. Harold Sanford is one of the few native-born American musicians of the first quality, and in his association for many years with Victor Herbert, has won gold opinions. He returned from Los Angeles after two months of rehearsal work with orchestra in the projection room. As a result, the Victor Herbert "Fall of a Nation" music is now finally revised and in practice by the sixty musicians of the Herbert grand orchestra.

John W. Boyle and William C. Thompson shared the heavier photographic labors of the filmed spectacle. Mr. Boyle is now in New York for the purpose of supervising the initial Broadway screening, while Mr. Thompson, remaining in Los Angeles, will take charge of the technical side of the Auditorium opening there and will continue to manage the Dixon laboratory. The laboratory, now open to commercial work, is one of the finest in the country. It has the capacity of printing and developing 500,000 feet of film a week. Mr. Thompson, its manager, is a scientific graduate of Columbia University and a member of the American Chemical Society. In the smaller experimental laboratory, which Director Dixon provided for the scientist's research work, Mr. Thompson is said to have achieved some striking new art-processes and results which will be publicly exhibited for the first time in "The Fall of a Nation."

BILLIE BURKE PICTURE AT GLOBE.

The widely heralded Billie Burke serial picture, "Gloria's Romance," in process of filming at the George Kleine studios for the past six months, will have its New York opening at the Globe theater May 22. This is the official announcement of the Kleine studios, following negotiations between the producer, George Kleine, and Charles Dillingham. Contracts were signed recently.

World "Warm Weather" Plans

No Let-up on Producing Activities During the Hot Weather Months.

THERE will be no diminishing activities at the World Film Studios during the forthcoming hot months. William A. Brady, who returned from a short trip this week, has completed the business of assignment and for the months of June, July, August and September, has scheduled twenty elaborate photo-dramas of the new-day type. World's greatest stars and stories are to characterize the warm sum months.

Robert Warwick, under the guidance of Chautard, is at work on "Friday the 13th." The work on this production will carry both star and director into June, when another highly important fictional document will be started. Thomas W. Lawson is responsible for the vehicle, "Friday the 13th," and it is thought Mr. Lawson can be prevailed upon to create another story for Warwick.

Alice Brady has completed "La Boheme," and is at work on "Her Majesty," which will be seen on the regular program about August 1. Miss Brady and her supporting players will give a private showing of "La Boheme" to a number of Metropolitan Opera singers some night next week. Her appearance in "La Boheme" was at the suggestion of either Caruso or Cavaleri that she appear in "La Boheme" and the picture is so promising, it will be shown now to the opera stars.

Holbrook Blinn is at work on "The Weakness of Man," and has just completed "The Way of the World," in which he is supported by an all World star cast.

Kitty Gordon, preparatory to her branching out under the World trade mark in Kitty Gordon features, will be seen on the regular program June 12 in "The Crucial Test," and Mollie King, the little sunbeam of World Film, will star in "Fate's Boomerang," May 29.

Ethel Clayton will make her first appearance on the World Program in a co-starring vehicle with Carlyle Blackwell, "His Brother's Wife," a stirring five-act drama, which comes on the summer program June 5.

Thereafter, Clara Kimball Young, the famous World star, will be seen in "The Story of Susan," an ambitious vehicle, amply befitting the importance of Miss Young, to be followed by Alice Brady in "Her Majesty." Gail Kane in "The Other Sister" will be offered July 10, and House Peters and Gail Kane will be seen together during the early summer months in "The Velvet Paw."

Muriel Ostriche, Carlyle Blackwell, Frances Nelson, Robert Warwick, Holbrook Blinn, Kitty Gordon, Alice Brady, Mollie King and all the other World stars will be seen at least twice during the hot months, which more than demonstrates General Manager Brady's intentions to maintain his standard during the dull season.

Ivy Close in Comedy

Kalem Makes Announcement Concerning Plans for English Beauty and Star.

IVY CLOSE, the famous English star and beauty, who arrives in this country May 22d on the St. Louis, to take up screen work with Kalem, will be presented in one-reel comedies. That was the gist of a statement made by William Wright, of the Kalem Company, last week to a World representative in response to a request for further information concerning the company's plans in presenting the prominent star.

"Critics in England and on the continent have been lavish in their praise of Miss Close for her work in both drama and comedy on the stage," declared Mr. Wright, "but her beauty and deft artistry make her unusually well suited to the type of refined comedy now demanded by exhibitors.

"The subjects will be written especially for Miss Close around the talents which have made her a favorite comedienne in Paris and London. While it is perhaps early to be making promises I feel certain that we can hold out to exhibitors the assurance of a type new and distinctive in refined screen comedy.

"Miss Close will probably take a few weeks of rest and sight-seeing after her arrival next week. Meanwhile, as I have said, we are making extensive preparations for her screen vehicles. We are not quite ready to announce the names of the players who will be seen in her support, but from the arrangements already made, I believe we may hold out promise of a few welcome surprises in this regard also."

General Film Program

Provides Unusual Features for the Week of May 22—Pictures With a Punch.

GENERAL Film Company's information department lays more than ordinary stress on the importance, strength and variety of General Film Service for the week beginning May 22. Each picture, the department says, carries the needed punch.

The week will have an auspicious start Monday with Selig's three-reel production, "The Test of Chivalry," featuring Fritzi Brunette. This versatile Selig star has in "The Test of Chivalry" a role that gives her every opportunity to display her acknowledged ability and she makes the most of it. As the title implies, "The Test of Chivalry," is based upon a love story. Supporting Miss Brunette are Vivian Reed, Edward J. Piel, James Bradbury, William Scott, Frank Clark and Lillian Hayward.

A Vitagraph comedy, "The Cost of High Living," furnishes an unusually strong feature, while "The Mistake," a Biograph drama, helps mightily to round out a strong program for the day. A Lubin comedy, "Otto the Hero," gives a finishing touch to the day's releases, all of which are bulwarked by the Selig-Tribune News Service.

Edison's "The Coward's Code" will be shown Tuesday and word from the Edison studio in Bedford Park states that they consider it one of their strongest three-reel features. Essanay offers on that day an all-star drama, while Biograph and Kalem provide the comedies, the former in "Whose Looney Now?" and the latter in "Ham's Busy Day."

Kalem, on Wednesday, releases "The Bogus Ghost," a comedy. Essanay a feature, and Edison provides "The Cecropia Moth" and "Tom the Tamer and Kid Kelly."

Lubin, Selig and Vim will get the spot light Thursday, Lubin presenting "Prisoners of Conscience," a three-reel drama; Vim offering "Baby Doll," a comedy, and the Selig-Tribune News Service will round out the day's releases.

"The Flirting Bride," a Knickerbocker Star Feature production; "A Baby Grand," a Kalem "Sis Hopkins" comedy series; "The Battler," by Vitagraph, and "Villains and Violins," by Vim, should keep patrons in good humor Friday.

Essanay heads the list Saturday with a feature; Lubin is second with a comedy, "Oh, You Uncle!"; Vitagraph provides "The Primal Instinct," in three parts, and Selig will present the original cowboy film artist, Tom Mix, in "A Five Thousand Dollar Elopement," and Kalem will offer "The Capture of Red Stanley," an episode in the "Hazards of Helen."

Selig General Film Releases

Policy of Playing Stars in Short Length Subjects Meets With Favor.

IN THIS day and age when many of the leading motion picture stars appear only in feature film productions of five reels or more in length, the Selig Polyscope Company calls attention to the fact that many of the most popular and widely known stars have been exploited in Selig one, two and three-reel productions released through General Film Service.

That Mr. Selig's policy to exploit his highest-salaried and most versatile star players in shorter length films, as well as in the longer feature productions, is an action appreciated by the public, is proved by the great strides the Selig General Film releases have taken within the past six months. The Selig Company asserts that their business through General Film Service has trebled within the past few months and, judging from the compliments received from exhibitors, the Selig releases will set a still greater pace. Among the stars now appearing regularly in Selig productions, released through General Film, as well as in the Selig Red Seal Plays, can be named: Kathlyn Williams, Bessie Eyton, Thomas Santschi, Tyrone Power, Otis Harlan, Edith Johnson, Eugenie Besserer, Tom Mix, Vivian Reed, Jack Pickford, James Bradbury, Harry Mestayer, Guy Oliver, Fritzi Brunette and others.

Among the forthcoming Selig releases through General Film, which are calculated to make filmland sit up and take notice can be named: "A Temperance Town," featuring Otis Harlan and an all-star cast. "A Temperance Town" could well be released as a five-reel Selig Red Seal Play, but the action and plot has been presented in three reels and there is not an inch of padding nor a dull moment.

Another Selig release through General Film Service will be an elaborate and spectacular revival of "The Two Orphans." This wonderful production will be released through General Film Service on Monday, June 12. The production is in three reels and for the first time in motion pictures presents what is really and truly an all-star cast. The stars include T. J. Carrigan, Kathlyn Williams, Winnefred Greenwood, Myrtle Stedman, Charles Clary, Lillian Brown Leighton, Adrienne Kroll and others. Very seldom, possiby never before on the screen, has such a collection of talent been gathered together in one production.

A year ago, Mr. Selig asserted that the best one, two and three-reel pictureplays were none to good for the public. He proceeded to bend every endeavor to make his shorter length films noteworthy. The result is being proved a success.

General Film to Release Features

Five-Reel Subjects Presenting Notable Stars Will Be Added to An Already Strong Program.

A DEPARTURE in General Film Service will be inaugurated by the release May 21, of the Knickerbocker Star Feature, "Spellbound," in five reels. Heretofore the Service has been confined to releases of lesser lengths.

The General Film Company has chosen "Spellbound" as the vehicle with which to launch this latest addition to its service, inasmuch as Lois Meredith, star in the picture, is conceded to be one of the accomplished film artists of the day.

May 31, the Biograph five-reel feature, "The Woman in Black," will be offered and in the cast will be found these old favorites in the Biograph Service: Mrs. A. C. Marston, Marie Newton, Elizabeth Eldridge, Millicent Evans, Alan Hale, Charles Mailes, Lionel Barrymore, Hector Sarno, Frank Evans, Jacques Matation, Will Jefferson and J. Droumier.

It is planned to release a five-reel feature every two weeks hereafter.

Forest Fire Pictures

Vitagraph Taking Motion Picture Scenes for Pennsylvania State Forest Bureau.

DIRECTOR William P. S. Earle, of the Vitagraph Company, and his camera man, Clark R. Nickerson, are at Mont Alto, Penn., filming scenes showing the old and new methods of forest fire fighting. There will be two full reels made to assist the Pennsylvania State Foresty Bureau in their campaign for the collection of the necessary amount of money required to improve the present conditions. One part will show the system in vogue now, the old style way and means of carrying out their work and the others will present the advantage of the new and improved methods.

In taking these photoplays Mr. Earle has the assistance and co-operation of the Pennsylvania Forest Rangers and School of Foresty. The reels promise to be two of the most interesting ever shown on the screen, not only for the Forestry Bureau's purpose, but to motion picture audiences in general. This is another example of the usefulness of the picture in assisting in State and Government affairs.

THREE NEW PLAYERS FOR MOROSCO.

The Oliver Morosco Photoplay Company has engaged three new additions to its roster in the persons of Juan de la Cruz, Katherine Griffith and Colin Chase who are now appearing in forthcoming releases for the Paramount Program.

Juan de la Cruz has appeared under the Morosco banner before in "Peer Gynt," and for Pallas Pictures in "The Gentleman from Indiana." Katherine Griffith, who appeared with particular success in "The Heart of Maryland" with Mrs. Leslie Carter, has played in stock, vaudeville, musical comedy and in dramatic productions. In Morosco productions she will appear in heavy character parts. Colin Chase has appeared in leading parts for Essanay, American, Eclair and Universal and comes to the Morosco studios with three and a half years of picture work behind him. Mr. Chase has many friends among patrons of both screen and stage and will be displayed in important roles in Morosco productions.

FOUR NEW BRANCH OFFICES FOR KLEINE.

The constantly growing demands of the big Billie Burke Serial have induced George Kleine to add to his already long list of branches. New offices were opened last week in four cities. I. P. Rosenberg was appointed manager of the St. Louis branch in the Empress Theater Bldg.; W. A. Ratz, Fletcher Savings & Trust Bldg., Indianapolis; F. Rutledge, 207 Broadway Market Bldg., Detroit, and Rudolph Berger Bank of Commerce & Savings Bldg., Washington, D. C. These offices are already open and ready for business.

Wallace Beery to Direct Carter De Haven

WALLACE BEERY has been engaged by the Universal Film Manufacturing Company to direct Carter De Haven, the well known comedian, in a new serial, work on which already has been commenced at the Pacific coast studios.

Beery is well known to the followers of motion pictures for his work as "Sweedie" and other comedies. He has been an actor for a number of years—in fact, all his life has been spent in the amusement business. Recently he has been playing comedy leads with the Keystone and his work attracted the management of the Universal company, which saw in him a director for the class of work which is making De Haven as big a screen favorite as he was on the comedy Stage.

Wallace Beery.

The new serial will be made under the title of "Timothy Dobbs," De Haven playing the title role. It begins with the comedian working behind a soda fountain with most of his girl customers admiring him. He gets the idea he should be a motion picture star and applies at a studio, at which time his troubles begin.

The episode will be practically a story in itself, with plenty of good comedy action—in fact, just the sort of a story for the clever work of De Haven.

Miranda With World Film

THOS. N. MIRANDA, formerly general manager of the B. S. Moss Theatrical Enterprises, the Amalgamated Vaudeville Agency and the B. S. Moss Motion Picture Corporation, resigned to become advertising manager of the World Film Corporation.

Mr. Miranda is a man of excellent business training and a wide experience in the advertising and news service field. Himself a versatile writer, who has contributed to various magazines, and with editorial experience, the World is to be congratulated upon securing a man of his calibre.

Might also refer to fact that Mr. Miranda has a liberal education, and has traveled extensively throughout the entire world, being familiar with the atmosphere and the habits of people in most of the civilized countries.

Thos. N. Miranda.

OVERLAND PARK FILM MANUFACTURING CO.

The Overland Park Film Manufacturing Company, of Kansas City, Mo., has been organized with a capital of $200,000, and a studio which cost $25,000. The company is now doing commercial work for other motion picture concerns. It proposes to make a specialty of commercial work for universities, railroads and general manufacturing concerns, together with comedies in one and two reels. F. B. Baumtee is general manager.

A REMARKABLE NIGHT SCENE.

A surpassing achievement in the difficult art of night photography in motion pictures will be noted in "The Toilers," the new feature directed by Edgar Lewis for the Lubin Company. The scene shows New York's great white way at its own nigh moon, which elsewhere is called midnight.

It was taken from the ninth floor of a Times Square building with the camera pointed to the north, where the weird kaleidoscope of light and motion reaches flood tide at the hour which, according to Shakespeare, is the witching one when churchyards yawn.

In Daniel Carson Goodman's scenario of "The Toilers" this bit of night life is indicated merely as a brief vision of Annie Brett, the oil worker's daughter, as she listens to the pleading of a wealthy admirer to leave the shacks and derricks and tread the great white way with him. Yet to place this bit on the screen Edgar Lewis and Edward Earle, his camera chief, with their assistants, went over to New York, and setting up their apparatus in the Times Square building, worked for hours in overcoming technical obstacles and were finally rewarded by a night picture of marvelous quality.

Against the screen of black night the incandescents of the n ammoth advertising signs come and go and play their design with startling realism. The electric signs of the theaters are seen, but, after all, the most effective surprise in the astonishing picture is furnished by the headlights of the automobiles as they first twinkle in the street canyon and enlarge into the advancing globes of white.

NEW YORK METRO IN NEW OFFICE.

The New York Metro Film Service, Inc., distributors of Metro wonderplays, have removed from No. 110 West Fortieth street, to more spacious quarters in the Godfrey Building, at Seventh avenue and Forty-ninth street. The new offices are in charge of Edward M. Saunders, general manager of the branch. In the new quarters Mr. Saunders has been able to enlarge several departments and install several new ones. Among the important departments are the booking and sales, stenography, bookkeeping and auditing, poster and advertising, repair rooms and extensive film vaults. Another important department which has been considerably enlarged is the publicity department, which is run under the slogan of "first aid to exhibitors."

TERRY RAMSEY MARRIES BETTY SHANNON.

Terry Ramsey, the able publicity manager of the Mutual Film Corporation, and Betty Shannon, who has been doing motion picture publicity in New York for the past two years, more recently for the Mutual, slipped over to Philadelphia the other day and were very quietly married. They say that there was no reason why they shouldn't, and two very good reasons why they might (both were willing), so they did, and there you are. Congratulations are in order and they have ours together with sincere wishes for a long and happy life.

MASTERS IN HOSPITAL.

It is with much regret that we note that E. Lanning Masters, advertising director of V-L-S-E, is confined to his bed at the Flower Hospital, suffering from an acute attack of appendicitis, which made itself felt on his return with the V-L-S-E censorship delegation from Albany on Thursday last. Victor M. Shapiro, the assistant advertising director, will handle his work while he is away.

MERRILL ON MISSION TO MINNEAPOLIS.

W. L. Merrill, manager of Unicorn's New York exchange, has been sent to Minneapolis to acquaint the exhibitors of that section with Unicorn films. Mr. Merrill is especially well fitted for his assignment, as for a number of years he was manager of the United Film Service exchange at Minneapolis and is acquainted with practically every exhibitor in the territory. During Mr. Merrill's absence the New York exchange will be in charge of his assistant, H. W. Harwell.

THOMAS H. INCE IN NEW YORK.

Thomas H. Ince, the widely known producer of Kay-Bee Triangle subjects, arrived in New York on Sunday, May 14, bringing his new production, "Civilization." Mr. Ince was accompanied by J. Barker Read, Jr. Both looked in the best of health. Mr. Ince said he would be in New York for several weeks.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

U. S. PALACE THEATER, ORANGE, N. J.

One of the Up-to-Date Chain of Photoplay Houses Operated by United States Amusement Company. Seats 1,200 —Managed by D. J. Shepherd.

ORANGE, N. J., is a comparatively small town, and when the writer, standing at the Four Corners, Newark, often heard Newarkers declaring their intention of going to Orange to see the pictures at the Palace, he decided to also make the trip. Expecting to see a small one-horse theater there, he was surprised to find a modern, up-to-date, fully-equipped moving picture house. A long row of automobiles was in front of the house, which is situated at 504 Main street, between Baldwin and Harrison streets, Orange.

The building is of white terra cotta exterior, and a large illuminating sign, advantageously placed, announces the location of the house. The house is built on a plot 75x140 feet.

D. J. Shepherd.

The lobby is 25 feet long and 40 feet high. The house was built two years ago by Louis J. Finger at a cost of $50,000. It was practically a failure until it was taken over by the United States Amusement Company, of which Frank G. Hall is president. This corporation is the only one in the state of New Jersey which controls a chain of moving picture theaters. There are eight houses in the chain, all showing motion pictures exclusively.

The lobby is of prepossessing appearance. Beautiful and showy display signs are scattered at quite a distance from one another throughout the lobby. The house, which has no balcony, seats 1,200 comfortably. The seats are of mahogany, with metal supports, and are divided into three sections, with aisles between the sections, thus making easy egress from the building in case of emergency.

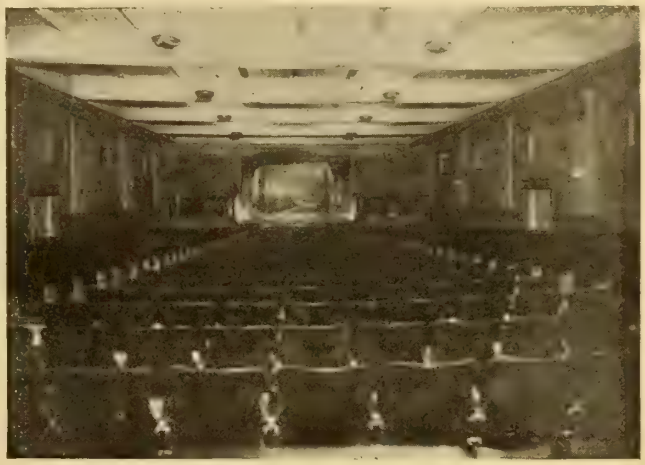
A program of Triangle, Paramount, World, V-L-S-E, is given at an admission price of 10 cents afternoons and 15 cents evenings. At special performances only 25 cents is charged. Children under sixteen are positively not admitted without being accompanied by parent or guardian.

U. S. Palace Theater, Orange, N. J.

The ventilating and heating systems have proved most effective. Several ventilators provide fresh air for the house, while large exhaust fans continually carry the stale air out. Heat is furnished by a large boiler in the cellar. There are eight skylights, and twelve windows on the sides which also furnish plenty of air and light. In the summertime twenty electric fans help make the heat less oppressive.

Although utilized for the exhibition of motion pictures at the present time, the house is also equipped for the presentation of vaudeville performances. In the basement is a place equipped for a dressing room for actors. The dimmers are also an essential part of the equipment. The music for the show is rendered by a five-piece orchestra.

The projection department is equipped with all the latest improvements. Two 6A Power's machines are used. The house is equipped with its own generator, and the machines are motor-driven. The projection is in the hands of Operator John C. Tasto, and Assistant M. R. Heslowitz, two of the best and most careful operators in this vicinity. The throw is one of the largest in the state, being 143½ feet. The screen is a sixteen-foot Gold Fiber. The Palace prides itself upon its good projection, and not without cause.



Interior of U. S. Palace Theater, Orange, N. J.

The manager of the U. S. Palace is D. J. Shepherd, a man who has a varied and interesting career. Mr. Shepherd received his first taste of theatrical experience when, at the tender age of seven, he distributed advertising hand bills. From this "position" he was promoted to doorkeeper. He proved so satisfactory that he was again advanced, this time to assistant property man and electrician of the same theater. Then followed a period of traveling as chief electrician for a burlesque and musical comedy company. Mr. Shepherd then became a moving picture operator.

From the operator's place, Mr. Shepard advanced to the postion of actor with the Famous Players Film Company, where he worked under Director James Kirkwood. He left the Famous Players to found the Shepherd Song Slide Service, at 28 Union Square, New York. He then went to Elizabeth, N. J., where he operated three small moving picture houses at the same time. The recalling of the Elizabeth houses put Mr. Shepherd in a reminiscent mood. "Yes, those were the happy days," he said. "I ran one reel, then, and changed twice a week. Each of my houses seated 120. There was no thought at that time of the magnificent structures to be built for the exclusive use of moving pictures." After he sold his three houses, Mr. Shepherd assumed the managerial reins of the Goodwin theater, 863 Broad street, Newark, from which place he went to Plainfield, N. J. to look after the U. S. Astor there. This latter place was the last prior to his coming to Orange, where he has already demonstrated his worth in the short time he has been there.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

EDUCATIONAL FILM SERVICE CONTRACT.

THE proposed co-operative plan for educational film service on an economical basis, as treated in my former articles, has already elicited responses from numerous and widespread sources. Because of the keen interest manifested by educationists wherever the proposals have become known and understood, I have decided to publish as preliminary information to prospective subscribers an abridged form of contract comprising especially those arrangements that are likely to be of general interest. When you have read this condensed subscription contract,I shall be glad to have you write me, at least briefly, in regard to your institutional needs and intentions in this matter. In view of the fact that the fresh positives will not be printed until the necessary number of subscribers is assured, and since the producers must receive my orders to print them many weeks—preferably months—in advance of the date (September, 1916) when you are to be provided with the first of the year's series of weekly five-reel programs, I hope you will not fail to write me **promptly.** By enlisting the co-operation of others and stimulating them also to write in promptly, you will be furthering the interests of many other institutions besides your own.

Following is a simplified summary of the main provisions in the contract:

A.—The subscriber agrees: (1) to pay in advance (as soon as the required total of subscriptions are received) a membership fee of twenty dollars; (2) (a) to use (exclusively in non-commercial institutions—schools, churches, settlements, etc.) the weekly film programs furnished under the supervision of the Director, and for ..... runs each, said weekly service to continue through a period of forty weeks beginning the first week of September, 1916, and (b) to pay rent for the use of said films at the rate of thirty-seven and one-half cents per reel per run, amounting in all to the sum of $.... (in addition to membership fee), said gross rental to be paid as follows: forty per cent. by July 10, 1916; thirty per cent. by November 10, 1916; thirty per cent. by March 10, 1916; the two thirty per cent. payments to be represented by negotiable notes; (3) to pay transportation charges from preceding station on circuit, and for any damage suffered by material while under his charge; (4) to bear—in case of his fault in forwarding films—all expenses incurred in reasonable efforts to remedy his error; also, in such case, to reimburse next succeeding member on circuit for rent estimated as wasted because of failure of material to go forward on time, and to pay into the reserve fund a special cumualtive fine (sums to be determined by vote of subscribers); (5) (a) to provide proper local carriers and caretakers; (b) to check contents of parcels and report any discrepancies; (c) to have films carefully inspected while being rewound before using; (d) to keep his machine, especially parts from which film might suffer damage, in standard condition; (e) to report number of runs for which each film is actually used; (f) not to allow any of said films to be used for any purpose by any person or institution not a circuit member in good standing; (g) to follow all reasonable instructions that may be issued from time to time for the good of the service.

B.—The Director agrees: (1) to devote his efforts, so far as may be needed, to the development, organization, and operation of a circuit for the purpose of supplying to its members on a co-operative, profit-sharing plan a school-year series of weekly five-reel educational motion-picture film programs, supplemented with lantern slides and other visual aids to education; both films and slides to be of size to fit standard machines; (2) to accept said subscriber as a member of said circuit for educational picture service, provided transportation facilities and like consideration permit; (3) to select on the basis of personal inspection approximately two hundred reels of standard films especially suitable for educational use, choosing the best obtainable subjects from the stock of all the film producers that have pledged to him the privilege of securing fresh positives to be printed specially for this service; (4) to place orders for said positives as soon as the aggregate of subscriptioons under contracts like this shall warrant such action; (5) to arrange said two hundred reels into forty programs of five reels each, so balanced and varied as to attain desired educational ends; (6) to arrange for the preparation of a series of pedagogical leaflets, containing information and literary matter closely related to each film subject; (7) to effect complete bookings for the entire yearly series in advance, informing each subscriber before September as to the precise program allotted to him for each of the forty weekly dates; (8) to apportion and apply the funds received as follows: (a) aggregate of membership fees to be devoted to promotion expenses and general equipment, the balance to be applied toward editorial work—then to printing and mailing of leaflets; (b) aggregate of forty per cent. payments to be paid over to film producers in accordance with their requirement that each positive must be paid for in cash on delivery, additional funds for this purpose being raised by depositing as collateral some of the notes for thirty per cent. payments due at a later date; (c) necessary operating expenses not on hand from membership fees to be secured by other similar loans; (d) the net profits, or excess of total receipts over the sum of the various items beforementioned, to be divided:

One part to supplement the funds available for printing and distribution of leaflets, and to purchase and provide on circuit suitable lantern-slides, stereographs, color prints, and other aids to visual education along the lines of the film subjects; one part to be deposited as a reserve fund, from which films worn out rapidly may be replaced, the final balance in said fund to be returnable pro rata to circuit members—or held as advance membership fee (or part thereof) for a like circuit to be operated during the following year; a part to be retained by the Director as reward for his planning, developing, organizing and operation of this circuit.

NON-INFLAM STANDARD FILMS.

Many prospective users of educational films and subscribers for this service will be especially interested to know that I am arranging to supply on one or more circuits exclusively the new non-inflammable (acetate of cellulose) film. This material is inferior to the regular celluloid only in point of durability, but the number of runs for which it may be relied upon—particularly if operators are reasonably careful in handling each reel—seems to be well above the basis of my financial calculations. Naturally, those institutions already equipped with regulation booths or intending to incur the expense (from $80 to $800, according to type chosen) will care little for this difference in film material; but the hundreds of smaller institutions all over our country, and even some of the larger ones that would find the expense of a booth and the requirement of a licensed operator a discouraging obstacle, will doubtless warmly welcome this announcement. Those who are concerned over this feature of the service should write me without delay.

POTENTIAL SCHOOL CLIENTELE.

In this connection it is worth noting that the potential clientele for a regular program of five educational reels weekly throughout the school year is easily large enough to justify liberal provision for the needs of various types of institutions—the only prerequisite being that they (elementary schools, high schools, colleges, churches, Y. M. C. A.'s, and like institutions) **promptly** subscribe for reel-runs aggregating a number sufficient to warrant the necessary special selection of suitable films and the printing of fresh positives from the original standard negatives now lying in the vaults of producers or distributors.

For instance, within the United States are fifty cities of over 100,000 population each. The total high school enrollment in these cities alone far exceeds a quarter of a million, and, of course—as explained in my last article—a specialized film program will be available for their use just as soon as their educators show themselves energetic enough to lend their active co-operation to my efforts to supply their film needs. Even if half of those fifty cities should fail to grasp the present opportunity, surely the 165 cities ranging from 100,000 down to 25,000 population could make up more than the additional subscribers needed, or suffice for a complete circuit. In like manner the nearly four hundred cities between 10,000 and 25,000 population can certainly support a circuit; as can also the more than six hundred smaller cities of from 5,000 to 10,000. Doubtless a far better basis of actual circulation will be a division into several geographical regions, but I have enumerated the population groups merely for the purpose of showing the possibilties more convincingly.

When you realize that the membership fee and rental charge for a single run of each of the forty weekly five-reel programs to be provided under this co-operative plan amount to only ninety-five dollars a school year and that even that sum may be considerably reduced by the dividend to be distributed out of the reserve fund, you cannot fail to move on to the conclusion that almost any live school of a few hundred pupils may enjoy the benefits of the two hundred reels a year. With safe and simple machines for films of standard gauge now obtainable at prices as low as $125, the last excuse for delay seems to have vanished.

HARDIN LUCAS.

BRITISH NOTES

THE two matters still of first-rate importance to the British industry are the new tax upon the exhibitor, which will soon be in operation, and the licensing of film exports. In respect to the first-named, details have now been settled to the apparent satisfaction of most of our exhibitors and removing the great bone of contention; the machinery to be employed for the collection of the impost. The general method of collecting the duty from the exhibitor will be by means of stamped tickets, which he will previously purchase from the customs offices. The inconvenience occasioned by this method (considering that every ticket issued has to be defaced) in its application to city shows or halls with a very large turnover has proved a successful argument to the Government to allow those exhibitors to pay the tax weekly on the basis of their certified accounts. Film exporters are yet skeptic as to the ultimate outcome of the new legislation necessitating the examination and licensing of every consignment of prints sent out of the country. Many firms have thousands of feet of stock held up awaiting the issue of a license and one firm of second-hand film exporters, who only obtained their license before the Easter holidays, was compelled to retain a staff, working day and night, to clear a congested warehouse.

* * *

Messrs. Sheehan and Darling, of the Fox Film Co., Ltd., have been hustling up arrangements for the handling of Fox products rapidly during the past few days. Practically the whole of the staff are now appointed, and the offices, at the corner of Old Compton street, will be ready for occupation in a day or two. The company's releases may be expected to go ahead now at the rate of one a week, for only a day or two ago they took out of bond at Liverpool negatives of the first sixty features. Mr. Darling thinks the company may eventually produce on this side, but no definite plans to this end have yet been formulated and it is unlikely that anything will materialize before the end of the war. While considering the English climate will always be a disadvantage to the producer of exterior scenes, he is quite positive that English studio work will compare well with its foreign competitor and holds up as an example the interiors in "The Second Mrs. Tanqueray."

* * *

At one of the regular theaters in the West End of London, it is stated, the management intends screening a feature film of three or four reels as a curtain raiser to the usual stage performance. This is nearly as complimentary a tribute to the superiority of the picture as that in another theater where the interval between the acts was given over to the projection of a single reeler. But as the saloon-bar receipts dropped forty per cent. the orthodox "fifteen minutes" was soon reinstated.

* * *

According to a Central News telegram from the Italian capital, an American moving picture company, authorized by Cardinal Merry del Val, took films of the solemn ceremonies of Holy Week at St. Peter's. The three cameras working within the sacred precincts created some misunderstanding at the start and several of the clergy protested against the innovation and for some time sternly declined to proceed with their duties.

* * *

At the invitation of the Home Office a conference of municipal delegates from the principal provincial cities was held in London last week to discuss the advisability of establishing an official censorship of moving picture films. The existing British Board of Film Censors is, of course, a self-imposed tribunal maintained by and at the expense of film manufacturers. The result of this conference, however, proves an immediate danger of our voluntary system of censorship following the trend of the times and America and becoming compulsory. The delegates at the conference, who included over a dozen chief constables of different cities, were unanmious in their request for a Government censor. What perplexes the trade about the whole matter is why should the Government give official recognition to the British Board of Film Censors by appointing it to supervise and license the exporting side if it contemplates the institution of another censorship?

How has the British exhibitor been faring during the past twelve months of war? is a question one can imagine to be often asked by his American cousin. Statements at the annual meeting of Provincial Cinematograph Theaters, Ltd., just held, furnish an interesting and encouraging retrospect of the progress under difficulties of our largest single circuit of theaters. The gross profits on the year exceed $370,000, which, after carrying a substantial balance forward, allows of a dividend of fifteen per cent. being paid to shareholders. Higher costs of films and materials, the payment of $30,000 to employees on active service was insurances and a general all-round increase of nearly twenty per cent. upon normal expenditure are responsible for the unusually heavy outgoings.

* * *

There is at times no comprehending the ways of our local legislators. The London County Council, the responsible authority for licensing picture theaters in the Metropolitan area has just decreed that there shall be no Sunday trade shows in London. It doesn't mind kinema shows being open to the public on the Sabbath, but it does draw the line at private trade shows. Manchester, along with other provincial cities, on the other hand, will allow no public exhibitions on the first day of the week, but takes no objection to trade views. The London authority has also this week drafted out a radical revision of conditions under which exhibitors may open their doors on Sundays. In my last letter I mentioned that in future the Sunday moving picture exhibitons in London would be under the control of the National Sunday League, a philanthropic institution for the provision of cheap Sunday entertainments. Apparently this arrangement does not suit the London County Council, for it now proposes to levy a specific rate, based on previous profits, upon each show open on Sunday. The proceeds would eventually be handed over to one or other of the city charities at present benefiting from Sunday moving picture performances, but the bare idea of being compelled to hand over a certain amount, whether he takes it or not, is regarded here as holding the pistol to the head of the exhibitor.

* * *

A recommendation to the Government made at a recent meeting of the Society of Authors is couched in the following terms: "A substantial tax should be placed on films coming from the United States, with the exception of original film plays of British authors or films based on books and plays of British authors from which British authors derive benefit."

J. B. SUTCLIFFE.

CHAPLIN VERSUS V-L-S-E.

Charlie Chaplin's much advertised motion for injunction to restrain Vitagraph-Lubin-Selig-Essanay's distribution of the Essanay four-reel burlesque on "Carmen," which features Charlie Chaplin as star, was argued before Judge Hotchkiss of the Supreme Court, New York City, on Friday, May 12.

Chaplin's counsel argued that under contract which he had had with Essanay, that he reserved the right to approve or disapprove pictures in which he personally appeared and that because the burlesque on "Carmen" had been distributed in four reels by V-L-S-E. instead of in two, as he had left it, the Essanay Company ought to be enjoined from representing it as his burlesque.

The Essanay Company was represented by William N. Seabury, who showed that the contract upon which Chaplin relied had been entirely abandoned by both parties, and the picture made under a contract which contained no such restrictions.

WILFRID NORTH AND HIS COMPANY RETURN.

Director Wilfred North and his company of players headed by Lillian Walker, Evart Overton, Denton Van and Robert Gaillard arrived back at the studio early in the week from Highland Falls, New York. Mr. North and his company of players spent two weeks at the country town filming scenes for an adaptation of one of Hamlin Garland's books, which is being produced as a Blue Ribbon Feature. There is an iron mine shown in this picture that has been in operation since 1776. Iron was extracted from this mine that furnished cannon balls for Washington in many of his battles.

Director North used many of the natives of Highland Falls in the filming of the play and the locations corresponded exactly with the description in Hamlin's book. The picture features Lillian Walker, who is supported by Evart Overton. It will be released through the V-L-S-E. the latter part of June.

AUSTRALIAN NOTES

DURING the tour of Fred Niblo through Australia about a year ago, J. C. Williamson, Ltd., took pictures of two of his biggest successes, "Get Rich Quick Wallingford" and "Officer 666."

The former, which was released sometime ago, was very poor on the screen, but "Officer 666," released on the 1st instant, is a very fine comedy, and one of the best yet produced in this country.

Fred Niblo still retains his great personality on the screen. The whole company took the same parts in the screen version as on the stage, Enid Bennett appearing as Helen Burton, and John de Lacy as the gallant officer.

The same firm announces the release, on April 8, of a four-part screen adaptation of the famous play "Within the Law" with the well-known American actress, Muriel Starr, in the leading role.

* * *

Metro and Fox features are now well established with picturegoers in Sydney. Triangle films are becoming rapidly popular, and a double program is to be presented at the Triangle playhouse next week. Broadway Universal Features are shortly to be released by Fraser Films, Ltd.

Exhibitors state that features of four and five reels in length are still much in demand by the public. Good strong dramas are best liked, especially when someone well known to the audience is in the lead. In addition to the brands already mentioned, the Equitable, World and Paramount features get appreciative audiences.

There is an increasing cry for better comedies. Some of the "comedies" shown here lately were unworthy of the name, and, as the Theater Magazine points out, "Keystones are practically the only laughter-pictures we get."

The usual program for continuous shows is a four or five-part feature, with a news gazette and a comedy. For night shows the same as for continuous, but with two one-part pictures added.

* * *

I was present this week at a private screening of the first Willoughby Australian photoplay, a European war story entitled "The 'Joan of Arc' of Loos." This picture is of a much higher standard than the usual war topical drama.

Some of the later productions of this company may be shown in America. If they are all as carefully directed as this picture their success should be assured.

The company is now actively engaged on the filming of their second production, a screen adaption of the play "The Woman in the Case."

* * *

The J. C. Williamson experiment with Fox features at their big "legit" theater in Sydney has been so much of a success that the management has followed up with the same subjects at their Melbourne theater.

At Adelaide, S. A., they have also installed the Fox features permanently, and Brisbane, Qsla., is to follow.

The same firm is also getting ready to run these productions in several of their theaters in New Zealand, where the war has had a bad effect on legitimate attractions.

* * *

W. Barrington Miller, Harry G. Musgrove and C. L. Yearsley, of Australasian Films, Ltd., have just returned from a trip to Melbourne in connection with the first presentation of the Triangle Photoplays in that city. These will open at the Majestic theater on the 6th of next month. This theater was formerly a "legit" house, and seats 1,600 people.

* * *

J. C. Williams, Ltd., has secured the big Glaciarum picture theater in this city, heretofore controlled by Wests. Ltd.

It is understood that the new management will screen World Features.

* * *

"Britain Prepared," the official British war pictures, are enjoying an extended run at the Sydney Town Hall, which in spite of a seating capacity of 3,500, is crowded out each session.

* * *

The chief features showing here this week include "Mr. Lyndon at Liberty," a London film; "The House of Tears," by Metro; "Little Pal," a Famous Players, with Mary Pickford; "Let Katy Do It," from the Fine Arts studio. This picture has been commented upon very favorably by the press. It is the first Griffith supervised production yet shown on the Triangle program. "Fatty and the Broadway Stars" was the very amusing Keystone on this week's Triangle bill.

TOM S. IMRIE.

Sydney N. S. W., Australia, April 5, 1916.

MOTION PICTURES IN TONKIN AND ANNAM.

Consul Lawrence P. Briggs, Saigon, French Indo-China, writes in "Commerce Reports" that Pathé Frères operate motion picture theaters in Hanoi and Haifong, in Tonkin, and at Hue and Tourane, in Annam. The Haifong establishment seats about 400; that of Hanoi about 500. At Hue the entertainments are held in a special room of Morin Frères's hotel and at Haifong in the café of the hotel belonging to the same firm. About 300 spectators can be accommodated at Hue and 200 at Tourane. The Hanoi theater is open every evening and Friday and Sunday afternoons; that of Haifong, Tuesday, Friday, Saturday and Sunday evenings and Saturday and Sunday afternoons; those of Hue and Tourane, two nights a week. Prices are uniform, 20 cents to 1 piaster (about 9 to 45 cents United States currency).

Since the beginning of the war these places have constituted practically the sole form of amusement in French Indo-China. Theaters are closed, dances are forbidden, and the bands no longer play in the public parks. Hanoi and Haifong had splendid municipal theaters with good programs, and since the closing of these the picture theaters have been well patronized; but the Hue and Tourane motion picture establishments are not so well attended. The audience is generally made up of Europeans and the better class of natives.

The films include the usual range of subjects. Comic scenes are most in demand, especially by natives and children. Every performance generally contains one film devoted to current events in Europe and America. Usually there is also an American film, almost always an Indian or cowboy scene, which seems to be very popular here. The films used are almost exclusively Pathé's, but other films are sometimes purchased or rented. The purchasing agents for this circuit are De la Pommeraye, Jousserand et Cie, Hanoi and Saigon.

Before the war motion picture shows were given at Namdinh and other places in a large tent with a seating capacity of 400 or more. The director made his headquarters in Namdinh, but traveled throughout Tonkin and Annam, holding entertainments in the principal centers of population. After the outbreak of war this enterprise was found unprofitable, and it was disbanded about the middle of 1915.

MOVING PICTURE ADVERTISING IN SOUTH AMERICA.

One of the leading New York hotels that caters especially to foreign visitors has sent two representatives on a tour through South America with a film showing views of life in New York calculated to arouse the "wanderlust" spirit in the minds of their audiences. At the places visited it is customary to give the owner of the theater free use of the film. According to William H. Montavon, the American commercial attache at Lima, Peru, the production was popular there and netted a good profit to the owner of the theater.

It is believed that the possibilities of this sort of advertising are not fully realized by American manufacturers seeking foreign trade. In the case of wearing apparel, for instance, a film showing every step in its evolution from the raw material to the finished product, and bringing out at the same time the high degree of specialization and sanitary working conditions in some of the largest plants in the United States, would make a lasting impression on the minds of an audience, and if this impression were tied up with the manufacturer's trade-mark, which could be shown at the top or bottom or in the corner of every picture, it would be a species of advertising that would appeal as no printed matter can.

MRS. COGSWELL BACK IN THE HARNESS.

Mrs. Laura Cornelissen Cogswell, president and founder of the Children's International Motion Picture League, has again taken up the work of that organization, which she was compelled to relinquish on account of illness. Mrs. Cogswell has done some effective work in the interest of motion pictures and has large plans in connection with the movement for better pictures for children regarding which she will be heard from later.

Reviews of Current Productions

Exclusively by Our Own Staff

"Sudden Riches"

The Danger of Wealth Is the Theme of Excellent Peerless-World Film Picture Made by Emile Chautard.

Reviewed by Lynde Denig.

THE demand for photoplays dealing with the problem of modern life in a common sense way is recognized in this admirable production, directed by Emile Chautard from a scenario by E. Richard Schayer, who had a story to tell and the skill to tell it. The author does not go so far as to argue that "money is the root of all evil;" but he does contend, through the experiences of his characters, that it may bring misery into a household that prior to the advent of wealth knew only happiness. Of course, it would be just as safe to assume that poverty will cause estrangement; but there is at least an element of truth in the premises on which the author rears a logical, convincing story.

The prologue, occupying a few hundred feet in the first of the six reels, may be passed over as inconsequential, though not out of place in providing a background for the Crewe family —Robert, a successful young lawyer, whose income is sufficient for the maintenance of a modest home; his entirely devoted wife, Marion, and their lovely little daughter, Emily. For reasons, properly set forth, Robert is marked for ruination by an aged uncle, who tempts him with a dishonest get-rich-quick scheme and failing in this employs a beautiful woman to lure him away from his wife. Both of these plans prove of no avail and then the uncle dies, leaving Robert a fortune, confident that it will wreck the simple household.

Director, author and players are to be commended, first for their success in catching the spirit of an ideal home life, and then for the adroit manner in which they convey the changed attitude resulting from the sudden acquisition of wealth. With the doors opened to fashion and luxury, husband and wife drift

Scene from "Sudden Riches" (World).

away from home and they drift apart, leaving their love-starved daughter dependent for companionship upon an unfeeling nurse and expensive toys. The sympathy aroused by the child, beautifully played by Madge Evans, accounts to no small degree for the exceptional appeal of the picture, that at times suggests "The Poor Little Rich Girl," as presented on the stage. While Robert is carrying on an affair with a vaudeville actress, Marion is receiving attentions from a popular sculptor, and Emily is eating lonely suppers and crying herself to sleep. Then comes the awakening crash, the threatened death of the child that brings husband and wife to their senses, and henceforth Robert is content to dispense with his uncle's fortune.

Robert Warwick, Gerda Holmes and Clara Whipple give natural, effective performances; but audiences in the habit of selecting their own stars may give first place to Madge Evans, one of the prettiest and cleverest youngsters that ever acted before a camera—and she really acts. Clearly photographed settings are in excellent taste.

"The Girl with the Green Eyes"

Splendid Visualization of Clyde Fitch's Melodrama Presented in Pathe Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

POPULAR Plays and Players with Herbert Blache as director are responsible for this five-part production which appears on the program of the Pathe Exchange, Inc., for May 15. The players who lend themselves so becomingly to the three principal characters of the play are Julian L'Estrange, Katharine Kaelred and Edith Lyle. The title role as played by Miss Kaelred suggests a careful study of the character of

Scene from "The Girl with the Green Eyes" (Pathe).

Mrs. Travers who, listening to the mischief-making tales of Mansfield, one of her husband's club acquaintances, becomes so insanely jealous that she tries to poison herself.

The play as presented in the picture belongs essentially to the school of melodrama with its entertaining improbabilities. It is artistically set, well-dressed and well-photographed, and is therefore pleasing to the eye. As the story runs, Edward Travers, a noted actor and beloved by the women, one day comes by accident upon his sister who has been duped by a man by the name of Redfern. With her child she is standing on the river bank and is evidently about to commit suicide. Travers takes her back to her rooms and later provides a comfortable apartment for her. Not long afterward Mansfield, who, by the way, is identical with Redfern, sees him enter his sister's apartment, and carries the news to Mrs. Travers, who knows nothing of her husband's sister, in hope of alienating her affections. The usual developments take place and the situation referred to in the first paragraph occurs followed by the reunion of husband and wife, and the introduction of the sister and her child to the home of her brother and his wife.

"The Mysteries of Myra"

Third Episode in International Film Service Serial Presents an Unusual Situation.

Reviewed by Lynde Denig.

AS IN the first two episodes of "The Mysteries of Myra," the outstanding impression in this, the third installment, is the suggestion of an occult power threatening the life of the pretty heroine. Owing to the ingenious story prepared by Hereward Carrington and Charles W. Goddard and to the superior production made by the Whartons, an audience is effectually brought under the spell of the Black Order, determined upon the death of Myra Maynard. Double exposures are used in a masterly fashion to show the meetings of spirits and ordinary flesh and blood mortals; also difficult lighting effects, such as those utilized in depicting the Black Order in their secret council chamber, add greatly to the atmosphere of mystery.

At the opening of the third episode, Dr. Alden has determined to beat the powers of evil at their own game. Being an

expert in occult matters, he thinks it might be wise to send Myra's astral body on a little sight-seeing trip among those who are persecuting her, and in order to do this it is necessary to place the young woman in a trance. This accounts for the chief feature of the second reel, which finds Myra in Alden's laboratory, facing a most complicated hypnotizing machine. Soon she falls under the influence of the dazzling, revolving mirrors and her astral body departs, to enter the council chamber of the Black Order.

But in his calculations, Alden lost sight of the possible difficulty of reuniting the spirit and the material form. When

Scene from "The Mysteries of Myra" (International).

the disciples of the Devil find that Myra is in their midst, they bring into play all their mysterious powers to retain the astral body, while Alden and the girl's mother are praying for the reawakening of the lifeless figure reclining in a chair. In time, consciousness returns and Myra is able to give her champion a hazy description of her experiences in the Black Lodge. Howard Estabrook and Jean Sothern strengthen the favorable impression made in the initial installments, whereas other characters are ably presented by Allen Murnane, M. W. Rale and Bessie E. Wharton.

One and Two-Reel Biographs

"The Reformers" Ridicules Intolerant Busybodies—Appealing Characterization in "A Misunderstood Boy."

Reviewed by Lynde Denig.

WHEN Griffith made his two-part drama, to be reissued by the Biograph Company on June 20, the self-appointed reformers were no less active than they are today; but they favored motion pictures with less of their attention. These two reels might have been called "The Censors," using the title

Scene from "A Misunderstood Boy" (Biograph).

in its broader meaning, yet including the agitators for a legalized supervision of photoplays. The principle involved is the same and the characters met in Griffith's production are patterened after the types found in the ranks of our militant reformers, vitally concerned about the moral welfare of the community.

The experiences of one family are disclosed as an example of what public benefactors of this stamp may encounter. Intent on heading a movement that places a ban on dancing, closes the saloons and eliminates the theaters, a father and mother are blind to the happenings in their own home where a suave youth from the city holds sway. He supplies the son of the house with liquor that cannot be purchased through the customary channels and effects the ruination of the daughter, while the parents are congratulating themselves on the success of the puritanical crusade. The situation prepared for the climax is legitimately ironic and fairly dramatic, as acted by Mae Marsh, Robert Harron, Charles H. Mailes, Jenny Lee, Walter Miller and Charlie Murray.

In ability to give sympathetic interpretations of boys not yet passed the awkward age, the screen has brought forth no actor superior to Robert Harron during the years that he played for Biograph pictures under the direction of Griffith He is seen at his best in this dramatic single reel called "A Misunderstood Boy," in which he acts opposite Lillian Gish, with able support furnished by Lionel Barrymore, Alfred Paget and W. Chrystie Cabanne. Practically all of the scenes were photographed in the open and their arrangement shows rare skill in the development of a vivid sketch.

"Sherlock Holmes"

A Photoplay Adaptation of Wm. Gillette's Famous Play in Seven Parts, by Essanay, with Mr. Gillette, Members of His Own Company and Several Essanay Players in the Well Assigned Cast.

Reviewed by James S. McQuade.

WILLIAM GILLETTE as Sherlock Holmes, in moving pictures, even at the ripe age of 63 years, was "a consummation devoutly to be wisheu." For five consecutive years he toured this country, England and Canada in his famous play, during which theatergoers never tired looking at his characterization of Conan Doyle's great detective. A few more years and it would have become impossible for Mr. Gillette to take the part with the physical vigor that would recall his best efforts of the old days to his international-wide

Scene from "Sherlock Holmes" (Essanay).

admirers, and at the same time would leave in comparatively permanent form, his Sherlock Holmes for the delight of future generations. I did not ask whether it had been done or not, but I hope that Essanay took two good negatives of this subject, so that the period of future time during which positive reproductions can be successfully made, shall be prolonged to the classic limit.

Mr. Gillette acts like an old-timer before the camera, and is just as natural and forceful as we have seen him on the stage. The scene in Edelweiss Cottage, where the Larrabees hold Alice Faulkner a prisoner, shows Mr. Gillette as the Sherlock Holmes of years ago. The seeming lapses into a sleepiness of manner and action suddenly resolve into a display of imperiousness and overpowering mentality and will. The greatest scene in the photoplay, as it was in the drama, is that showing the test of wit and cunning and masterful resourceful ability between the detective and Professor Moriarty (the Emperor of Crooks), in the home of the former. Mr. Gillette never had a stronger opposite than Ernest Maupain in this great scene. This fine character actor well merits the distinction of being entombed in films for coming years with the master of all detective impersonators.

Miss Marjorie Kay's Alice Faulkner and the Dr. Watson of Edward Fielding are both meritorious. Indeed, the cast is commendable throughout. "Billy" (Burford Hampden), the "Buttons" in Sherlock's home; Sidney Prince (William Postance), James and Madge Larrabee (Mario Marjeroni and Miss Grace Reals), Sir Edward Leighton (Hugh Thompson) and Count von Stalberg (Ludwig Kreiss), all stand out prominently in the action in the films.

The settings are worthy of the acted production, and these and talented direction must be credited to Director Arthur Berthelet.

The release will be made through V-L-S-E, Inc.

Heffron Finishing the Return.

Director T. N. Heffron, of the Selig forces, is finishing "The Return," which features Kathlyn Williams, and is making active preparations for his forthcoming five-reel feature, "The Valiants of Virginia." This feature requires a large cast, and many of the sets are massive and elaborate.

Hoadley Finishes Scenario.

Harold Hoadley, who recently became a member of the Beauty-Mutual scenario department, has completed his first scenario. It will be released under the title of "Perkin's Mystic Manor" and will feature Orral Humphrey. Josephine Phillips heads the company supporting Humphrey.

Triangle Program

"A Child of the Paris Streets," Five-Reel Fine Arts; "The Market of Vain Desires," Five-Reel Ince Product, and "The Lion and the Girl," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"A CHILD of the Paris Streets" presents entertainingly the story of a Jurist's child stolen in infancy by the Apaches out of revenge and raised in a low environment, where she is trained to be a thief. Mae Marsh, as the fluffy-haired young pickpocket and cabaret dancer, installs a lot of bright comedy into the lurid melodrama, and Tully Marshall, as the Apache who stole her, is a villain of villains. These two are very convincing and carry off honors by sheer force of strong personality; though the other types are good, Jennie Lee as the hideous old leader of the gang of thieves especially so.

Melodramatic suspense in this story is worked up to a high point by theatrical methods, and there is a sincere attempt to give the visualization atmosphere by carefully arranged settings and costumes, but the story lacks the subtle charm of psychology in most of its scenes—they are almost purely dependent upon activity of movement, the kind that used to respond to a demand for "action." Yet it is well constructed, admirably handled and reasonably sure to please almost any mixed audience. Out of the sum of its values rises the quaint and piquant charm of Miss Marsh at her best, a rollicking, don't-care girl, so delightfully American in her "poise and rhythm," her general attitude toward circumstances and her relaxation under their influence, that she should be given opportunity as the American girl in some future release.

"The Market of Vain Desires."

"The Market of Vain Desires" affords H. B. Warner opportunity in a rather difficult role, that of a young minister so serious and sincere that he dares compromise his position for a great social service. Stung by a close glimpse of a "Bartered Bride," a young girl about to marry a French Count, the intrepid young clergyman illustrates his point with more force than elegance, just as a critic is sometimes obliged to do in his

Scene from "The Market of Vain Desires" (Ince).

branch of social service. The preacher first arranges his fashionable audience for promoting loveless unions, then brings a girl of the streets into view for the sake of comparison—wherein is her sin greater than that of selling an innocent girl for a title or for social position. This form of logic, reasoning from analogy is of a kind usually unsound, and it does not stand close examination in the screen story. Mr. Warner makes all there is to be made out of his role, as does every member of his support so far as their roles are concerned, but the play is not convincing. Its chief merit lies in artistic treatment, many of the scenes displaying fine knowledge of picture composition and the whole a pleasing combination of craftsmanship and artistry.

"The Lion and the Girl."

"The Lion and the Girl" has much that has made Keystones highly amusing with a real story thrown in, rather an unusual thing in farce-comedy. Joe Jackson gets out of a tramp's clothes for once and is seen in what appears to be his proper

Scene from "The Lion and the Girl" (Keystone).

person, though you never can tell. The story is lively and for a farce it has unusual features of characterization and a really artistic ending. It is a good addition to the program.

"Soul Mates"

Five-Reel American, in Which the Eternal Triangle Is Given Some Interesting Variations.

Reviewed by Louis Reeves Harrison.

A VARIATION of "The Eternal Triangle," one in which the longing and affection of a childless married man plays the pretty part, "Soul Mates" principally involves the strife of two men for the wife of one of them with an able exhibition of the primary emotions, love jealousy and thirst for revenge aroused by the well-known situation. The injected complication is that of a watchful private secretary devoted to the interests of the unsuspecting husband. Upon this private secretary, who knows much of the guilty wife's past history, who sees that she is directing an intrigue with her husband's most intimate friend, himself a married man and the father of an interesting little boy, falls the onus of untangling matters. His the position of doubt between his sense of duty to his em-

Scene from "Soul Mates." (American).

ployer and those sympathetic impulses which restrain him from immediate revelation of the truth. The role is such an important one that it might have been consistently embodied in the title, and it is finely interpreted by Robert Klein.

In his final discovery of the wife's guilt the private secretary is shot by mistake, the lover escaping, but he is not killed, and his confession brings retribution. Relief is offered in the strong attachment between the injured husband and the little

son of the intimate friend. When the faithless wife is disposed of by divorce and the faithless friend by suicide, the boy brings his widowed mother and his "soul mate," the injured husband, together, and all ends well. The whole cast is good, and there are some beautiful exteriors shown, but the story needs trimming down after the climax.

"The Ordeal of Elizabeth"

Lillian Walker Featured in Five-Part Vitagraph Production for the Program of the V-L-S-E.

Reviewed by Margaret I. MacDonald.

A MERRY opening is given this Vitagraph Blue Ribbon Feature in the shape of a sleighing party of young people among whom is pretty Elizabeth Van Vorst, the leading feminine character of the play which is interpreted delightfully by Lillian Walker.

One of the charms of this production is the careful attention paid by director Wilfrid North to the smallest human details. He has been careful to provide atmosphere, and, furthermore, the psychology of the play rings true. The story takes rather an unusual turn when Elizabeth, an impetuous, affectionate sort of girl, agrees to marry Hallock, a profligate artist, with the provisor that he keep the marriage a secret and allow her to go to her home. He goes away to the city, and in the meantime she falls in love with Julian Gerard, a wealthy New York man whom she accidentally meets in the woods near her home, and afterward is formally introduced to in the home of a friend whom she is visiting in New York.

The big situation of the play arrives when the artist after harrassing his wife into pawning her jewelry for him, with a threat of disclosing their relations should she refuse, is found dead in his studio. Elizabeth is arrested for murder and is

Scene from "The Ordeal of Elizabeth" (Vitagraph).

about to be convicted when Gerard who has gone abroad without leaving his address returns to verify her statement that she was with him in the Metropolitan Museum of Art at the hour of Hallock's death. A great deal of film has been taken up in presenting the details of the trial, but all are so thoroughly effective that it is a question whether elimination is necessary. Others of the cast are Evart Overton, Denton Vane, Ollie Walker, Mrs. M. Story, Kate Price, L. Rogers Lytton, Templer Saxe, R. M. S. Putnam, Karin Norman, and Walter McGrail.

"Pasquale"

Delightful Five-Reel Offering on Paramount Program—Beban Has Excellent Role and Is Ably Supported.

Reviewed by Hanford C. Judson.

IT is a picture to touch the heart, this five-reel offering, "Pasquale," with George Beban in the leading role. It is a Paramount release and was made by the Oliver Morosco Photoplay Company. Mr. Beban, with the help of Lawrence McCloskey, developed the story from a slight incident, one of those he has been telling in the Italian dialect, but it has been filled with unexpected and thoroughly delightful touches of human understanding and sympathy, bits often times of sheer inspiration. The best thing about the picture is that the chief characters affect you as real human beings; you can't resist them. The best of them, by all odds, are Pasquale, by Beban, and Margarita, by Helen Eddy, but all the others are good, too.

The main thread of the plot is slight, yet compact with emotion of the sincerest and broadest kind. To bolster this is a secondary plot, very melodramatic and fashioned to fit the taste of the day. These two are ably knit. The second helps the first to its happy ending and keeps it from being truthful. We will say no more of this secondary plot—it was written to fit the audience and will be acceptable. The first, baring the effect of the second upon it, is dignified, as worthy as the daylight is, and full of poetry. Pasquale, simple and lovable son of Italy, loves Margarita, and Columbo, his rose, that drags his fruit cart. He is thrifty and is succeeding with his store. Margarita loves Charlie and marries him. Pasquale goes away to the great war and leaves Margarita and Charlie in charge of Columbo and of the store and Margarita and Columbo are both roughly treated. Later Pasquale comes back. Things are pretty bad and he is about to clear out when the secondary plot comes to the rescue and Charlie, doing some more of his villain work, is killed.

W. D. Taylor directed the picture and we see an able hand at work in it. Jack Nelson plays Charlie and does it well. Nigel de Brullier plays an Italian banker, with Myrtle Stedman in the role of his wife. Bob Fulton plays her would-be paramour. The photoplay is excellent and the novel and artistic method of presenting the leaders is commendable. There are some scenes showing the great war in Europe, and they not only fit the story perfectly, but are as realistic as scenes cut from some recent topical. It is a good offering.

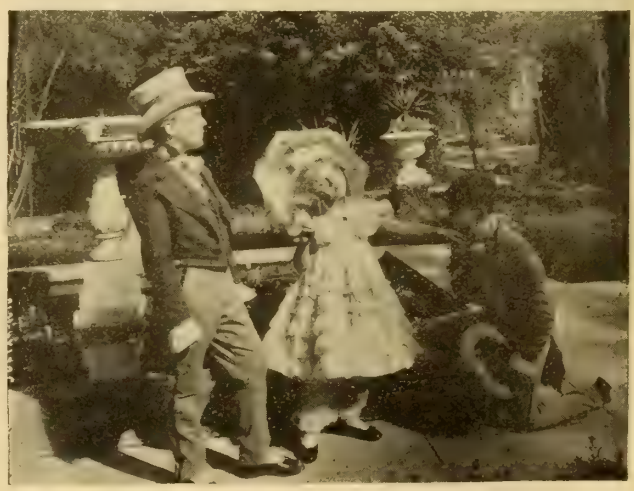
Scene from "Pasquale" (Morosco).

"Naked Hearts"

Five-Part Bluebird Photoplay Presenting an Artistically Staged Story Suggested by Tennyson's "Maud."

Reviewed by Margaret I. MacDonald.

WHAT attracts one most about this picture is the artistic manner in which it has been staged. It is not faultless by any means, but is quaint and dainty. Particularly impressive is the acting of the children who carry the first part of the production, by name Zoe Bech, Gordon Griffith and George Hupp. Zoe Bech representing the child Maud of the first period is especially charming in her quaint dresses and frilled pantalettes of more than half a century ago, while Francelia Billington as the older edition of the proud and beautiful maiden portrays with finish and delicate refinement the character suggested by the poem.



Scene from "Naked Hearts" (Bluebird).

In trying to preserve a romantic atmosphere the characters of the play in spite of the fact that the scenes are laid in the southern states are of the Roman Catholic faith, and convent scenes that suggest the older European countries, although exceedingly effective, seem scarcely in keeping with the period of the Americal civil war. Neither did the director think to

to twenty years, and while none of these things are detrimental to the enjoyment of the picture, still a question as to consistency arises. Then again some of the characters age prematurely; for instance, the mother of Cecil, the sweetheart of Maud, appears in the second period with the makeup of a woman nearing her eightieth year.

Others of the cast are Rupert Julian, Douglas Gerrard, Benjamin Horning, Paul Weigle and Nannie Wright.

This production can be depended on to please both adults and children. In fact children would be delighted especially with the early period of the story. The atmosphere of the production is always wholesome and beautiful.

"The Feud Girl"

Hazel Dawn Finely Portrays Mountain Girl in Interesting Feud Story Produced by Famous Players.

Reviewed by George Blaisdell.

ONE of the officials of the Board of Review at the close of the special showing of "The Feud Girl" remarked to a representative of the Famous Players: "The members of the board who have just seen your picture seem to agree it is a fine subject." The official was going through a handful of formal reports, such as are made out by each member of the board after a review. The remark was of particular interest to this writer as he had observed one of the women members of the board turning her head during the showing of the fight between Irving Cummings and Arthur Morrison—it really was a hard scrap—and the aforesaid company representative moved uneasily in his seat, too, as if he scented a kick. Evidently it did not materialize.

Hazel Dawn has the role of a girl of the mountains who is selected by the head of her clan, her father, as the feminine contribution to a marriage which is to unite the Haddon and the Bassett feudists, to effect a reconciliation that will make possible the sale of the property the title of which is the bone of contention between the clans. Miss Dawn has a good role, and to its natural interest she adds by her portrayal. The story of Nell Haddon's marriage to the man who had been her childhood sweetheart is a pretty one.

"The Feud Girl" is from an original script. Fred Thomson has produced it. For his backgrounds he went into the mountains of Georgia, virgin soil indeed for the camera. To the good cast selected for the principal roles he has added many of the natives—not types, but actualities—and they are well marshalled. It is a picturesque country, with its hills, waterfalls, cabins. The photography, too, is excellent.

The story in the last half of the five reels develops real strength. There are situations, three of them especially, that

Scene from "The Feud Girl" (Famous Players).

make themselves felt. The atmosphere of the hills—of strong passions, of hate and of love—is present. Supporting Miss Dawn are Irving Cummings, Arthur Morrison, George Majeroni, Hardee Kirkland, Russell Simpson and Gertrude Norman.

"The Woman in Black"

Biograph Drama, Based on Stage Play, Produced Some Years Ago, to be Released in Five Reels.

Reviewed by Lynde Denig.

THE stage play which inspired this five-part picture was successfully presented by Klaw & Erlanger before the day of screen entertainment. It is melodramatic in tone and susceptible to photoplay treatment, as is amply evidenced in the production made by Larry Marston, who gave a clear and altogether satisfactory version of a story replete with action and not lacking in an elementary appeal to the emotions. "The Woman in Black," while wanting in the qualities that contribute to a notable picture, will adequately fulfill the needs of an exhibitor who expects his programs to meet the average standard, but does not demand something extraordinary.

Rather familiar material is utilized in the plot, the kind of material that invariably reaches the sympathies when properly handled. There are four important characters; first, the daughter of "The Woman in Black," a Gypsy girl who succumbs to the ardent wooing of a man with more money than morals; next, the man who readily forgets his glib promises; then the high-spirited young woman he wishes to marry, and finally the deserving suitor with whom she is in love. According to a Gypsy custom, the Gypsy girl is flogged and driven from the camp when her disgrace is disclosed. Accompanied by her mother she sets out to find the cause of her misfortune.

Meanwhile the other thread of the story is being followed, with Crane using the hold he has on Stella's father in order to force a marriage, and Mansfield doing everything in his power to prevent the match. Mansfield has just defeated his rival in

Scene from "The Woman in Black" (Biograph).

a congressional election and Stella is about to sacrifice herself to Crane for the sake of the family when the wandering Gypsies find their man and instead of a wedding there is a murder that entirely clears the situation.

The cast chosen for the interpretation of this drama is above the average, with Lionel Barrymore, always a reliable actor, in the role of Crane; Millicent Evans playing Stella, and Alan Hale as the heroic Mansfield. In the matters of settings and photography the production calls for no criticism.

"The Iron Hand"

Hobart Bosworth Featured in Five-Reel Red Feather Production, Combining Sociology and Ward Politics.

Reviewed by Robert C. McElravy.

THIS five-reel production, adapted to the screen by F. McGrew Willis from a story by George E. Hall, presents a slightly different type of political narrative. Hobart Bosworth is featured as Big Tim Noland, a gang leader, in a tough ward. He comes into contact with Jerry, the ward boss, portrayed by Chas. H. Hickman.

The first three reels are entirely given up to the early career of Tim, all of the scenes being taken from low life and quite true to conditions as they exist in the average American city.

Tim's gang is in constant trouble with the ward boss, and as the result of a raid Tim and his chief lieutenant, Slim, are sent up to prison for a year. Slim has a wife and little boy and Tim arranges to have them looked after during their incarceration, he furnishing the funds.

They serve their term, after which Slim's wife dies of an illness, and Slim is shot in another raid. Big Tim then adopts the boy as his own. This introduces the sociological feature of the story. A certain doctor, who does not believe in heredity, desires to make a test in raising the son of a criminal under a good environment. Reluctantly Tim consents and gives up the boy.

The forepart of the story gets a natural development, free from any particular dramatic effects, but quite interesting because of the types and general character of the settings. After twenty years Tim is seen as political boss of the city. The boy, now grown to manhood, is in love with the daughter of a reformer named Winslow.

Winslow is after Big Tim's scalp and refuses consent to the marriage after the boy goes back to live with him. The boy charges Tim with being the cause of his troubles and leaves him. There is considerable pathos in the predicament of the

boss when he finds himself deserted by the only one in the world he loves. Winslow defeats him in politics and he in turn saves Winslow from financial ruin in order to show that he "plays square."

The story as a whole is not one of intense interest, but it

Scene from "The Iron Hand" (Universal).

carries a study of considerable consequence and will hold the attention of the average observer on this account.

Wm. V. Mong, Maude George and Jack Curtis are also in the cast.

"A Brace of Kalems"

"The Missing Millionaire," the Ninth Installment of "The Social Pirates," and "The Artful Dodger," a One-Reel Comedy Featuring Ethel Teare.

Reviewed by Edward Weitzel.

"The Missing Millionaire."

RICH or poor, high or low, it is all the same to Mona and Mary: a human being in trouble, is a human being to be helped. In the ninth installment of "The Social Pirates" a pair of unscrupulous stock manipulators find it expedient to have a certain benevolent millionaire confined in a lunatic asylum, while the two execute a "bear" raid on one of his railroad holdings. He has already promised to assist the two ladies in their self-imposed task of squaring accounts with evil-doers and when they learn of his predicament they at once set about effecting his release. Mary pretends to be a subject for the asylum and, once an inmate, she and Mona quickly have the man of wealth on the more desirable side of the asylum's front door. The two schemers are confronted with their victim just as they are about to cash in on their dishonest scheme, and the last scenes show a pleasant pic-

Scene from "The Missing Millionaire" (Kalem).

ture of Mona, Mary and the millionaire celebrating their victory with the aid of a bottle of champagne.

Although not the most original plot used for the George Bronson Howard serial, the different situations are staged with the thoroughness and skill displayed in the other eight numbers. Misses Sais and Kirby still exhibit the same keen relish for their roles; also their profound respect for the art of a talented modiste. Frank Jonasson, Thomas Lingham, Edward Clisbee and Paul Hurst complete the cast.

"The Artful Dodger."

Long before the birth of the moving picture a bit of slang that enjoyed great popularity was that succulent expression, "In the soup." The author of "The Artful Dodger," a one-reel comedy in which Ethel Teare has the leading part, does not immerse the young lady in the consomme, but the phrase "On the soup" may be properly applied to her picture. Before her marriage, she was an actress in burlesque, and sold the rights to her photograph, in a fetching costume, for use as a soup

Scene from "The Artful Dodger" (Kalem).

label. This fact must be kept from her husband's wealthy uncle, and, as a consequence, cans of the tabooed brand are popping out at her in the most unexpected places. This original and excellent comic motive is the work of Samuel J. Taylor. Ethel Teare, Gus Leonard, Jack MacDermott and Victor Rottman put the requisite amount of vivacity into the acting of the reel.

"Jackstraws"

Three-Reel Melodrama Written by Josephine McLaughlin and Produced by the Lubin Western Company Under the Supervision of Captain Wilbert Melville.

Reviewed by Edward Weitzel.

"JACKSTRAWS" is not an illuminative title for the three-reels written by Josephine McLaughlin. The story itself has considerable merit. It opens with directness, and rivets the attention with the first episode. A well-connected young girl elopes with a worthless fortune-hunter, and has her eyes opened before the honeymoon wains. The man is sent to prison for embezzlement and his wife obtains a divorce and goes back to her wealthy aunt, who casts her off at the time of her marriage. The girl then falls in love with the brother of her school chum, and the ex-husband turns up at just the right time to inject the necessary clash into the plot. The manner in which this is brought about is one of the best features of the story, the incidents leading up to the big moment when the divorced gentleman plays his big card and loses being reasonably plausible and always dramatic. The theme is not out of the ordinary and the character drawing is equally commonplace, but, with the material at hand the author has never lost sight of the golden rule of dramatic construction: progressive action that forces the interest of the spectator to keep pace with it, step by step. The "cutback" is used sparingly. The narrative form of fiction, that so often attempts to pass as drama in the motion picture, also occupies but little space in this photoplay.

The direction of "Jackstraws," by Melvin Mayo, is uniformly in keeping with the subject, and Lucy Payton, Adelaide Pronti, George Routh, Sicil Van Auker, Alan Forest and Evelyn Page measure up to the requirements of their individual roles.

Four Johnnie Ray Comedies

Four New Comedies by Johnnie and Emma Ray, Among Them Two That Will Serve Well as Part of a Program.

Reviewed by Hanford C. Judson.

TO those who have been following high class vaudeville the Rays, Johnnie and Emma, are by no means unknown —they have an army of friends. Four one-reel picture comedies made by the Rays in Cleveland, and with the help of amateur players, were recently shown to the trade and press at the Broadway theater in New York City. The same central character, "Casey," runs, with Mrs. Casey, through them all. They are uneven and are not built in the most effective way to be run in series since there is too much unexplainable change in the surrounding characters. For

instance, in one picture the Caseys have six kids, while in the preceding and in the following pictures there are none in the Casey home. Such changes as that destroy the atmosphere of continuity that in a series that is well planned hooks one installment of a series to the others no matter how much changed are the backgrounds and circumstances of the characters.

In these pictures the work of Johnnie Ray is the most important thing, forgetting for the moment a good comedy plot. Most people know the quality of Mr. Ray's work and know that he surely is a laugh-maker and thoroughly amusing. In these pictures two have no real scenario behind them. The other two, "Casey's Servants," and "Casey, the White Wing," have an idea, it is the same in both cases, and have a plot. These two pictures will make offerings acceptable to patrons who have paid well to be amused. These two are as good, let me say, as the average farcical pictures. Johnnie Ray and Emma Ray are able comedians. The supporting cast was made up of amateurs; but they did very well. There is one who deserves to be noticed and she appeared in "Casey's Servants" as the waitress. She shows ability. The other two pictures, "Casey's Dream," and "Casey's Kids," are fair slapstickerings full of rough play and pokes; but without plot or cut comedy idea.

"Who's Guilty?"

First and Second of the Fourteen Two-Part Episodes of the New Pathe Serial Based on Crime of Circumstance.

Reviewed by Margaret I. MacDonald.

"Puppets of Fate."

IN THIS, the first of what promises to be one of the best series that has yet been placed on the market, the question under discussion is a serious one, and one of grave importance to the social institution of any country. The lack of restraint placed on members of the surgical profession in the matter of operating on members of their own immediate family

Scene from "Puppets of Fate" (Pathe).

is of no little consequence, and the example placed before the public in this production is an impressive one. It has been effectively staged by Lawrence B. McGill with Anna Nilsson and Tom Moore as the stars.

According to the story, a young doctor with his wife starts professional life in a small town. He is noticed by a wealthy widow who at once uses her arts of persuasion to lure him into her net. She has him appointed head of the hospital staff, and has almost succeeded in winning his affection away from his wife when the wife takes suddenly ill and insists that no one but her husband perform the operation on her head which is necessary. In his extreme nervousness the scalpel slips and she dies instantly. The close of the picture shows him living in a hovel, a victim of liquor.

It would be scarcely fair to pass this number over without a remark on the splendid work of Octavia Handworth as Sylvia, the wealthy widow. In this excellent exhibition of the picture art there seems not an inch of film too many; continuous action and consistent development are important factors.

"The Tight Rein."

"The Tight Rein," which, by the way, oversteps the first number in excellence of story, has been produced by Howell Hansel for the Arrow Film Corporation. In this instance the victims of circumstances are the son of a wealthy mill owner and a pretty young girl who works in the mills. The son, played by Tom Moore, works in his father's office, is paid no regular salary, and is supplied very sparingly with money. At a later date his father's action in discharging the girl he loves so incenses him that he takes money from the safe and goes away to the city in search of her, leaving a note for his father which states what he has done. After knocking about the city squandering the money, he happens on the girl in a restaurant where she is in company with a man who has ruined her; a fight ensues, and he flees with the girl to her apartment, where they are followed by the man, who shoots the girl and himself. An accusation is of course brought against the mill owner's son for murder.

The stories of both numbers have been written by Mrs. Wilson Woodrow, and picturized by E. A. Bingham and Albert S. Levino.

"Social Pirates" Go Traveling

Director Horne and Company Make Two Round Trips to Seattle to Get Marine Views.

"WATER stuff" has a new meaning for Director Horne and the players engaged in the making of Kalem's series, "The Social Pirates," after completing two round trips on the boat between San Francisco and Seattle in order to get marine scenes needed for "In the Service of the State," a forthcoming episode.

"The weather man has no mercy on either the company's expense account or the feelings of the players," declared Director Horne at the completion of the second trip and on his arrival back in Los Angeles. When the party of twenty started it seemed that there would be no difficulty in securing all the scenes needed on the one round trip, it being the plan to stay over in Seattle for only a few days to secure scenes needed there and return on the same steamer.

But on the trip back to San Francisco the weather broke and the players were idle for practically the entire journey. There was nothing left to do but make one more trip to the Washington city and this became a round trip before the scenes were completed.

For the production of the "Social Pirates" episode Director Horne practically converted the boat into a studio. A full crew, including electricians and stage hands, were taken along and portable lights made possible the use of actual interiors in the boat. On the roster of the party were Marin Sais, Ollie Kirkby, Frank Jonasson, E. Forrest Taylor, R. E. Bradbury and R. L. Dell.

Unity Sales Corporation Organized.

One of the recent events in the film business is the formation of the Unity Sales Corporation, which may, without exaggeration, be said to mark a new ideal in the film industry.

The company is headed by Charles W. Allen, president and treasurer; Andrew J. Cobe, vice-president and general manager, and Arthur Rosenbach, secretary.

Briefly stated, the main purpose of the Unity Sales Corporation is to bring independent producers and independent exchanges together on a basis of general betterment.

The firm occupies a suite of offices in the Godfrey building, at Seventh avenue and Forty-ninth street, and are constructing a laboratory, which will be under the direct supervision of Messrs. Cobe and Rosenbach, who will personally examine every inch of film developed and carefully supervise every detail of the work, assuring exhibitors of an output of the highest standard.

The Unity Sales Corporation is now distributing "The Pursuing Vengeance," with Sheldon Lewis, based on the celebrated novel, "The Mystery of the Boule Cabinet," by Burton E. Stevenson. Another presentation of the new firm is Tom Terris in "My Country First," a Terris Film Corporation feature, a thrilling and realistic photoplay dealing with the present national crisis. Other productions in contemplation are "The Marathon Mystery," "The Gloved Hand," "The Destroyer," all by Burton E. Stevenson. Announcements will be made weekly of new productions. Trade showings will be given in the exhibition room of the executive offices of the company every Tuesday morning.

Three Coming Lubin Subjects.

"Otto the Hero," a new roar in the Davy Don series of one-reel comedies, is to be released May 22 by the Lubin Company through the General Film Company. The story as written by Jack O'Neill and screened under the direction of Edwin McKim devises new ways of making Mr. Don suffer on the screen for the entertainment of audiences. The supporting cast includes Patsy DeForest, Florence Williams, George Egan and Bernard Siegel.

"Prisoners of Conscience," three-act drama, directed for the Lubin Company, will be released May 25, through the General Film Company. The story is by L. V. Jefferson and Josephine McLaughlin, produced under the associate direction of Melvin Mayo. A young minister is thrown into love's crucible and is assayed pure gold. A physician errs through carelessness and death ensues. The act includes: Adda Gleason, Lucy Payton, Evelyn Page, Alan Forrest, Cecil Van Auker, George Routh and Ben Hopkins.

"Oh You Uncle," written by Bide Dudley and produced in one act by Clay M. Greene, will be released by the Lubin Company May 27, through the General Film Company. A festive bachelor with a sportive nephew seeks to conceal their proclivities from each other with a gay soubrette taking an active hand in the game. The cast includes: June Daye, Lenore Peacock, Edithe Peirce, Francis Joyner and Kempton Greene.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

DURING THE ROUND UP (Biograph), May 8.—Lillian Gish and Henry B. Walthall head the cast in this one-reel D. W. Griffith reissue. The picture has the quick action and stirring episodes that gave these early Griffith productions their vogue.

SKIRTS AND CINDERS (Lubin), May 8.—D. L. Don again disguises himself in female apparel during the action of this one-reel farce, written by Rex Taylor. He becomes a sweet young thing and has a number of amusing adventures in a girl's seminary. Florence Williams, Patsy De Forest, Francis Joyner and George Egan help on the fun making.

THE SELIG-TRIBUNE, NO. 37, 1916 (Selig), May 8.—Opening of racing season at Hewlett Bay Park, L. I.; Flower Carnival, San Antonio; trial of power boats, Boston; Athletic Carnival on Franklin Field, Philadelphia; U. S. Troops in Mexico; Boat race, Annapolis, Md.; conference at Juraez, Mexico, between Obregon and Funston; Generals Scott and Funston, El Paso; President Wilson at Woman's League camp, Chevy Chase, Md.

THE DOUBLE-DOUBLE CROSS (Vitagraph), May 8.—Frank Currier is the author and producer of this one-reel comedy, and William Dangman has the star role. As Harold Hopeful he secures a situation in an office and helps to trap the dishonest confidential clerk. The offering is of average merit. Lucille Crane, Winthrop Mendell, Jessie Miller and William Lyttel, Jr., complete a competent cast.

THE TANK TOWN TROUPE (Kalem), May 9.—It is a bit odd to find two such excellent actors as Ham and Bud forced to become tank town troupers. But such is the positions they occupy in this one-reel farce. The further fact that their mishap will beguile more laughter than tears from the average spectator is a great point in the picture's favor. Norma Nicholls impersonates a stage-struck young woman who joins the same troupe, and is speedily cured of her desire to act.

NOT WHAT THE DOCTOR ORDERED (Kalem), May 10.—In this one-reel comedy, Ethel Teare plays the part of a nurse. She is not the one the doctor ordered for his patient, and has a most disquieting effect upon the young man's heart. The picture is amusing. Victor Rottman, Jack MacDermott, Gus Leonard and Myrta Sterling have the remaining roles.

A MIX-UP IN BLACK (Edison) May 10.—A young man who takes part in an amateur minstrel performance and is obliged to keep on his disguise after the show, supplies the motif in this one-reel farce. The complications are amusing and are handled deftly by Raymond McKee, Sally Crute, Gladys Gane, Mabel Dwight and Guido Colucci.

THE SELIG-TRIBUNE, NO. 38, 1916 (Selig), May 11.—Strikers parade, New York; open-air dancing, Portland, Ore.; dreadnaught Oklahoma goes into commission, Philadelphia; English women in munition factory; fire at El Paso; flood, Muscatine, Ia.; boat race between British middies, Portsmouth, Eng.; hospital scenes, El Paso; May Day parade, San Francisco; U. S. Troops in Mexico; scenes at Fort Bliss, Tex.

THE WATER CURE (Vim), May 11.—Plump and Runt attempt to deceive their wives in this one-reel farce in order to take a vacation at the seashore. The two worthies start a flirtation on the sands that leads to numerous comic mishaps. The regulation Vim speed is maintained throughout the picture.

A LUNCH ROOM LEGACY (Kalem), May 12.—Sis Hopkins tries her hand at running a restaurant in this one-reel comedy and hands out more laughs than properly-served orders. A review of the picture was printed in the issue of May 13, page 1179.

OUT AG'IN, IN AG'IN (Vitagraph), May 12.—John T Kelly, Kate Price, Jewell Hunt, Hughey Mack and Donald McBride make up the cast of this one-reel farce from the typewriter of George McManus. The situations are laugh-provoking and full justice is done to them by the company.

THE BRIDGE OF DANGER (No. 79 of the "Hazards of Helen" Railroad Series—Kalem), May 13.—Thanks to the nerve and skill of the road's star operator, another attempt at crime comes to naught. Helen Gibson seems capable of performing any hazard that the scenario writers devise in this case, a real thriller. She also shows steady improvement in her acting ability. Ray Watson, P. Pemberton and G. A. Williams are members of the cast. James Davis directed the picture.

JENKIN'S JINKS (Lubin), May 13.—Dave Reed, the author of this one-reel comedy, has built a neat story on the old superstition of a peacock feather bringing hard luck. The reel is full of diversified incidents, and is well acted by Francis Joyner, June Daye, Margaret Moore, John Shermer, Adelaide Hayes and Kempton Greene.

THE SHERIFF'S DUTY (Selig), May 13.—A Western drama written and produced by Tom Mix, this one-reel photoplay has the truthful picture of life in the open that is generally to be found in this release of Selig's. Joe Ryan, Pat Christman, Betty Keller and Sid Jordan comprise a well selected cast.

THE PRETENDERS (Vim), May 12.—Pokes and Jabs play the gentlemen referred to in the title of this one-reel farce. They steal an aerial torpedo from an aged inventor and try to sell it to the representative of a foreign government. The torpedo proves their Nemesis and blows them up. A quick moving farce that contains amusing situations.

General Film Company Specials.

THE ROGUE'S NEMESIS (No. 7 of "The Social Pirates"—Kalem), May 8.—A review of this picture was printed in the issue of May 13, page 1179. Marin Sais disguises herself very cleverly as a man and plays a jealous husband, to the undoing of a real husband, who is trying to prove false to a faithful wife. An excellent instalment of the George Bronson Howard serial.

A STRANGER IN NEW YORK (Selig), May 8.—Otis Harlan is the star of this three-reel farce founded on the play of the same name by Charles Hoyt. Mr. Harlan impersonates a breezy book agent, who comes to New York and gets Broadway to forsake its regular tipple for prune juice—a humorous conceit in itself. The fun is all as extravagant, and the comedian, who was the original stranger, moves smilingly through the picture, meeting every situation with easy audacity. Robert Bolder, John Charles, Emma Glenwood and Grace Darmond fill out the cast.

MERRY MARY (Biograph), May 9.—This three-reel comedy-drama starts off in the quiet atmosphere of Professor Noggs' home, an aged bookworm with a pretty young ward. The usual love story is introduced, also an escaped lunatic, who furnishes considerable of the fun as well as the excitement. The picture is a good representative of its class, the acting of Jack Drumeir, Vola Smith, Jose Rubin, Claire McDowell and Adelaide Wood being adequate.

CELESTE OF THE AMBULANCE CORPS (Edison), May 9.—While the battle scenes in this three-reel photoplay in which the heroine takes part are fictitious, they give an excellent idea of what the real thing is like. The story tells how a society butterfly is transformed into a noble woman through her experience as a Red Cross nurse. This timely subject is acted skillfully by Leonie Flugrath, Charles S. Sutton, Pat O'Malley, Paul Bliss, Harry Linson and Julian Reed.

A RETURN TO YOUTH—AND TROUBLE (Essanay), May 9.—The moral to this two-reel comedy-drama points out that one should grow old gracefully and not disgracefully, by leaving the straight and narrow path. The humor of the situations is as wholesome as the moral, and the entire play reflects a truth to life that makes it of real value. Harry Dunkinson, Lillian Drew, Edward Arnold and Frances Raymond are a quartet of experienced and talented actors, and have little difficulty in bringing out the points of the picture.

THE WHEAT AND THE CHAFF (Lubin), May 11.—Two brothers, one of whom shields the other from a charge of murder, are the leading characters in this three-reel drama of which Josephine McLaughlin is the author. The picture is a melodrama of modern life. A review of the play was printed in the issue of May 20, Page 1353.

THE JESTER (Essanay), May 13.—The hero of this three-reel photoplay is a wealthy young chap who thinks life is always a jest until a lady reporter writes him up and brings him to a realization of his worthlessness. He then starts at the bottom of the ladder in his father's steel works, helps the elder Blair beat the trust, and wins the love of the lady reporter. The picture has many entertaining qualities and the leading characters are well acted by John Junior, Gertrude Glover and William Burke.

THE ACCUSING VOICE (Vitagraph), May 13.—The interior workings of a newspaper office is shown in this three-reel drama by Ross D. Whytock. The reporter-hero uncovers a celebrated criminal case and secures a big "scoop" for his paper. A dictaphone contains the accusing voice. The picture is always interesting, and the excellent cast contains the names of Harry T. Morey, Belle Bruce, Robert Gaillard, Thomas R. Mills and Harry Davenport.

Bluebird Photoplays, Inc.

NAKED HEARTS (May 29).—A five-part production suggested by Tennyson's "Maud." This picture will be found entertaining and especially pleasing to the eye because of the artistic manner in which it has been staged. Little Zoe Beeb, Gordon Griffith and George Hupp, all exceedingly talented children, hold the attention of the spectator during the first part of the production. Francelia Billington, playing the role of Maud in the later stages of the story, is very charming. A full review of this production will be found on another page of this issue.

Fox Film Corporation.

THE ETERNAL SAPHO (May 7.—A five-reel offering with Theda Bara is a Sapho story that exploits the grip of passion on man and

woman. It is not a wholesome story for screen use and we do not commend it as a good offering.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 71 (May 10).—Some interesting items of this number are the National Guard of New York opening a campaign for 3,000 new recruits, the opening of the racing season at Bluegrass track, Lexington, Ky.; Generals Scott and Funston conferring on the Mexicon situation; the annual Battle of Roses at San Antonio, Tex.

REEL LIFE (Gaumont), May 14.—This number includes excellent views of the Blackfeet Indians at Glacier National Park, in dancing and various native ceremonies. Also close-up studies of cuttlefish and ants. This is entertaining and has a strong educational value.

THE MAN WITH THE HOD (Vogue), May 16.—A farce comedy in which a young wife, bent on earning laurels in the art of painting, goes to the streets in search of a model. She finds an inspiration in the person of a hod carrier. Her husband coming home to find a strange man in his wife's private apartments, causes a rough house. This is only moderately entertaining.

BILLY VAN DEUSEN'S FIANCE (Beauty), May 17.=A pleasing comedy number, by Al Santell, featuring John Steppling, Carol Halloway, John Sheehan and others. This is full of bright, attractive scenes. The plot if anything, is a little too complicated; this, with the long subtitles, keeps the observer pretty busy. As a whole this is somewhat overcrowded, but superior to the average comedy in numerous respects.

SEE AMERICA FIRST (Gaumont), May 17.—No. 36 of the series. This pictures the great Mariposa grove in Yosemite National Park, where the trees are sufficiently famous as to have names. Also fine views of the Marced River rapids, Mirror lake and the Water Wheel falls. A splendid out-door scenic number.

NOSEY NED (Gaumont), May 17.—This, on same reel with above, is an animated cartoon by Harry Palmer. It pictures Nosey Ned's adventures at a baseball game. The expressions of the baseball crowd are funny and the action amusing.

STEPHEN'S SWEET SISTERS (Falstaff), May 20.—In this farce comedy Stephen has three pretty sisters, all of whom have beaus, much to the disgust of Bachelor Stephen. There comes a time, however, when Stephen changes his ideas on the subject of matrimony and decides to take a wife at any cost, in order that he may qualify for an inheritance which he will be obliged to share with whichever of his sisters marry first. This is fairly entertaining.

TWENTY MINUTES IN MAGIC (Beauty), May 21.—An Orral Humphrey production and a good one. Out of a position, a man goes to apply at the headquarters of a magician. What happened when he gained possession of a certain magical box is very amusing. This will be found to be an excellent farce comedy number.

THE CHINATOWN VILLAINS (Vogue), May 21.—A farce comedy of the usual sort. Considerable of the action takes place in an opium den where the young woman of the play is brought by an angry suitor and left bound hand and foot. Some good slapstick comedy is contained in this film, and many audiences would enjoy it.

THE POLITICKERS (Falstaff), May 22.—An amusing comedy, in which a rivalry between three middle-aged men for the office of mayor of the town proves beneficial to a pair of young lovers. One of these men is the father of the pretty maiden of the story, and is desirous that she marry a man of fifty. She has her own ideas on the subject, however, and wins her point when Dad believes that he has been elected.

Mutual Film Corporation Specials.

THE GULF BETWEEN (Mustang), May 12.—A two-part drama featuring Queenie Rosson and Perry Banks. The story of this picture contains a great deal of human interest, and treats of the trials of the daughter of a maker of counterfeit money. The girl, persecuted by her father's partner, marries the man she loves when her father and the partner flee their cabin for fear of a revenue officer, is discovered later by the partner, and pursued across country until she gives up in fatigue. She is rescued by a lone hillsman, and proceeds to tell her story. This will be found interesting.

THE JUNGLE OUTCASTS (Centaur), May 13.—Margaret Gibson, Wm. Clifford and others appear in this adventure story. The burning of the vessel at sea and casting off of the wife and child on a raft is realistically handled. Later they land on a desert island and the natives worship the mother as a White Spirit. The husband heads a rescue party and saves the mother and child from being devoured by wild animals. The Bostock animals make a good showing in this. The number is a very entertaining one of the kind.

THE PRETENDER (American), May 15.—An interesting two-part drama with Robert Klein, Lizette Thorne, Edward Coxen and George Field in the cast. The story centers about an attempt to ruin one of the big men of the wheat pit through persuading his daughter, on whose advices he relies that a certain business transaction would be of large benefit to him. This is done by means of a fake clairvoyant to whom the daughter is directed for advice. The scheme is detected just in time to prevent the transaction being carried out.

THE FLOOR-WALKER (Mutual—Chaplin), May 15.—This first two-reel offering, featuring Charlie Chaplin in his new affiliation, is very successful. He invades a department store and sets in motion at the very beginning some diverting small business, such as taking a shave at the counter, fitting a young lady with shoes, colliding with shoplifters, etc. The attempt to run down the escalator at the close, pursued by the angry manager, brings out shouts of laughter. The number will add to Chaplin's fame as an entertainer.

THE ISLE OF LOVE (Mutual Masterpiece de Luxe), May 15.—A five-part Gaumont production, the story of which was written by Paul M. Bryan and produced by Director Middleton, who has made considerable out of a not altogether healthy theme. Gertrude McCoy is the star of the production and plays fairly well a role to which she is not well suited, that of an actress of rather unstable character, who goes to the seashore to learn to play the part of a fisher lass, and cruelly lures into her net a young inventor and yachtsman. Some daring scenes have been interpolated here where the actress goes in swimming and upon emerging finds her clothes gone. Others of the cast are James Levering, Iva Shepard, John Clugston, E. O. Schenck, etc. Some of the scenes take place on a barren island where the actress is forced into marriage by the half insane lover.

THE ANSWER (Thanhouser), May 16.—An unusual two-reel subject, by Emmet Mixx, featuring Robert Whittier, George Marlo, the Fairbanks twins and others. The father of the twins is a fake spiritualist, who uses both girls to good advantage in carrying out his deceptions. While one is tied in a chair the other walks in the audience, being presumably an astral body. The first reel of this is exceedingly interesting. The second reel, while not so strong, serves to bring the story to a satisfying conclusion. A novel and entertaining subject.

FOUR MONTHS (American), May 18.—A strong three-reel subject, by Karl Coolidge, featuring Alfred Vosburgh, Vivian Rich and others. The wealthy young idler is informed by his physician that he has only four months to live. He employes his time in efforts at doing charitable work, stumbles into a nest of white slavers, and saves a girl from their toils. The scenes are true to life and carry conviction. The plot is complicated, but well-rounded and nicely worked out.

THE SECRET OF THE SUBMARINE, NO. 3 (Mutual Special Feature).—May 22.—In this chapter of the new serial Cleo Burke's scream upon finding her father dead is heard on the street by Gerald Morton, who enters and ministers to the unconscious girl. An attempt to incriminate Lieutenant Morton is made but is frustrated by Barbanacle, who removes the false clue before the authorities arrive. A sale of books belonging to the inventor is used to establish an intense situation in which, among others, a book containing the inventor's formula is sold. His daughter, in a mad chase hoping to arrive in time to prevent the sale of the book, treats the audience to a thrill in the shape of an automobile leap over a broken bridge.

Paramount Pictures Corporation.

THE INNOCENT LIE (Famous Players), April 20.—In this five-part subject Miss Valentine Grant makes her debut in Famous Players subjects and creditably acquits herself. The story is rich in the atmosphere of old Ireland, from which the locale shifts to New York. The picture is reviewed on page 1349 of the issue of May 20.

THE POLICE DOG IN THE PARK (Paramount—Bray Cartoons), May 14.—C. T. Anderson's animated drawing, made at the Bray Studios, has laughable moments, though it does not equal some of the recent Paramount releases. Concluding the reel is a marked novelty in Ashley Miller's "Plastiques," a comedy study in plaster figures that move.

PARAMOUNT PICTOGRAPHS (Paramount), May 14.—Preparedness again is given a prominent place in Paramount's screen magazine, the need for effective artillery being the point emphasized this time. Character building in children is admirably illustrated in the Better Babies Department. Good editorial judgment is being shown in the preparation of the Pictographs.

AMONG THE HEAD-HUNTERS OF LUZON (Paramount—Burton Holmes Travel Picture), May 15.—The photography in this number of the travel series is better than that in several of the preceding issues, whereas the material is continuously interesting. Instruction and entertainment are well combined in these pictures.

Pathe Exchange, Inc.

PATHE NEWS, NO. 36, 1916 (Pathe), April 26.—The May Day Labor parade in New York; the Chevy Chase camp, Washington, where women are training in the interests of preparedness; several views of athletic sports at the different universities, and the remainder of the regiment that held off the Germans at Verdun are interesting items of this number.

LUKE AND THE BOMB THROWERS (Phunphilms), May 8.—The scenes of this farce comedy take place for the most part in the rooms of a secret order of bomb throwers. Luke, by accident, gets into the place and is held bound, and eventually released by a brave comedy citizen who holds at bay the members of the order, who are forced to give up their firearms and proceed to the street, where they are handled by the authorities.

THE ASCENT OF MOUNT RANIER (Pathe), May 8.—A complete and exceptionally beautiful series of views of the beauties and difficulties encountered by tourists in ascending the beautiful Mount Ranier in the State of Washington. On the same reel with "Beautiful Lake Chuzenji."

BEAUTIFUL LAKE CHUZENJI (Pathe), May 8.—This subject consists of several beautiful views of a lake in Japan. It is on the same reel with the above.

Pathe Exchange, Inc., Specials.

THE IRON CLAW, NO. 11 (Feature Film Corporation), May 8.—"The Saving of Dan O'Mara" is the title of this episode in which Dan O'Mara, a wood worker in a certain factory, feels himself forced to wrong doing because of the necessity of providing for a sick wife,

figures. His daughter at work in the factory when Margery Golden comes to investigate as a means of diversion, saves Margery from being killed when Legar, who, for some reason or other, has gone to work in the factory, manipulates the machinery in such a manner that instant death might have been Margery's fate. The Laughing Mask, of course, takes a hand.

WHO'S GUILTY, NO. 1 (Arrow), May 8.—The first of this new series is entitled "Puppets of Fate," and deals with the problem of whether or not a doctor should be allowed under, any circumstances to operate on his own wife or any member of his immediate family. Anna Nilsson and Tom Moore are featured in this and in all of the complete stories comprising the series. Octavia Handworth also appears in the cast of this first number, and will attract considerable attention by the splendid manner in which she handles the role of Sylvia, a wealthy widow, in love with Dr. Bullard. A full review of this number will be found on another page.

THE GIRL WITH THE GREEN EYES (Gold Rooster Play), May 15.—This adaptation of the Clyde Fitch melodrama will be found exceptionally entertaining. Katharine Kaelred in the title role is truly delightful, while Julian L'Estrange and Edith Lyle and others of the cast also acquit themselves well. The story treats of how a wife became jealous of her husband's secretive attentions to another woman whom she is not aware is an unfortunate sister of his. The wife tries to poison herself and afterwards a reconciliation brings about a happy ending. Reviewed on another page of this issue.

WHO'S GUILTY, NO. 2 (Arrow), May 15.—The second of the series is entitled "The Tight Rein," and points out in a clear and consistent manner how innocent parties become the victims of circumstances. In this instance a poor girl is turned out of one position after another because a mill owner objects to his son keeping company with the girl. The girl becomes the victim later of one of the wolves of society, and is shot later by the man who also shoots himself, when she is about to be rescued by her former sweetheart. The mill owner's son flees in fear, and is later accused of the murder. An excellent number, of which a full review will be found on another page. Anna Nelsson and Tom Moore are the stars of the production. Reviewed on another page of this issue.

Triangle Film Corp.

THE LION AND THE GIRL (Keystone), April 30.—A lively story showing Joe Jackson in an entirely new role. In many respects out of the common.

GROUCHES AND SMILES (May 18).—This picture was originally scheduled for release on April 9 under the title of "Bill's Wife." It was later decided to withhold the release until a future date and to change its title to "Grouches and Smiles." A synopsis of the picture was published on page 317 of the April 8 issue, under the old title of "Bill's Wife."

Universal Film Mfg. Co.

CLAUDIA (Imp), May 21.—A comedy number, featuring Sydell Dowling, Stanley Walpole, Edith Roberts and Paul Kelly. Two couples get their love affairs mixed. The cast is pleasing and the settings are attractive, but the situations are not clearly set forth. A fair number.

LOVE'S TRIUMPH (Rex), May 21.—A good number, featuring Ben Wilson, Dorothy Phillips and Joseph Girard. The sales girl borrows a gown from her employer to wear to a social affair. The close has something of a surprise in it. This is pleasing.

THE CELLULOID HERO (Nestor), May 22.—A comedy number, by Robert MacGowan, featuring Eddie Lyons, Betty Compson, Ethel Lynn and Lee Moran. The moving picture hero impersonates a crook. The real crook shows up and some amusing complications follow. A well-handled comedy of the farcical type.

MR. FULLER PEP (Powers), May 25.—A very amusing half reel presenting a new style of animated drawings, by F. M. Follet. Cutouts are employed in carrying out the action. Mr. Pep's swimming adventures are very funny.

HER HUSBAND'S WIFE (Nestor), May 26.—A comedy number, by Al E. Christie, featuring Harry Rattenberry, Neal Burns, Billie Rhodes, Ray Gallegher and Gus Alexander. The policeman and his son call on the commissioner's daughter and hired girl. The son is mistaken for a burglar. This is quite amusing and makes a pleasing number of the farcical type.

HARMONY IN A FLAT (Rex), May 26.—A comedy number, by Wm. Addison Lathrop, featuring Ben Wilson, Dorothy Phillips and Charles Ogle. It pictures the experiences of two newlyweds in an apartment house; they are constantly annoyed by the noisy janitor, the iceman and others. This contains a good deal of quiet, effective humor.

THE STAGE VILLIAN (Joker), May 27.—An unusually funny burlesque number, featuring Gale Henry, Wm Franey, Lillian Peacock and others. The experience of the ham actors at the Pruneville boarding house and later in the burlesque melodrama, will bring much laughter from an audience.

WHERE ARE MY CHILDREN? (Universal Special), May.—An unusual five-part drama dealing with birth control and its abuse. The picture is bound to arouse interest and to excite comment. The Smalleys directed the production with Tyrone Power giving a forceful performance in the leading role. A review may be found on another page of this issue.

Universal Film Mfg. Company Specials.

PEG O' THE RING (Universal Special), May 15.—This third episode opens with Peg and Dr. Lund, Jr., in the lion's den, where they have been cast by the Hindu and his gang. She is overcome by her abnormal obsession to tear things at twelve o'clock. Later the gang abducts her and imprisons Lund in a box car. He escapes and leaps to the passenger train, at considerable risk. The lions are released in the sleeping car and create a panic among the circus people. Peg is carried away by the Hindu and thrown into the den again and Lund in dropped through a trap door into the water below. The number is full of action and quite exciting, though it does not greatly advance the plot.

HALF A ROGUE (Red Feather), May 22.—An enjoyable five-reel screen adaptation of the famous "best seller" by Harold McGrath, featuring King Baggot, Edna Hunter, Clara Beyers and Joseph Castellaneous. Henry Otto adapted and directed the story and has provided numerous humorous touches and some very attractive scenes. The story itself is an interesting one, getting a very good start when the hero meets an actress in a Broadway restaurant. Her marriage to another later and the averted scandal growing out of this chance acquaintance constitute the main events. The political campaign is well handled, and certain amusing incidents save it from becoming too conventional. An entertaining feature.

THE HEALTH ROAD (Imp), May 23.—This features Bernard MacFadden, the physical culture expert, and Sanford Bennett, who is advertised as younger at 76 than he was at 50. There is a slight story, which finishes rather abruptly. The chief interest is in the two individuals mentioned. Something of a novelty.

THE LIMOUSINE MYSTERY (Victor), May 24.—A two-reel mystery offering, by Capt. Leslie T. Peacock, featuring Mary Fuller, Joseph Gerard, Tony Merla, Wm. J. Welsh and H. A. Busby. A woman is driven up to an apartment house in an automobile. She is taken out in a dying condition, as the result of a stabbing. The mystery is carefully worked out, and while the solution will perhaps occur to the average observer before the close, it compels interest just the same. An entertaining story of the type.

THE WEDDING GUEST (Bison), May 27.—A two-reel number with Mexican settings, featuring Harry D. Carey, Olive Fuller Golden, Joe Rickson and Peggy Coudray. The sheriff and another are rivals for the girl's hand. Jose wins her and the sheriff goes to intercept the wedding and arrest Jose. He arrives after the ceremony and spares the bridegroom. A pretty story of the romantic type, well pictured and abounding in good scenic effects.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 37, 1916 (Vitagraph), May 9.—Playgrounds on roof of Wanamaker's store, Philadelphia; dog show, San Francisco; launch of oil burning boat, Bath, Maine; U. S. troops in Mexico; university boat race, Oakland, Cal.; Mayor Mitchel rewards N. Y. fireman; President Wilson at Woman's Navy League camp; Raisin Day, Fresno, Cal.; artillery drill at Fort Sill, Okla.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 38, 1916 (Vitagraph), May 12.—Push ball at Troy, N. Y., school; Japanese in California; balloon ascension at moving picture show, New York; May Day, San Francisco (Mayor Rolph crowns the May Queen); ceremony at the Cathedral of St. John the Divine, New York; Shakespearian fete, San Diego; pleasure boats carry guns, Milwaukee; Obregon at El Paso; war scenes in Mexico.

THE ORDEAL OF ELIZABETH (Vitagraph), May 15.—An exeeptionally attractive five-reel production featuring Lillian Walker, with a strong supporting cast of Vitagraph players. The story centers about a young woman who marries unknown to her people, and lives at home while her husband goes to the city to study. She afterwards falls in love with another man, who, learning from her of her former marriage, goes hurriedly abroad. In the meantime the husband is found dead in his studio, and she is accused of murdering him. The second man in the case arrives in New York just in time to save her from being convicted of murder. A very good story and well produced by Wilfrid North. Reviewed on another page of this issue.

World-Equitable.

SUDDEN RICHES (Peerless), May 15.—In every respect an excellent drama, showing that the inheritance of great wealth may be the ruination of a previously happy family. E. Richard Schayer wrote the story, which was directed by Emile Chautard and acted in the leading roles by Robert Warwick, Gerda Holmes, Clara Whipple and Madge Evans. A review appears on another page of this issue.

Miscellaneous.

THE MYSTERIES OF MYRA (International), May 8.—The third episode of the serial by Hereward Carrington and Charles W. Goddard fulfills the promise of the opening installments. The production is finely calculated to create an atmosphere of mystery. A review may be found on another page.

THE END OF THE WORLD (Great Northern), May.—A spectacular six-part picture based on the assumption that a comet collides with the earth, causing wholesale devastation. There is a first rate story, capably acted, and in the last two reels the happenings are highly sensational.

Director Robert Leonard has finished the filming of the five-reel comedy-drama "The Miracle of Ambrosia," in which Ella Hall is featured and supported by Adele Farrington, Betty Schade and Harry Depp. Leonard wrote the story especially for Ella Hall.

Manufacturers' Advance Notes

"THAT SORT" (Essanay).

George K. Spoor, president of Essanay, announces "That Sort," a five act photodrama taken from the play of Basil McDonald Hastings as Essanay's first feature release for June.

This is an unusually subtle drama for the screen, depending more for its interest on the clash of characters over internal emotions, rather than on external action.

Not that action is lacking, but it is the action of individuals under great stress of emotion and not violent physical clashes.

"That Sort" deals with a young woman of the stage, who has kept herself pure amid the temptations that beset her path. Finally she falls in love, to find that the man is not so serious

Scene from "That Sort" (Essanay).

in his intentions. He is young, capricious, of the wealthy class, and finding he can win her in no other way, marries her.

He tires of his bargain; she is spoiled with petting and is wilful. He taunts her with buying her, so she hurls his jewels in his face and leaves him and her daughter.

Then comes the temptation through a man who has befriended her. She yields. The first step leads to others until she has become a notorious character. Finally she awakens to her ways. In remorse she tried to better her life and finally seeks her daughter. But her first husband will have none of her, and she, knowing the shame her life will bring her daughter, finally gives her up to save her from her own shame, though it breaks her heart.

The intensely emotional scenes are well carried out by Warda Howard, noted for her portrayal of emotional parts. She is ably supported by Duncan McRae, of the speaking stage, Ernest Maupain and John Lorenz.

The scenes are exceptionally beautiful, showing the cliffs of Dover, an English fox hunt, scenes on the Spa, along the Riviera, Monte Carlo, and the Imperator in mid-ocean and docking in New York, as well as scenes in London and Paris. These were taken by Director Charles J. Brabin before the outbreak of the European war and are worked into the picture with wonderful effect, fitting in perfectly with the play, a large number of the scenes of which take place in Great Britain and on the continent.

NIGHT PHOTOGRAPHY FOR "HAZARD."

For two full nights Helen Gibson and the company of players in the "Hazards of Helen" worked clear through to dawn at the Kalem depot-studio on what is probably the most extensive use of night photography ever employed for a short production. Kalem officials declare that the scenes secured are the best ever attained by night photography. "They are photographically perfect," declared an executive, "and certainly do provide a weird and effective background for the story."

Radium flares were the means used by Director Davis in taking the scenes, which were for the production of "The Capture of Red Stanley," a "Hazard" scheduled for release on May 27. Helen, night operator at the Lone Point station, sees suspicious characters running about in the dense darkness outside the station. Before she can secure help they have broken into the station and in a minute she is bound.

One of the most effective of the night scenes that follow shows a train approaching, the headlight of the locomotive alone piercing the darkness and growing in size until the engine has stopped alongside the camera. Some of the most daring riding she has yet shown on the screen is also included in Helen's contributions to this "Hazard."

FRANK MAYO IN DUAL ROLE.

"Shadows," the three reel Knickerbocker Star Feature scheduled for release on June 2, features Frank Mayo and Lillian West in one of the most absorbing dramas ever presented under the Knickerbocker brand. Mr. Mayo plays a dual role, the drama centering largely about the resemblance between a noted novelist and an unknown writer.

The picture is remarkable not only for its unusual story and the remarkable acting of the entire cast, but also for the scenes in which Mr. Mayo meets himself and changes identities with the clerk. The double exposures in these scenes have been most artistically made, and are pronounced by all who have seem them to be the finest examples of this difficult photographic feat. George Rizard is responsible for the exceptional camera work. Reaves Eason directed the production, which is from the Horkheimer studios at Long Beach, California.

"THE EYE OF GOD" (Bluebird).

Tyrone Power makes his second appearance in the Bluebird program as co-star with Lois Weber in a psychological drama of crime, entitled "The Eye of God," set for release June 5. It is a five-reeler and carries an intensely interesting story, devised by Lois Weber, and made from Miss Weber's scenario. Aside from contributing the literary factors, and acting in co-prominence with Mr. Power, the Smalleys made the production, thus giving Miss Weber a superabundance of credit for the feature.

While the play in no manner resembles "John Needham's Double," which brought such great credit to Mr. Power, earlier in the Bluebird program, "The Eye of God" carries the same atmosphere

Scene from "The Eye of God" (Bluebird).

of psychic crime, plus mystery in connection with the actual perpetration of the deed.

There is originality in the method of presenting the story. The murderer is disclosed, at the outset, confined in his cell awaiting the foot-falls of his executioners. Then follows a series of pictorial revelations of the man's life and includes scenes showing the crime—but it is not revealed until the final passages just exactly how the murder was done.

While the story is intensely interesting and the details of cold-blooded murder for sordid gain are outlined in minute exactness, there is nothing repellant about it—just a fascinating story, told in an unusual manner and acted to the extreme of artistry by Mr. Power, Miss Weber, Chas. Gunn and Ethel Weber.

"THE LIGHTS OF NEW YORK" COMING.

The Vitagraph Blue Ribbon Feature announced for Monday, May 29th, is entitled "The Lights of New York." The story comes from the pen of Charles L. Gaskill and deals with life in New York's slums. Later we are taken into the society circles and given an idea of the manners and customs of the "Upper Ten."

Walter McGrail supports Leah Baird in the leading role. He is seen as a gangster who tires of his half sister, a trust-

Scene from "The Lights of New York" (Vitagraph).

ing young girl, and decides to fit himself to enter society that he may be in a better position to carry on his dishonest purposes. He wins the love of a prominent society girl who, against her mother's wish, is about to marry the gangster, thinking him a man of honor. She is saved from this fate at the altar by the little girl he had deserted.

Adele De Garde plays the role of the sister. Arthur Cozine and Don Cameron are also seen in good parts and give good accounts of themselves.

"THE TEST OF CHIVALRY" (Selig).

"The Test of Chivalry" released Monday May 22, is a Selig Diamond Special produced by Wm. Robert Daly from the story written by Elizabeth R. Carpenter. This is one of the best Selig multiple reel dramas released through General Film Service. This is saying a great deal for the unusual excellence of Selig pictureplays in General Film Service has been noted and commended by exhibitors and film critics. Wm. N. Selig following his policy of having his leading and most versatile stars appear not only in spectacular feature productions, but in the Selig regular General Film program, cast for "The Test of Chivalry," such popular players as Fritzi Brunnette, Vivian Reed, Lillian Hayward, Edw. J. Piel, James Bradbury, Wm. Scott and Frank Clark.

Jack Ashton, in love with Pauline Grey, sacrifices that love when Pauline's parents tell him his position in life is not

Scene from "The Test of Chivalry" (Selig).

high enough. Jack becomes a mining engineer in the West. Robert Morris, aged and wealthy suitor, wins Pauline's hand. Eve Wilson, the unfortunate wife of a cruel husband, leaves the man and flies to Ashton for refuge. Through pity, Ashton takes the girl into his home as housekeeper, and so, unconsciously, wins her love.

Morris speculates in stocks and loses his entire fortune, and with the loss of his money, takes his own life. Pauline has never forgotten Jack Ashton and on the death of her husband, she writes him, telling him that she is waiting for him to return. Jack replies that he has won the love of Eve Wilson and that he cannot desert her. Suddenly summoned by a mine explosion, Jack leaves the letter and Eve reads it. She resolves that she will not stand between Jack and the woman of his choice. She writes him telling him that her husband has sought a reconciliation, and Eve then wanders homeless out into the world, while Ashton freed, joins Pauline.

TWO HOURS FROM EVENT TO THEATER SCREEN.

Manager Langsfeld of the Broadway theater, New York, recently wrote a letter of appreciation to Editor Mayell of the Pathe News for a remarkable bit of enterprise. On May 6 the annual police parade of the city of New York was held and only two hours after the parade a print of the Pathe News containing the event was being shown on the screen at the Broadway.

"BOBBIE OF THE BALLET" (Bluebird).

Louise Lovely, now fixed as a popular star on the Bluebird program, will make her regular appearance, on June 12, playing in "Bobbie of the Ballet," a role exactly suited to her charming personality, and one in which her abilities as an actress, along distinctive lines, will increase her vogue with followers of the films.

"Bobbie of the Ballet" deals, to a considerable degree, as its title suggests, with theatrical and stage life, but there is a counter element in the story that discloses the methods employed by idle-rich self-appointed humanitarians, pursuing their faddish mission of "social settlement work," with more harm than good resulting.

As a third and equally interesting element in the plot the simple and human side of a police-hunted criminal is disclosed in his direct application of the actual practice of humanitarianism in contrast and in opposition to the theories of the faddists.

Scene from "Bobbie of the Ballet" (Bluebird).

And running all through the five acts of the feature there is a strong moral lesson in the victorious struggles of a chorus girl who combats the wiles and intrigues that are directed to her undoing by her evil associates.

While it first serves its logical purpose as excellent entertainment, with thrills aplenty and exciting scenes galore, "Bobbie of the Ballet" has a good, wholesome lesson to convey to many elements that combine to form the various stratas of every day existence in every community.

"THE BEGGAR KNIGHT" (Lubin).

Apart from the worthy indigent who unfortunately are always a problem in larger cities, the existence of an organized association of beggars confronts municipal authorities as an underworld phase that flourishes under the eyes of the officials in spite of strenuous efforts to abolish systematized mendicacy.

There is always a leader who furnishes the brains and who maintains sway over the beggars' organizations by his ability to assist the members who are backed up by the police. Invariably this king of the beggars waxes wealthy on the tribute paid by his subjects and, in at least one big city, he is known by a select few as a prominent member of the business community.

The obvious possibilities presented by the subject for a screen scenario has been grasped by Captain Wilbert Melville, who has written and directed for the Lubin Company a two-act photodrama, "The Beggar King," in which the light is turned on one of the most curious departments of the great underworld.

John Cossar appears in the latest two-act Essanay offering with Joyce Fair, the 11-year-old leading lady. "Orphan Joyce" is the title.

VILLA CAPTURED IN PARAMOUNT-BRAY ANIMATED CARTOONS.

Through the intricacies of a controversy on "Preparedness" carried on between Colonel Roosevelt and William Jennings Bryan, Colonel Heeza Liar plunges straight into the heart of the Mexican situation and single-handed captures Villa, the bandit leader, in the twenty-first release of the Paramount-Bray Animated Cartoons.

Dissatisfied over the attitude shown throughout the United States toward the question of armament Heeza Liar determines to secure information at first hand. To clear up the situation and become thoroughly informed as to the merits of both sides of the argument, he interviews first Colonel Roosevelt and later William Jennings Bryan. The former gives him a brusque and fiery interview on the necessity of preparing for war and Bryan weeps on his shoulder in a plea for peace.

Finding himself in practically the same state of mind in which he started out and unconvinced in either direction, Heeza Liar starts for the Mexican border to see the United States in pursuit of Villa. Five hundred dollars a minute, the Colonel learns, is spent by the United States government to maintain its army in Mexico. He immediately decides to serve his country by inventing a gasoline mule and a preparation from which to make gasoline at two cents a gallon. This done, he

Scene from "Colonel Heeza Liar Captures Villa" (Paramount-Bray).

starts for the Mexican border carrying a bottle of the precious fluid in his pocket and finally capturing Villa.

MEXICAN AND GERMAN PICTURES PACK HOUSES.

One of the greatest demonstrations of drawing power of pictures, was that of "Across the Mexican Border," a two reel picture now playing the Marcus Loew circuit around New York. After contracting these pictures for 60 days, and realizing the exceptional pulling power this picture has, Mr. Loew immediately booked the picture for 40 days more in his Boston, Washington and Baltimore houses. These pictures are the only authentic ones taken since the recent invasion of American soldiers on Mexican soil. They show Villa, Carranza, Colonel Dodd and the American troops in action. Every foot of the picture is sensational, and interesting, and not a foot of it is gruesome.

These pictures were booked by Samuel Cummins, and are now being shown under the direction of the Beacon Film Co., of 220 West 42nd street, who have taken over this picture, and will book same in the future.

"Fighting the Allies," which is also one of the exceptional German war pictures, also being exploited by Samuel Cummins, is reported to be doing exceptional business in the middle west. Mr. Cummins intends to state right these pictures very shortly, as there has been a considerable demand for them all over the country.

"ARMADALE" (Gaumont).

Picturization of Wilkie Collins' famous novel "Armadale" which is to be released by the Mutual as a three-part feature, would be incomplete without the thrilling scene in which the false Allan Armdale locks the rightful bearer of that name in a stateroom of a sinking steamer and leaves him to his fate.

Under the able direction of Richard Garrick of the Gaumont-Mutual studios, these water scenes have been carried out with exceptional realism, despite the fact none of them were taken within a mile of a ship of any kind. All that Garrick did was to place the scenery necessary for the photographing of the scenes in the river near the shore and wait for the rising tide to come in and furnish the necessary realism.

Of course the players and the director, as well as the camera man had to work in water up to their shoulders, but any damage to their clothes, was quickly repaired by the tailor and the bills settled by the Gaumont-Mutual studios.

"A TEMPERANCE TOWN" (Selig).

"A Temperance Town," one of the late Charles Hoyt's best comedies with Otis Harlan in the role of "Mink Jones," will be released by the Selig Company through General Film Service on Monday, June 5. "A Temperance Town" will cause a riot of merriment the story hitting off as it does the rivalry be-

Scene from "A Temperance Town" (Selig).

tween the "Wet" and the "Dry" factions in a small town. There is the village prescription writer, the village drug store, the members of the "vice investigating committee" and other types. There is a love story running through the plot. Mr. Harlan has been furnished with a strong supporting cast of players and the scenic effects in "A Temperance Town" are all that could be desired.

"THE CONDEMNATION" (Essanay).

This is a stirring drama of metropolitan life of today, with the lures of the cabaret and the danger to young married couples who make of life a mad whirl of pleasure. It is the story of two young people madly in love with each other, of a wife somewhat indiscreet and wilful and a husband with an overweening jealousy.

The couple live the life of the gay set. The wife still loves the flattering attentions of other men in a frivolous but not serious way, while the husband sulks over her popularity. Butterfly like, his jealousy pleases her vanity, and partly by her own actions and partly through the course of circumstance she is led into a seemingly compromising position.

Mad with jealousy the husband is about to commit an act

Scene from "The Condemnation" (Essanay).

that would have wrecked four lives, when he discovers his mistake. The wife is thoroughly frightened and awakens to her shortcomings as the man does to his foolish jealousy. Both learn their lesson.

Darwin Karr as the man and Nel Craig as the woman bring out the dramatic parts with great force.

"TWO ORPHANS" (Selig).

The Selig Polyscope Company announces the revival in three elaborate reels of Kate Claxton's "The Two Orphans." This production will be released through General Film Company's regular service on Monday, June 12. One of the most notable casts ever assembled in one motion picture production will enact the various characters which have made the play of "The Two Orphans" famous. The players include Kathlyn Williams, Winnifred Greenwood, Myrtle Stedman, Thomas J. Carrigan, Charles Clary, Adrienne Kroll, Lillian Brown Leighton, Frank Weed, James O'Burrell and others. Despite the fact that "The Two Orphans" is an unusual and expensive feature production, the play is to be released through General Film following the plan of William N. Selig to make Selig releases through General Film service, second to none in points of excellence.

"THE FIREMAN," SECOND CHAPLIN-MUTUAL.

Work on "The Fireman," second of the Chaplin-Mutual comedies, which goes to the public June 12, is rapidly nearing completion at the Los Angeles studios. With but one or two exceptions, all the exterior scenes have been taken. The film, it is expected, will be ready for the cutting room within the next two weeks.

Departing from his usual mode of procedure, Chaplin has worked into this production a number of unusually sensational scenes, which have been filmed on an elaborate scale. These scenes depict the burning of two houses, both of which had been condemned by the Los Angeles fire department. They were purchased outright by the management of the Chaplin-Mutual studios and destroyed by fire. For the filming of "The Fireman," the Mutual's comedian temporarily abandoned his usual screen make-up and in practically all of the scenes he appears in the garb of a fireman.

In the photographing of the scenes depicting the burning of

Scene from "The Fireman" (Mutual).

the houses, as well as the numerous ones which take place inside a fire house, Chaplin had the assistance of several members of the Los Angeles fire department to help him out. One of the fire stations is located but a short distance from the Chaplin-Mutual studio and in it many of the scenes were filmed. Chaplin's antics on the fire pole, used by the firemen in sliding from the dormitory to the main floor at the alarm signal, furnish an avalanche of laughs.

Chaplin's entire company of players, engaged to appear in his support when he was signed by the Mutual, appears with him in his production. Edna Purviance, his charming young leading woman, has been cast for an interesting and highly important role, which she handles with her usual ability.

Eric Campbell, the "heavy" of Chaplin-Mutual comedies; Charlotte Minneau, Lloyd Bacon, Leo White and the others add materially to the laughable situations. In addition, about 200 "extras" were brought into play for the filming of the fire scenes, adding considerably to the realism of the production.

"FLAMES OF VENGEANCE" (Gaumont).

Miss Gertrude Robinson has always been known as a demure little screen star who has had parts fitted to her personality. Her ambition has asserted itself, however, and now her histrionic ability is being tested in more strenuous roles. The Gaumont company is just finishing a photoplay which offers Miss Robinson many chances to show her skill as an emotional actress. This is "Flames of Vengeance," a three-reel drama with melodramatic situations. Just as in some famous stage plays the heroine does not appear in the first act, Miss Robinson does not reach the screen until the second reel of "Flames of Vengeance."

The first reel gives the center of the stage to Miss Iva Shepard, who later is seen as the mother of the heroine. The story is that of a woman who breaks her engagement on her wedding day to marry the man she loves. She is disowned by her parents. Miss Robinson plays the daughter of this union. The man her mother jilted comes into her life in an unexpected manner. He is now a wealthy mill owner. When trouble arises at the mill the girl repays the man for the injustice her mother did him. She saves his life from infuriated strikers. It is in this episode of the drama that Miss Robinson rides atop a limousine going at a furious pace. The factory owner

Scene from "Flames of Vengeance" (Gaumont).

is played by Sydney Mason. He is co-star with her in this production.

A fine Gaumont cast interprets "Flames of Vengeance" under the direction of Edwin Middleton. Among the principal players—in addition to those already mentioned—are John Reinhard, Miss Birsha Shepard, John Mackin, Albert Macklin, James Levering, Charles W. Travis and Miss Mathilde Baring. The photoplay will be released June 8.

"GOING STRAIGHT" (Fine Arts).

When the new Norma Talmadge picture is released by the Triangle in a few weeks it will be called "Going Straight." The working title, "Playmates," so given because of the presence of half a dozen Fine Arts kiddies in the cast, does not express the theme of the drama, which aims to solve the problem confronting a man of respectability who has a criminal past to live down. Miss Talmadge is the wife of the man, played by Ralph Lewis, and Eugene Pallette is a crook who lives by blackmailing his former pal. The Franklins, as is customary in all Triangle pictures in which the Griffith studio youngsters appear, are responsible for the "Going Straight" production.

Bernard McConville, the author, has provided a scenario that indicates great dramatic strength. His crook, Jimmy Briggs, recognizes in John Remington his former pal in many a dangerous and profitable job. Remington's wife was also a

Scene from "Going Straight" (Fine Arts).

member of the gang but both are going straight when Jimmy comes into their life again. Cut backs emphasize the contrast between the old life of the Remingtons and the new. The element of suspense is said to be well developed in the action.

"Going Straight" is the fourth picture Miss Talmadge has completed since she went to the coast to join the Triangle players. "The Missing Links," "Martha's Vindication" and "The Children in the House" were the earlier releases.

"YELLOW AND WHITE" (Bluebird).

Rex Ingram has directed Violet Mersereau in another of his own scenarios. "Yellow and White" is the title, and the feature will be released on the Bluebird program within a few weeks. Miss Mersereau is declared to be better suited in the star role of "Yellow and White" than ever before in her screen career. The story deals with episodes transpiring in China and New York City, and carries some lavish scenes of Oriental splendors that make the picture rich in its environment.

"A WOMAN WILLS" (Sun).

From the way in which state rights buyers are purchasing the Sun Photoplay Co.'s latest release, "A Woman Wills," in which Elsie LeClaire is presented in the feature role, this picture seems to have made a decided hit from the start. A

Scene from "A Woman Wills" (Sun).

large number of the far western states have been disposed of and negotiations are on for many of the groups in the middle and eastern territories. Exceptionally favorable were the comments of the critics of the various moving picture publications when they reviewed it recently.

CROWDS FLOCK TO SEE BILLIE BURKE.

After finishing the "count-up" of the day's receipts at the close of the day's business on Monday, May 8th, the manager of every theater fortunate enough to have arranged for a preservice showing of the new George Kleine motion picture novel,

Scene from "A Perilous Love" (Kleine).

"Gloria's Romance," in which Billie Burke is the featured star, sighed happily and tucked away a deposit slip in his bankbook that has seldom been equaled. That magic name of Billie Burke, in electric lights over the theaters in Chicago, Denver, Minneapolis, San Francisco, Kansas City, St. Louis, Washington, D. C., and Salt Lake City running "Gloria's Romance," proved even more potent than astute managers thought possible and a number of houses broke their highest previous record for a single day's takings.

Though advertised not to open until 11 o'clock, Jones, Linick & Schaefer's Studebaker theater, in Chicago, was besieged by a throng of several hundred eager motion picture fans as early as ten o'clock. A waiting line stood in front of the box office all day and during the early hours of the evening the jam extended clear out on to the sidewalk on Michigan avenue. A tremendous business was done by the Arcadia in Philadelphia all day long, and similar reports was received from the Isis in Denver, the Tivoli in San Francisco, the American in Salt Lake City and the New Palace in Minneapolis. The Garden in Washington, D. C., had top-heavy business from the hour of opening until late at night, and a waiting line formed before both Kings and the Columbia in St. Louis, while the Willis Wood in Kansas City came dangerously close to breaking all previous records for a single day's admissions to that theater.

Though the manufacturer had all along proclaimed that "Gloria's Romance" would differ from all previously motion picture novels in being sane and rational in every scene, with no dependence on the spectacular or sensational to draw the crowds, happy, satisfied audiences went away from the theaters in every city, loud in their praise of the picture as a whole, undoubtedly interested in the adventure that had already befallen Billie Burke as Gloria, and anxious to see how she would escape from the Everglades in the next chapter of the story.

BURGER ENTOUR.

J. K. Burger, manager of exchanges, of the International Film Service, Inc., left on Monday, May 15, for a week's trip to Pittsburgh, Chicago and St. Louis, where he is called on business matters in connection with the unprecedented booking of the "Mysteries of Myra" feature series. On a recent trip to Boston Mr. Burger booked additional business to the amount of thirty-nine thousand dollars.

NOTES OF THE TRADE

MARGUERITE CLAYTON, Essanay leading lady, has undertaken her first venture in light comedy. "Putting It Over," a two-act piece built on several laughs is her introduction to this type of screen play. Harry Beaumont plays opposite her, it also being the first time these two popular Essanay leads have played in the same piece. Miss Clayton started her motion picture career in plays with western themes at the Essanay California studios. She then came to the Chicago studios and played leads in straight dramas, among them numerous features.

* * *

Mitchell Lewis, who will be remembered by theatergoers for his excellent characterization of the big Indian in "The Squaw Man," in which William Faversham played the title role, has been engaged by Metro for a similar role in "The Flower of No Man's Land," in which Viola Dana is starred. Mr. Lewis was associated with Miss Dana's sister, Leonie Flugrath, in "The Squaw Man," it being her first appearance upon the speaking stage.

* * *

Active work has been started on "The Valiants of Virginia" under direction of T. N. Heffron, of the Selig company. This is a picturization of the popular novel of the same name by Hallie Erminie Rives. The film will follow the novel closely. A strong cast has been selected headed by Kathlyn Williams. Arthur Shirley will enact the role of John Valiant, the young scion of wealth who sacrifices his fortune to save the family name from dishonor. Other important roles will be enacted by Edward J. Peil, Edith Johnson, James Bradbury and Al W. Filson. For the first time in over thirty years James Bradbury will don black-face make-up, when he enacts the role of "Jeff," the old negro servant in "The Valiants of Virginia."

* * *

Grace Wilson, the little star of the Fine Arts studio, in Los Angeles, has become a Mutualite, having been secured for important parts in Horsley-Mutual productions. Her first appearance will be in a two-reel drama now being prepared for the screen by Theodosia Harris, of the Horsley-Mutual scenario department.

* * *

Director William Worthington is filming "They Wouldn't Take Him Seriously," a two-reel comedy-drama featuring Herbert Rawlinson, with Agnes Vernon opposite. Others in the cast are Jean Hathaway, Betty Schade and Charles Gunn. The story is by Ben Cohn of the Universal scenario staff and is written particularly for Rawlinson. It will be another week before the production is completed.

* * *

E. H. Calvert, Essanay heavy, who has not appeared in pictures since "Vultures of Society" and "Beyond the Law," both issued more than two months ago, will be seen again in "According to the Code," a five-act feature, which he directed. Lewis S. Stone and Marguerite Clayton play the leads.

PICTURE THEATERS PROJECTED

LOS ANGELES, CAL.—M. E. Block has purchased a half interest in the Optic theater, at 533 South Main street.

LOS ANGELES, CAL.—The Portola theater, at 529 South Main street, has been purchased by T. J. Shirley.

ORANGE, CAL.—Harris & Knight have disposed of their interest in the Colonial theater to D. H. Russell.

AUGUSTA, GA.—E. E. Rosenborough, Frank J. Miller and A. L. McAuliffe, will erect moving picture theater at 815-17 Broad street; seating capacity, 1,000 to 1,500; asbestos curtain; completion by September 1; cost, $50,000.

MACON, GA.—Architects Nisbet, Brown & Dunwoody, Grand building, are preparing plans for a moving picture theater; two-story brick; 100 by 100 feet; glass front and sides; composition roof; terra cotta; steam heat; ornamental plaster; plans include plaza 57 by 100 feet, covered by awning or marquise on one side of building; cost estimated at $50,000.

MACON, GA.—Troup Howard, Robert C. Hazlehurst and Brown Wimberly are reported to erect moving picture theater; having plans prepared by Frank Hopp; completion September 1.

CHICAGO, ILL.—D. W. Fishell and Charles H. Kusll are considering plans for a three-story moving picture theater and store building to cost $100,000.

CHICAGO, ILL.—Architect F. A. Rusy, 1607 South Crawford avenue, is preparing plans for a two-story moving picture theater, hall and store building, 125 by 32 feet.

FT. DODGE, IA.—J. B. Butler plans to erect a three-story moving picture theater and flat building.

SHEFFIELD, IA.—The Thornton theater has been leased by Allen Jacobson.

WEBSTER CITY, IA.—C. H. Martin is having plans prepared for a two-story moving picture theater, store and flat building, 44 by 125 feet.

BOGALUSA, LA.—The Magic City theater has been thoroughly renovated and new opera chairs installed.

BALTIMORE, MD.—Joseph A. Gallagher, 2300 E. Fairmount avenue, will erect a moving picture theater.

EMMITSBURG, MD.—W. C. Brenaman, Thurmont, Md., has purchased site upon which he will erect a modern moving picture theater.

FITCHBURG, MASS.—Estate of Andrew Whitney, George A. Whitney, administrator, plans the erection of a one-story theater, 86 by 207 feet, to cost $65,000.

FLINT, MICH.—James Mallery will erect a modern moving picture theater at 621 South Saginaw street.

OWOSSO, MICH.—Strand Theater Company will erect a brick and terra cotta moving picture theater of fireproof construction, to cost $20,000.

BLOOMING PRAIRIE, MINN.—Frank Wemerka will erect a theater, store and office building, 59 by 136 feet.

DULUTH, MINN.—Plans are being considered by M. S. and B. J. Cook for the erection of a commodious moving picture theater of fireproof construction at the corner of Eleventh street and Tower avenue, to cost approximately $100,000.

MINNEAPOLIS, MINN.—The Lagoon is the name of a new moving picture theater opened at the corner of Hennepin avenue, near Lake street. It has seating capacity of 500 and cost $100,000.

PINE ISLAND, MINN.—Weckerling & Moth will erect a moving picture theater, 22 by 100 feet, to cost $5,000.

ROCHESTER, MINN.—Architects F. H. Mosse & Co., Leland block, are preparing plans for a modern moving picture theater, 44 by 130 feet, to cost $15,000.

ST. PAUL, MINN.—Several thousand dollars will be expended in remodeling and building an addition to the Ray theater, located at the corner of Seventh and Fauquir streets.

CARUTHERSVILLE, MO.—Exchange Building Company will erect a fireproof theater and office building.

PATERSON, N. J.—Max Gold has let the contract to erect a moving picture theater to cost $20,000 in the rear of 204 Market street.

BINGHAMTON, N. Y.—Jones, Beers Co., 61 Eldridge street, have the contract to make alterations to a moving picture theater for Frederick Kornblite. The improvements will cost $1,600.

NEW YORK, N. Y.—Louis Schwartz is having plans prepared for a two-story moving picture theater, 50 by 100 feet, to cost $25,000.

NEW YORK, N. Y.—R. W. Goulet, 9 W. 17th street, will expend $15,000 in making alterations to a moving picture theater and loft building.

NEW YORK, N. Y.—Mystic Theater Corporation, 5110 Third avenue, Brooklyn, plans to erect a two-story theater and roof garden, 100 by 100 feet, to cost $110,000.

NEW YORK, N. Y.—K. B. Construction Company, 860 Prospect avenue, have the contract to convert a loft building into a modern moving picture theater and store building for the Surprise Amusement Co., 350 W. 44th street. The alterations will cost $20,000.

NEW YORK, N. Y.—Marcus Loew, 260 W. 42d street, plans the erection of a three-story theater and roof garden, 150 by 200 by 50 feet, to cost $200,000.

WELDON, N. C.—Batchelor Brothers have remodeled the opera house and installed new equipment.

BURLINGTON, N. D.—The Burlington theater is now being conducted by A. M. Brown.

TOLEDO, O.—George Fleischmann is having plans prepared for a one-story moving picture theater, 110 by 140 feet, to cost $75,000.

McALESTER, OKLA.—The Vale-Majestic theater has been remodeled and the seating capacity increased by the addition of 200 opera chairs.

CONNELLSVILLE, PA.—Peter Mikalarias and Gus Pantazopulos are considering plans for a 1½-story moving picture theater, 40 by 130 feet, to cost $15,000.

FRANKLIN, PA.—John Osborn & Son, 1320 Eagle street, have the contract to erect a two-story moving picture theater, 42 by 140 feet, for J. F. Dion, to cost $19,000.

NEWMANSTOWN, PA.—New Volunteer Fire Company, No. 1, plans to erect a two-story moving picture theater and hall building, 42 by 120 feet.

OIL CITY, PA.—The Lyric theater has been remodeled and the interior redecorated and the house reopened. It is now running Mutual, World and Equitable features.

PHILADELPHIA, PA.—The Palace theatter, a 1214-18 Market street, has been conveyed by Stanley V. Mastbaum to David C. Folwell for a nominal consideration, subject to a mortgage of $625,000, and then reconveyed to Stanley V. Mastbaum for a nominal consideration, subject to a mortgage of $525,000. The structure is situate on a lot 48.3 by 190 feet, and is assessed at $750,000.

PHILADELPHIA, PA.—John A. Bader has conveyed the four two-story stores and moving picture theater at the southeast corner of Germantown avenue and Tulpehocken street to Charles P. Will for a nominal consideration, subject to a mortgage of $30,000. The buildings are on a lot 87.3 by 100 feet, and assessed at $40,000.

PHILADELPHIA, PA.—Rosario Magazzu has conveyed the one-story brick moving picture theater at 4817-21 North Broad street to Nell L. Carodisky for a nominal consideration, subject to a mortgage of $14,400. The structure is situated on a lot 60 by 135.6 feet and is assessed at $28,000.

PITTSBURGH, PA.—M. Letzelter, 5215 Liberty street, will erect a two-story moving picture theater, 40 by 100 feet, to cost about $10,000.

WEST PITTSTON, PA.—Roman Theatre Company plans to erect a one-story moving picture theater to cost $15,000.

CHARLESTON, S. C.—Albert Sottile will erect a moving picture theater at 371-73 King street, to cost $25,000.

CLARKSVILLE, TENN.—Elliott Construction Company, Nashville, Tenn., has the contract to erect a moving picture theater, 46 by 120 feet, seating capacity 1,000, for W. M. Daniel, Sr., to cost $30,000.

DYERSBURG, TENN.—Joe Baker has awarded the contract to Boone Brothers to erect a moving picture theater to cost $20,000. It will be known at the Lyric.

EL PASO, TEXAS.—W. H. Gibbons will remodel the building at 413-15 South El Paso street. The lower floor will be used as a moving picture theater. The alterations will cost $50,000.

PARIS, TEXAS.—W. B. Wise will erect a $75,000 moving picture theater.

BLUEFIELD, W. VA.—Sam L. Matz, owner of the Matz hotel, and S. H. Jolliffe, manager of Elks' opera house, are reported to erect moving picture theater with seating capacity of 800.

BEAVER DAM, WIS.—The Odeon theater, recently leased by George Butler and Charles Staehle, has been thoroughly overhauled, the interior redecorated and opened as a first-class moving picture theater.

KEWASKUM, WIS.—Kewaskum Amusement Company, B. H. Rosenheimer, secretary, have advertised for bids for the erection of a modern opera house.

KIEL, WIS.—A. F. Neumann Building Company have the contract to erect a one-story moving picture theater, 40 by 112 feet, for Berth & Stecker.

LINDEN, WIS.—A. Summers & Son, 16 North Division street, Janesville, Wis., have the contract to erect a two-story opera house and store building, 67 by 71 by 20 feet, for Fred C. Vogt.

SUPERIOR, WIS.—Frank N. Phelps is having plans prepared for a two-story theater building, 50 by 140 feet, to cost $125,000.

Trade News of the Week

Gathered by Our Own Correspondents

A Mayor on Censorship

Mayor of Plainfield, N. J., Leighton Calkins, Officially in His Message to the City's Common Council Depreciates the Cry for Local Censorship—Points Out Its Uselessness and Its Harm—Other News Items.

By Jacob J. Kalter, Special Correspondent, 51 Strand Theater Bldg., Newark, N. J.

PLAINFIELD, N. J.—Mayor Leighton Calkins, in his message to the Common Council of Plainfield, has this to say in regard to censorship of the motion pictures:

"It is my belief that it would not be to the interest of the proprietors of show houses or of the public to have municipal censorship. Logically, this leads to censorship of everything written, published or presented, including art generally. I do not think the people are yet prepared to choose censors to decide what they may see and what they may read."

The mayor admits, however, that there are many objectionable exhibitions at the Plainfield amusement resorts, and in a letter to the proprietors of the theaters and motion picture houses, he asks the moving picture owners to cut out all the indecent and suggestive pictures. He further warns the theater managers that if the practice of showing objectionable pictures continues, he may be called upon to revoke some licenses.

Proctor's in Patriotic Service.

Newark, N. J.—F. F. Proctor donated the use of his magnificent Palace theater, 116 Market street, to the Committee of 100 on May 1, when exercises in connection with the opening of the city's anniversary celebration were held. The theater was donated free of all charge, although it was necessary to do away with the regular Monday matinee. The men in charge of the local Proctor house are Lewis R. Golding, manager, and R. J. O'Crowley, Jr., assistant manager.

Censors Reject Pictures.

Bloomfield, N. J.—The Bloomfield Board of Censors has made a complete statement of the work done since its organization March 1. It has examined 98 feature films, of which 63 have passed, 19 have been questioned, and 16 totally rejected.

The pictures in a majority of cases have been shown to the board at special performances. In one of the theaters, four pictures were rejected in one week, and seven in another in two weeks. In every case but one the theater managers have not shown rejected pictures. The Town Council has notified the owners of the theater which ignored the board's ruling that if the orders are not obeyed, punishment will be meted out to the offenders.

Law Enforcement Asked.

Jersey City, N. J.—Supreme Court Justice Francis J. Swayze has laid the matter of admitting children under sixteen years of age in the motion picture theaters of Hudson county before the grand jury. The report was made by Commissioner of Public Safety Frank Hague.

Mutual Office Enlarged.

Newark, N. J.—The Newark branch of the Mutual Film, at 25 Branford place, have entirely renovated and improved the place, as well as considerably enlarged it. The business of the exchange, under the capable management of Lynn S. Card, has improved tremendously, and the increased quarters are due to Mr. Card's efforts.

Mr. Card reports that advance bookings on the "Secret of the Submarine" augurs well for that serial. Private showings of the film have been given at the Goodwin, Newark; Orpheum theater, Jersey City; Regent theater, Paterson; and one last week at the Paramount theater, Newark. Mr. Card also reports exceptional business on the Chaplin-Mutual releases.

Unicorn Opens Office.

Newark, N. J.—The Newark branch of the Unicorn Film has opened at 55 Strand theater building. The manager of the latest addition to the film exchanges of Newark is C. J. Straehle, formerly manager of the Star theater, 650 Bergen street. Mr. Straehle reports good business for the initial week.

Gerstein with Universal.

Newark, N. J.—Harry Gerstein, who comes here from the Comique theater, New Bedford, Mass., has joined the Universal Film, at 286 Market street. Mr. Gerstein assumes an inside job.

Olympia Reopened.

Newark, N. J.—The Olympia theater, Norfolk and South Orange avenue, has been reopened as a motion picture house by Mr. I. Spitz. General program is given.

Fire at Walnut.

Newark, N. J.—A recent fire at the Walnut theater, 214 Walnut street, did $150 damage to the box-office. The manager of the house, Max L. LeBow, stated that the cause of the fire is unknown.

Lyceum Dream Closed.

Newark, N. J.—The Lyceum Dream, at 385 Springfield avenue, has closed down. The place was under the management of Bruce Smith.

Weizel Builds House.

New Brunswick, N. J.—Charles Weizel, the present owner of the Grand theater, Perth Amboy, N. J., is building a new motion picture house on Albany street.

Dreamland Is Closed.

Newark, N. J.—The Dreamland theater, Prince street and South Orange avenue, has closed down. A new brick structure is being erected in its place.

ALBANY TO HAVE NEW THEATER

Messrs. Suckno Have Purchased Property on South Pearl Street.

ALBANY is to have one and possibly two new theaters. Samuel and Moses Suckno, proprietor and manager respectively of the White Way moving picture house at 158 South Pearl and the Park theater at 453 Madison avenue, have purchased the property at 116 South Pearl street, a few doors south of Van Zandt street, on the east side of the street, and adjacent property in the rear, and will build here an up-to-date moving picture house, capable of seating almost 1,000 persons. It will extend from South Pearl street through to Mosher street.

Looking for Theater Site.

Marcus Loew has had an agent in Albany for the past several days, according to information in theatrical circles, who has been looking over possible sites for one of the Loew theaters.

After studying the amusement situation in Albany the agent of the Loew enterprise is said to have been favorably impressed with conditions here.

Plan Two Troy Theaters.

Troy, N. Y.—A new first-class theater not far from Franklin square.

A new first-class moving picture house in the same locality.

The sale of the Cohoes opera house lease by Proctor interests to William Beattie.

The above is a summary of the activities in the amusement enterprises about here this week. The Cohoes opera house has been showing pictures and it is understood will continue to do so. Louis Buettner is the new manager.

L. M. Hall, manager of the Novelty theater, and interests represented by him, have a project under way for the building of a new and enlarged theater on the site of the Novelty on River street.

L. A. Beuttner Coming to the Fore.

Cohoes, N. Y.—L. A. Beuttner, manager of the Majestic theater, Cohoes, N. Y., has finally received the reward which is his due. With financial assistance he purchased the lease and property of Cohoes Amusement Company, operating the Majestic theater, and also the lease of the Cohoes opera house, formerly held by Mr. D. Corr. Mr. Beuttner is vice-president of the New York State organization M. P. E. L., also president of Troy Local No. 71. All of his friends are hoping that his success will be doubled in the future.

New Manager at Kieth's Theater.

Troy, N. Y.—Chester Fenyvessy, for the past four years manager of Keith's theater in this city, concluded his duties tonight and will leave for Jamestown, N. Y. in a few days, where he will manage the Lyric theater. Mr. Fenyvessy has many friends in Troy who regret his departure and wish him success in his new position. Mr. Fenyvessy's successor at Keith's is W. J. Melarkey, a young man of pleasing personality. He has had considerable experience in the moving picture business and comes to Troy from New York, where he was assistant manager of the Academy of Music. Mr. Melarkey has also been connected with houses in Rochester, N. Y., and Sayre, Pa.

Proctor's Discontinues Vaudeville.

Schenectady, N. Y.—Proctor's theater, Schenectady, is now devoted to straight picture policy, vaudeville being discontinued. It is rumored that Proctor's New theater, Troy, N. Y., will also change its policy to straight pictures in the near future.

Philadelphia Notes

Out-of-Door Exhibitors Hereabouts Hoping for Good, Dry Airdome Summer—Wilmington, Del., Exhibitors Relieved from Quarantine—Summer Films at Philadelphia's Casino—Other Local Notes of Interest.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—The majority of Philadelphia's pleasure parks, such as Willow Grove, Woodside and Point Breeze, have been opened to the public during the past week and the most satisfactory conditions are reported as having been experienced, due largely to the splendid weather which has prevailed of recent date. Critics the country over seem to be unanimous in declaring that this summer season should prove a banner one for recreation centers, and the proprietors of moving picture theaters within the park zone are preparing for a successful season. Considerable new equipment has been installed and the exteriors and interiors of the theaters have been painted and otherwise made pleasing to the eye, until a maximum of perfection has been attained.

Quarantine Raised.

Wilmington, Del.—Proprietors of moving picture theaters located in the city of Wilmington, Del., were recently much delighted when they received word from the municipal authorities that the quarantine which had been placed upon all places of public amusement was declared void. An epidemic of smallpox had created such a reign of terror and was spreading with such rapidity that it became absolutely necessary to take some definite action toward protecting the community. The result was the quarantine of all places of amusement, the moving picture theaters being forced to close their doors for several weeks.

Summer Films at Casino.

Philadelphia, Pa.—Moving pictures will be inaugurated at the Casino theater, Philadelphia's famous burlesque house, Eighth and Walnut streets, during the summer season, commencing Monday, May 15. Films on preparedness will be exhibited for some time and prominent speakers will add to the entertainment and education of those who attend.

Will Enlarge the Coliseum.

Philadelphia, Pa.—Bids are being received for the building of an addition to the Coliseum theater, Fifty-ninth and Market streets, and for the making of many alterations. The Hoffman Company are the architects and Frank G. Stewart and Ketcham & McQuade are estimating.

L. A. Farrel Prospers.

Carbondale, Pa.—L. A. Farrel, well-known exhibitor of Carbondale, Pa., announces having experienced a large increase in patronage of recent date and declares that it is his intention to make extensive alterations and improvements to his theater. With this object in mind he recently purchased considerable new equipment from the Swaab Film Service, 1327 Vine street.

The Bio Reopens.

Jersey Shore, Pa.—The Bio theater, Jersey Shore, Pa., recently reopened after having been closed for several months during extensive alterations and improvements. New upholstered seats were installed, a new floor covering put down, a latest model screen installed and two new projecting machines erected in the operating room. J. E. Dorey, the proprietor, has contracted for a line of new releases.

Jack Greenberg Hustling.

Philadelphia, Pa.—Film interests in Philadelphia may be pleased to know that Jack Greenberg, a well-known member of Local No. 307, has been experiencing considerable success while on the road with "The Christian" and "The Avenging Conscience."

CALIFORNIA NOTES.

By T. A. Church.

Progressive Doings.

San Francisco, Cal.—Herman Wobber, who has charge of the interests of the Progressive Motion Picture Company in the eleven far western states, returned recently from a trip to the Pacific Northwest.

J. W. Allen recently made a flying trip to Humboldt County and succeeded in securing a number of contracts for Paramount service. J. Vansant, Jr., of the Empire theater at Eureka, signed a contract for one year's service.

F. S. Fountain, manager of the Seattle branch of the Progressixe exchange, was a recent visitor here, making a short stay.

Imperial Features Anita King.

San Francisco, Cal.—Anita King, "The Paramount Girl," arrived here from Los Angeles a short time ago and has been appearing on the stage of the Imperial theater in connection with the film production in which she is being featured, entitled "The Race." While here she will speak before several women's clubs on the subject of local consorship and will also labor to induce young girls not to go to southern California to seek work in the studios unless they are fitted for the work and have ample funds.

San Francisco Newslets.

The Grand Theater Company has been incorporated with a capital stock of $20,000 by R. A. Floodberg, C. R. Wright and R. M. Tapscott to conduct the Grand theater in the Mission District as a moving picture house, this theater having been taken over recently.

Edward H. Kemp has furnished a Motiograph outfit to the H. Liebes interests which will shortly send a fur trading vessel to the Arctic.

W. R. McArthur, general sales manager of the American Photo Player Company, is expected home shortly from a business trip to New York.

Louis Hyman, of the booking department of the All Star Feature Distributors, has returned from a trip along the Northern California coast.

To Exhibitors

Below is a list of our correspondents and addresses. Send items of news interest about your work to the nearest correspondent—other exhibitors will be interested in what you are doing.

Atlanta, Ga.—A. M. Beatty, 43 Copinhill Ave., Atlanta, Ga.

Baltimore, Md.—J. M. Shellman, 1902 Mt. Royal, Baltimore, Md.

Boston, Mass.—Wm. N. Flynn, Boston American, Boston, Mass.

Buffalo, N. Y.—Jos. A. McQuire, 611 Erie County Bank Bldg., Buffalo, N. Y.

Chattanooga, Tenn.—George D. Crain, Jr., 1404 Starks Bldg., Louisville, Ky.

Cincinnati, O.—Kenneth C. Crain, 610 First National Bank Bldg., Cincinnati, O.

Cleveland, O.—Hubert Persons, Standard Theater Bldg., Cleveland, O.

Dallas, Texas.—S. A. M. Harrison, 618 Comal St., Dallas, Texas.

Denver, Colo.—E. C. Day, Denver Times, Denver, Colo.

Detroit, Mich.—Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

Illinois.—F. H. Madison, 6747 Emerald Ave., Chicago, Ill. (Also correspondent for Michigan, Iowa, Wisconsin & Nebraska).

Indiana Trade News Service.—861 State Life Bldg., Indianapolis, Ind.

Kansas City News Service.—205 Corn Belt Bldg., Kansas City,

Louisville, Ky.—G. D. Crain, Jr., 1404 Starks Bldg., Louisville, Ky.

Maine.—J. P. Flannigan, 147 Park View Ave., Bangor, Me.

Minneapolis.—Perry S. Williams, Minneapolis Journal,

Newark, N. J.—Jacob J. Kalter, 51 Strand Theater Bldg., Newark, N. J.

New Orleans.—George M. Cheney, 132 No. Jefferson Davis Pkway, New Orleans, La.

Philadelphia News Service, 326 Real Estate Trust Bldg., Philadelphia, Pa.

Pittsburgh News Service, 6011 Jenkins Arcade Bldg., Pittsburgh, Pa.

Portland, Ore.—Abraham Nelson, 809 Journal Bldg., Portland, Oregon.

St. Louis.—A. H. Giebler, 236 Vanol Bldg., St. Louis, Mo.

Salt Lake City.—H. W. Pickering, Desert News, Salt Lake City, Utah.

San Francisco.—T. A. Church, 1507 North St., Berkeley, Cal.

Spokane, Wash.—S. Clark Patchin, E 1811 11th Ave., Spokane, Wash.

Toronto, Ont.—W. H. Gladdish, 33 Wineva Ave., Toronto, Ont., Can.

Troy, N. Y.—E. O. Weinberg, Novelty Theater, Troy, N. Y.

Vancouver, B. C.—E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C., Can.

Washington, D. C.—Clarence L. Linz, 635 10th St., N. E., Washington, D. C.

Features and Programs in Baltimore.

The management of the Eureka theater, 400-4 S. Front street, has arranged a program made up entirely of features for the whole week beginning May 8th.

Manager Guy L. Wonders of the Wilson theater, Baltimore and Gay streets, has booked a return engagement of "The "Yellow Passport," featuring Clara Kimball Young, for Saturday, May 13th.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

The Mutual Chaplin release entitled "The Floorwalker" has been booked for the same week by Loew's Hippodrome, Pearce and Sheck's Victoria and Lubin's theater.

Manager J. J. Hartlove of the Crescent, 1110-12 South Charles street, entertained 300 boy scouts on Monday, May 8th, at the matinee. The subject shown was "The Battle Cry of Peace."

The management of the Great Wizard theater, 30 West Lexington street, has booked the big Mutual continued film, entitled "The Secret of the Submarine."

Maryland Licenses

State Comptroller Hugh McMullen Has Drafted New Set of Revenue Laws of Interest to Theaters—Annual License Fees Increased—Rates Set by Seating Capacity—Performers Also Taxed.

By J. M. Shellman, Special Correspondent, 1982 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, MD.—State Comptroller Hugh A. McMullen of Maryland has drafted a new set of revenue laws which will become effective June 1st. By this new set of laws theaters of all descriptions, actors, vaudeville performers, circus riders, etc., will be subjected to the tax, as will many other lines of business. Approximately $300,000, it is estimated, each year will be added to the state treasury.

The provisions in the new laws are as follows:

Moving picture theaters (per annum fees), seating capacity less than 200, $15; seating capacity of more than 200 and less than 300, $30. This tax is on the ascending scale, the highest tax being $100 for theaters having a seating capacity of 1,000. In cases in which the exhibitions do not exceed three each week, the fee shall be one-half that for theaters giving a performance each week day. In cases in which the exhibitions are given in conjunction with the sale of patent medicines the license fee is $50 per week.

Any person or company of stage players, ventriloquists, sleght-of-hand performers, rope dancers, tumblers and wire dancers, $50 per annum, or $2 for each exhibition in each county.

Circus riders or equestrian performers, $50 per annum in each county.

Animal shows or natural or artificial curiosities, $20 per annum in each county.

Each theater in Baltimore, $200 per annum, issued ratably, or $5 for each night of performance, for license to exhibit as ventriloquists, etc.; for circus or equestrian performers, $100 per annum; to exhibit animals, curiosities, etc., $50 per annum.

Premier Organ Recital.

Baltimore, Md.—The premier recital on the first and only Kimball orchestral organ in Baltimore, which has just been installed in the Mt. Royal theater, 617 West North avenue, took place on Monday, May 8. Frederick W. Wolf, who is the dean of organists of Baltimore, and who for 25 years has played at Grace and St. Peter's churches, of this city, was engaged by the management to render the initial concert. When asked later as to his opinion of the organ Mr. Wolf stated that the instrument is a superb, modern, up-to-date organ for motion pictures and the compositions of the master musicians could be rendered with great facility upon it. Mr. Wolf is not connected with any organ firm.

Organ for Rialto Theater.

Baltimore, Md.—Myer Fox, president of the Mt. Royal and Linden Amusement companies, announces that they expect to install a Kimball orchestral organ in their new theater, the Rialto, which is now under construction.

Plum Hunters See Governor.

Baltimore, Md.—Three people are to be appointed to the Board of Moving Picture Censors. The term of office is to be three years and the salary $2,400 a year each, paid by fees.

Also there are to be three Examiners of Moving Picture Operators, paid by fees. And as one Baltimore paper aptly puts it, they "should know a moving picture from a hayrake."

Orpheum Theater Eentertains.

Baltimore, Md.—Manager Schaeffer of the Orpheum theater, East Baltimore St., at The Fallsway, entertained 1,600 boys and girls at a special performance on Thursday afternoon, May 4th. The program included moving pictures and vaudeville. The children were from the Betsy Levering Sheltering Home and the Talmud Torah Free School.

Baseball Park Airdome Opens.

Baltimore, Md.—On Friday, May 12th, a motion picture airdrome will open to the public at Oriole Park, which was formerly Federal League Park. The new airdrome will be under the management of S. B. Cook, who states that he has arranged to show his patrons best features that can be obtained. Metro and World Film features will be included in his program. The time of the performances will be 7.45 P. M. until 11 P. M. Rain will not be an annoyance on account of the covered grandstands, and smoking will be permitted. New machines have been installed and the screen has been built just back of the home plate.

Richmond Va. Council Has Censor Ordinance

Alderman Paul Introduces New Measure to Provide a Censor Board for City—Mayor Said to Oppose It.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N. E., Washington, D. C.

RICHMOND, VA.—The exhibitors here are watching with a great deal of interest the new ordinance providing for the censorship of motion picture films which was last week introduced at the session of the ordinance committee of the council, and which will receive consideration at the next meeting.

This new ordinance provides that the board of censors shall have a membership of three commissioners to be residents of the city and one of them is to be a woman. All must have suffcient education and experience and they are to be appointed by the judge of the Hustings Court for a term of three years and at a salary of $1,200 a year.

No film may be exhibited unless the same shall have first received the approval of the board, which approval is to be shown in printed letters upon the screen at each show. A fee of fifty cents is to be charged for every reel passed upon by the board.

The board is to make annual reports to the City Council, giving the details of its work for the year. The commissioners are each to give the usual oath and furnish bond in the sum of $1,000. They are to be allowed the sum of $300 annually for expenses.

An appeal may be taken to the judge of Hustings Court in the event of a difference of opinion arising between one of the members of the board and the manager of a theater. Failure to display the sign of approval of a film given it by the board will subject the offending exhibitor to a fine of from $5 to $10 and for the presentation of an unapproved film the justice of the police court may impose a fine ranging from $50 to $100 for each offense.

Mayor Ainslee of Richmond, looking at the matter in the proper light, is not inclined to favor this legislation, feeling as he does that the police have sufficient power to censor such films as may need such supervision. He was invited to attend the hearings; but was unable to do so, sending, however, a letter in which he declared it to be his belief that the original measure was impracticable and saying that he did not think that additional legislation for the control of motion pictures in this city was necessary.

Alderman Paul is sponsor for the measure. It is said that the whole proposition is the result of a newspaper attack on the pictures resulting from a disagreement.

Corbin Shield to Manage the Strand.

Richmond, Va.—The Strand theater was reopened last week under the direction of Jake Wells with the Paramount program. The Little theater, which adjoins the Strand, and which is also one of the Wells Houses, has been reopened with General Film program. During the period that these houses were closed they were redecorated and put into excellent shape.

Corbin Sheild, reported last week as having accepted the position of manager of the Peabody theater, in Baltimore, Md., has returned to Richmond as manager of the Strand theater. He had actually gone to Baltimore and had entered upon his new duties when the offer of the position as manager of the Strand came to him.

Local Theater Notes.

Richmond, Va.—Of interest to motion picture exhibitors and exchangemen doing business with Hopewell, Va., is the new service of the Southern Express Company which was put into operation last week. A through train now runs between Richmond and Hopewell, leaving the former place at 1:15 p. m. daily.

Roanoke, Va.—Mr. and Mrs. Elmore D. Heins announce the recent arrival of Miss Gretchen Heins. Mr. Heins is the motion picture king of Roanoke.

Danville, Va.—The Strand theater here, operated by Pryor Bros., was closed last month.

Newport News, Va.—E. T. Craal, who operates the Imperial theater here, recently observed the spring clean-up week by redecorating his house. This was the first theater in this section of the South to install a modern ventilating system. The house is about a year and a half old.

Hit at "Nation" Film

An Attempt to Have Congress Prohibit "The Birth of a Nation" Not Only in the Capital City but Throughout the Country—Resolution Offered by a Congressman from Ohio and One by a Congressman from Pennsylvania.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N. E., Washington, D. C.

WASHINGTON, D. C.—Every possible effort is being made to have Congress enact legislation which would prohibit the exhibition of "The Birth of a Nation" anywhere in the United States, but particularly in the City of Washington, where it has enjoyed a very successful run covering a number of weeks. One resolution was by Congressman Henry I. Emerson, of Cleveland, Ohio, who offered to the House of Representatives last week a House Joint Resolution No. 221, "To instruct the Commissioners of the District of Columbia to forbid the display of 'The Birth of a Nation' in the District of Columbia," which reads as follows:

Whereas, The picture known and styled "The Birth of a Nation" has a tendency to, and does engender prejudice against colored people; and

Whereas, It is best that prejudices between the colored and white races should be eliminated as far as possible; therefore be it

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, that the Commissioners of the District of Columbia be instructed to issue orders forbidding the display in any show house of the District of Columbia of the picture known as "The Birth of a Nation."

Another resolution was by Congressman Benjamin K. Focht, of the Seventeenth Pennsylvania District, who takes exception to the picture because, as he puts it, it "maligns and monstrously libels and traduces the memory of one of the Nation's greatest statesmen and patriots, former Congressman Thaddeus Stevens, of Pennsylvania. This resolution reads as follows:

Resolved, That it is the sense of the Congress of the United States that the picture exhibition entitled the "Birth of a Nation," now being presented in Washington, is largely immoral and untrue to history, and maligns and monstrously libels and traduces the memory of one of the Nation's greatest statesmen and patriots, former Congressman Thaddeus Stevens, of Pennsylvania. In response to a common demand the Commissioners of the District of Columbia are therefore called upon to suppress the invidious portrayal in which the immortal Lincoln and Grant are introduced as a mask and palliation of the evident real purpose of the picture, believing that a further exhibition can only tend to arouse and perpetuate the sectional hatred so unhappily born of civil strife, and which all true Americans hope to see buried in the love of a reunited country with all animosities forgotten and former enmities forgiven. We the Congress of the United States, further voice the sentiments contained in an editorial written by Howard E. Butz, and published in Huntingdon, Pa., Globe, of May 4th, 1916, which reads as follows:

"We witnessed the production of the play, 'The Birth of a Nation.' It is a stupendous production, one of the biggest things ever put on the American stage, but the blight it puts upon the life of Thaddeous Stevens is rank, outrageous, and as black as hell. We do not wonder that the people of Lancaster, headed by Congressman Griest, prevented the production of the play in that city, where the great Commoner and the founder of the public school system of Pennsylvania spent so many years of his great and useful life."

The calendar of Congress is already badly overcrowded with all sorts of legislaion so that there is very little possibility of either of these resolutions ever receiving even the slightest attention at this session.

NEW INTERNATIONAL OFFICE.

Manager Wathne in Bright Quarters—Has Lively Corps of Assistants.

Washington, D. C.—The International Film Service, Inc., is now well established at 712 street, Northwest, where the entire second floor of the building is occupied as the home of "The Mysteries of Myra," and the distributing point of the Powers and McManus cartoons.

This is one of the best equipped exchanges in the city. It is well illuminated, for there is a wide expanse of glass both at the front and at the rear of the floor. There are two entrances to the exchange. The one leads to a reception room where Manager Fritz B. Wathne and his secretary hold forth. Beyond this and occupying the other half of the front is the private office. These two are separated from each other and from the balance of the place by a wood and glass partition.

Manager Fritz B. Wathne.

The next section is subdivided by a low fencing, and one half is utilized by the booking department, the other by the bookkeeping and correspondence departments. These, with the manager's office and the reception room, are equipped with attractive quartered oak furnishings and everything is spic and span and up to the minute.

These spaces occupy about one-half of the floor. The balance is occupied by the shipping and poster room, while some little space is fenced off at the rear for the inspection and rewinding room. This is a very bright place, for there are a number of windows there. In the main part, the walls are covered with racks for the storage of paper. At one end there is a good sectional rack for the storage of slides. At the other corner is a table upon which incoming shipments can be placed for at this point is the second entrance to the establishment from the outer hall.

The exchange is well lighted artificially by means of high power electric lamps suspended from the white art metal ceiling by massive brass chains. There are two of these over the front office, two for the second section, four for the shipping room and two for the inspection department. The walls are rough coated and cream colored, giving a tone of richness to the place.

Fritz B. Wathne, manager of this exchange, prior to accepting this charge, was for six years with Pathe, Inc. At one time he was manager of the studios at Jersey City and later was sent out on the road with "Neal of the Navy," it being his duty to place the story of this serial with the newspapers. He next opened the New Orleans office of the concern, and during the last four months of his employment with Pathe he was in charge of the office which he opened for them in Charlotte, N. C., and he gave up that place to come to Washington with the International.

A Live-Wire Bunch.

Mr. Wathne has surrounded himself with what he calls a live-wire bunch. In addition to a very capable office force, he has four roadmen who are doing good work in placing "The Mysteries of Myra." With the exception of Charles Manning, these men are well known in this city and the surrounding territory. Mr. Manning was formerly a Pathe man, traveling out of both Atlanta, Ga., and Charlotte, S. C., for that company. Prior to that he was manager of the Charlotte office of the Mutual Film Company, and is well known in that section of the South. Such being the case he was accordingly assigned to the State of South Carolina.

Guy Brandt, who will cover Maryland and handle particularly the city of Baltimore, was formely with the General Film Company in this city. Earle E. Reese was one of the organizers of the Exhibitors' Co-Operative Booking Agency and was with Metro for a short time. The fourth man is Frank R. Hunter, who was also connected with the General Film Company's Staff here as roadmen with "The Social Pirates."

Although in existence but a short time, the exchange is doing a very satisfactory business and, according to Mr. Wathne, the future is looming up bright.

Nat Glaser With Local V. L. S. E.

Washington, D. C.—Nat Glaser has returned to Washington after an absence of nearly half a year and has accepted a position as roadman with the V-L-S-E exchange in this city. Mr. Glaser was manager of the Leader theater on Ninth street, Northwest, for six years, severing his connection with Miller Bros. to go to Philadelphia as manager of the Great Northern theater for the Stanley Company, A desire to return to this city and also to get into the sales end of the game led him to seek his new position. He will cover Baltimore and the surrounding territory in Maryland, relieving Mr. Mayer of that field. Mr. Mayer will give particular attention to the business in this city and in addition will look after Northern Virginia and a part of West Virginia.

ATLANTA NEWS LETTER.

By A. M. Beatty, Special Correspondent, 43 Copenhill Ave., Atlanta.

Sig Samuels Buys the Alpha.

Atlanta, Ga.—The Alpha theater, on Whitehall street, between Hunter and Mitchell, Wednesday has been purchased by Sig Samuels, theatrical promoter, from Alpha Fowler, head of the Fowler Amusement Corporation.

Alpha Fowler in North.

Atlanta, Ga.—Alpha Fowler, former manager of the Alpha theater, is now in New York, attending the motion picture convention. He will visit Chicago and other northern cities before he returns to Atlanta. Last week Mr. Fowler sold out his Atlanta interests to a local amusement concern.

Mr. Fowler is very popular in Atlanta and it is hoped that he will return to this city and re-enter the film business.

Waycross Censors.

Waycross, Ga.—Because its citizens have declared that they have no desire to see photoplays that are immoral or suggestive,

a board of censors has been created in Waycross to pass on all photoplay productions booked by the film theaters.

All screen features bordering on the risque will be barred, according to the announcement of the censors. J. W. Strickland, C. A. Miller and C. Fort Andrews compose the censorship board.

Cameramen of several film companies are in Rome, Ga., to make films of the Knights Templers' parade, at the State Conclave. These films will be used in "Weeklies" over the country.

"The Boob Weekly" by Goldberg was given a private showing at the Strand theater, Saturday, by Manager Lee Smith, to a party of newspaper men and friends.

CLEVELAND NEWS LETTER.

By Herbert Persons, Special Correspondent, Standard Theater Building.

Gets Injunction Against V-L-S-E.

CLEVELAND, O.—Judge Leighley, of the Court of Common Pleas, has just issued a temporary injunction restraining the V-L-S-E Company, film lessors, from permitting theaters other than the Globe theater, 5217 Woodland avenue, to exhibit the "Battle Cry of Peace" film in the Woodland avenue neighborhood. The injunction suit was started by Manager Israel of the Globe, who alleged he held a contract by which the film lessors agreed to have his house show the film in that neighborhood first.

Cyrus Wechsler Buys the Savoy.

Cleveland, O.—The Savoy theater, 10225 St. Clair avenue, has just been sold to Cyrus Wechsler by Herman Garfield and the Rose Hermann Amusement Company. Mr. Wechsler plans to show high-class feature films.

And the Bright Rays Were There.

Cleveland, O.—May 4 was "Ray night" at the Alhambra theater. Johnny and Emma Ray of the Reserve Photo Plays Company were there in dual personality. They appeared on the screen in "Casey the Fireman," and sat in a box to see Anna Pavlowa in "The Dumb Girl of Portici," Mayor Davis and other city officials occupied a box.

Charles A. Megown Back.

Cleveland, O.—Charles A. Megown, special respresentative of the Northeastern Ohio Motion Picture Exhibitors' League and proprietor of the Cameraphone theater, has just returned from New York, where he attended the exhibitors' exposition. He was also in New York on business connected with the League and booked some features for his theater.

Will Film Cleveland Babies.

Cleveland, O.—Babies are to be the "stars" in a five-hundred-foot film the Cleveland exhibitors have agreed to present in the near future in aid of a campaign to raise funds for the Babies' Dispensary & Hospital. The film is to be made at cost by The Reserve Photo Plays Company, and scores of babies and mothers from the dispensary will be shown.

Charles H. Weston, director general of the Reserve Company, recently visited the dispensary to get the "atmosphere" for the scenario he is preparing.

IN PITTSBURGH.

Feature Film's Projection Room.

Pittsburgh, Pa.—A projection room has been installed by the Feature Film & Calcium Light Company, in the new film exchange building, 938-940 Penn avenue, Pittsburgh, to be used for showing the various releases of this company and to be rented out to other exchanges. The equipment is up to date in every particular and the room will prove of great convenience to both exchanges and exhibitors, who are thereby enabled to secure a screen demonstration without delay.

Last Week in Pittsburgh

Supreme Feature Film Service Has Established a Local Headquarters Here with Harry F. Grelle as General Manager—Campaign Committee of Screen Club Lets Go Shot No. 5—Local Theater Notes of Interest.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—The Supreme Feature Film Service, the organization of which was announced in these columns last week, has established itself in this city, with Harry F. Grelle as general manager. The new concern will maintain offices in Pittsburgh and Philadelphia and will handle only the highest grade film productions. Among their subjects is the Pavlowa Universal production, "The Dumb Girl of Portici," which has just completed its third phenomenal week at the Pitt theater, and which is the first release of the new company. They control the Pennsylvania and New Jersey state-rights thereon. The Supreme Service has also purchased "The Unwritten Law," featuring Beatrice Michelena, for the same territory, and "Where Are My Children?" for New Jersey. Mr. Grelle was formerly head of the Grelle Feature Film Company in Pittsburgh and is recognized as one of the leading film men in this part of the country. The Grelle Company has disposed of all its films and is now out of existence. The only subject taken over by the new company is "Les Miserables." The main office of the Supreme Feature Film Service will be at 121 Fourth avenue, and is to be opened for business as soon as Mr. Grelle returns from a business trip to New York.

IN MEMORIAM.

Shot No. 5 in the Anti-Censorship Campaign Out.

Pittsburgh, Pa.—The Campaign Committee of the Pittsburgh Screen Club mailed to the members of the moving picture industry throughout the country a black-bordered memorial card bearing these words:

"In Memoriam. The Liberty of the Motion Picture Screen. Died May 15, 1916, with the enaction of the law instituting the Pennsylvania Board of Censors. National Tribute Day, May 15, 1916. All Pennsylvania Exhibitors now unwilling to pay tribute to the Board of Censors.

"Campaign Committee
"Pittsburgh Screen Club."

This forceful reminder is Shot No. 5 in a series of indictments against censorship which have been published and distributed recently by the Committee. At the last meeting of the Screen Club, John McAleer, who has been directing the anti-censorship fight for some time, was retained as head of the Campaign Committee. Mr. McAleer had tendered his resignation as chairman of the committee and as a member of the Board of Governors since he had, for personal reasons, decided to remove to New York. The resignation was not accepted by the club, as Mr. McAleer is deemed the one man most qualified to lead the campaign. He was therefore employed under salary to carry on the work which he has so successfully begun.

Improving Rowland & Clark Houses.

Pittsburgh, Pa.—Rowland & Clark are extensively redecorating and generally adding to the attractiveness of several of their theaters, including the Regent, Penn and Highland avenues, and the Arsenal, at Butler and Main streets, Pittsburgh. The Regent, which is said to be this city's finest motion picture theater, is undergoing a house-cleaning process that promises to leave both exterior and interior prettier than ever. The Arsenal is being more extensively renovated, the work of alteration having been placed in the hands of Architect Henry S. Bair, who designed and erected the Rowland & Clark theaters. Besides changing the arrangement of the theater somewhat, new lighting fixtures are being installed throughout, beautiful floor-covering laid and other improvements are under way.

R. & C. Camp.

Manager George Vogenberger, manager of the Belmar, another of the Rowland & Clark theaters, is assisting his staff of workers in arranging a summer camp, to be held within the next month. J. B. Clark has donated the materials for the erection of the shelters, same procured from the buildings now being removed to make way for the new Rowland & Clark theater in Bloomfield. The summer retreat is to be known as the R. & C. Camp and will be visited by the many employes of the firm.

Flags Out on May 15.

Pittsburgh, Pa.—In keeping with National Tribute Day, May 15, exhibitors throughout the Pittsburgh territory decorated their theaters in an attractive and very appropriate manner. Besides showing a commendable spirit toward the Actors' Fund, the brightness of the displays attracted a nice increase in business it is stated by a number of managers. The Screen Club and many of the film exchanges were also decked out in gala attire for the occasion.

Poster Against the Censors.

McKeesport, Pa.—An instance of how Pennsylvania exhibitors are showing their resentment at the infringement of their rights by the state board of censors, and at the same time making the best of the situation, is the clever stunt recently pulled off by I. Victor, of the Avenue theater, McKeesport, Pa. Mr. Victor ran "Unto Those Who Sin," on which the one, three and 24-sheet posters had been condemned by the censors, the six-sheet only having been passed. He therefore displayed a banner, the size of the 24-sheet, painted with the title of the picture at the top, followed by the words in large lettering: "The Posters on this Picture Were Condemned by the Pennsylvania Board of Censors." This poster drew much attention and comment, and incidentally the resultant business was more than satisfactory.

John Houser Building Theater.

Erie, Pa.—A modern photoplay theater is being erected on West Eighteenth street, Erie, by John Hauser. The building is to be of fireproof construction, with a seating capacity of 600, and the specifications call for most attractive and up-to-date equipment throughout. The cost of the building will be about $18,000. It is planned to rush the work to completion, so as to be ready for opening the new theater about the middle of August.

More Space Needed by the Weiland.

The Weiland Film Company, 113 Fourth avenue, Pittsburgh, is remodeling its quarters so as to afford nearly double the space heretofore occupied. Steady expansion in business has necessitated the enlargement of the offices.

Manager Lyon Gets Loving Cup.

Pittsburgh, Pa.—Manager B. G. Lyon, manager of the Pittsburgh branch of the International Film Service, 938-940 Penn avenue, has been awarded a handsome silver loving cup in the contest between the various branch managers for bookings on "The Mysteries of Myra." The honor is gratifying to Mr. Lyon and his staff, as the territory reached by the local branch is comparatively small.

Want Sunday Shows

Chattanooga People Are Not in Favor of Closing the Picture Shows on Sabbaths—Other Innocent Amusements Flourish on That Day—Social Workers and Labor Leaders Who Favor Open Shows.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

CHATTANOOGA, TENN.—That the people of Chattanooga are not generally in favor of the closed picture houses on Sunday has been shown in a number of published interviews with some of the leading labor and social workers of the city. Attention has been called to the fact that the picture shows have been condemned on the ground that they were nuisances, but that baseball games are permitted in three Tennessee cities supporting Southern League teams. Attention is also called to the fact that the soft drink stands are all open on Sundays, and that there is more noise and confusion at soft drink stands and baseball games than ever at the moving picture theaters.

Mrs. H. Goodman, one of the social leaders and a worker for the tubercular movement and certain charitable organizations, in a recent interview stated that she strongly hoped that some way would be found to again open the theaters on Sundays as it afforded innocent amusement, and aided in supplying funds with which to keep up charitable work. She called attention to the fact that Sunday crowds at the moving picture theater were of the orderly kind, and as quiet as the crowds at the library, which is open on Sunday.

W. E. Eckenrod, vice-president of the Central Labor Union, and Matt Gerlach, secretary of the organization, have stronly endorsed open Sunday. Both men have announced their intention to work for Sunday pictures and Sunday baseball.

The theater managers have endeavored to make arrangements to operate between the hours of 1 o'clock in the afternoon until 7 o'clock if the present nuisance law can be changed. There will probably be several Sunday closing bills introduced in the next legislature.

G. N. Shorey Gets the Gay Theater.

Knoxville, Tenn.—Announcement has been made of a deal whereby George N. Shorey, manager and owner of the Queen theater, has obtained the controlling interest of the Gay theater, has assumed personal charge of both concerns, and hereafter will direct the destinies of both houses, which are the leading moving picture concerns of the district.

Frank Rogers, formerly manager of the Gay theater, reports that he has several offers from film concerns, and will probably close a deal shortly. Mr. Rogers took on the Triangle Film at the Gay about five months ago, and has built up a nice business for the popular playhouse.

Mr. Shorey recently announced that he did not plan any radical changes in the policy of either theater, but that he expected to change the program at the Gay so that four changes would be made weekly instead of three, and that Keystone comedies would be run on Wednesdays and Saturday only. A uniform price of ten cents will apply to all seats in the theater.

At the Queen, Mr. Shorey says, the Paramount pictures will continue to be the features, while the Triangle pictures will lead the shows at the Gay.

Sunday Shows in Memphis.

Memphis, Tenn.—The Sunday agitation concerning the moving picture theaters, which arose following the decision of the Court of Appeals in connection with the Chattanooga test case, has apparently died down, and while the local authorities at first took a rather drastic view of the matter, there is at present very little being said. The theaters continue to advertise Sunday shows which are run off on regular schedules.

"Ne'er-Do-Well" at Majestic No. 2.

Memphis, Tenn.—The Majestic Amusement Company recently wound up a four-day run at Majestic No. 2, of the ten-reel feature, "The Ne'er-Do-Well." Prices were raised to twenty-five cents for adults and ten cents for children. The company was liberal in use of advertising space and obtained considerable publicity through the reading columns.

New Lyric Theater at Dyersburg.

Dyersburg, Tenn.—Joe Baker has awarded a contract to Boone Brothers, of Dyersburg, for the erection of the new Lyric theater, to be erected at a cost of about $20,000.

Memphis, Tenn.—Prices were advanced to twenty-five cents for adults and ten cents for children during a showing at the Lyceum theater, of a six-reel European picture entitled "At the Front With the Allies." A special program was arranged by the Lyceum orchestra.

KENTUCKY NEWS LETTER.

By George D. Crain, Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

Children's Film Board Elects.

LOUISVILLE, KY.—The Louisville Board of Censorship of Children's Moving Picture Shows, has held its annual election, at which Mrs. Fred Levy was re-elected president. Other officers elected were Mrs. Helm Bruce, vice-president; Miss Annie S. Waters, recording secretary; Miss Bernice Bell, corresponding secretary; Mrs. Robert Moors, treasurer, and Mrs. J. B. Arbegust, chairman of the publicity committee. The last of the season's children's shows was given at the Mary Anderson theater on May 13. It was announced at this meeting that "The Flag," a fairy tale in pictures, would be the first production of the Society for the Promotion of Films for Children, recently organized at Alameda, Cal. The local board strongly endorsed the plan of J. T. Edwards, of the Premium Scientific and Educational Film Co., of Alameda, Cal., founder of the new society. Mrs. Levy read a letter from Mr. Edwards which outlined a plan to produce about twelve children's pictures a year to be handled through a society of 500 members paying $24 a year into the treasury.

Cameramen at the Derby.

Louisville, Ky.—It is understood that there will not be any exclusive privileges granted to moving picture men this year to take pictures of the Kentucky Derby and it is said that there will be a large number of camera men present. The Universal, according to A. C. Farrel, manager of the local Central Film Service office, is bringing in a special camera man from Cincinnati, O., to make pictures of the Derby, for the Universal Weekly. It is reported that a number of local free lance camera men will also be on the job.

Fire from Cigarette.

Louisville, Ky.—Fire thought to have started from a cigarette thrown in a barrel of waste paper threatened recently the film stock room of the Mutual, located directly over the Rex theater. Employes in an adjoining building discovered the fire, and the firemen quickly put out the blaze, which had communicated to the walls. The loss was trivial.

Changes in Keith Circuit.

Louisville, Ky.—News was recently received from Cincinnati, O., to the effect that Ned Hastings, formerly manager of the Indianapolis Keith house, who for a few weeks has been in charge of the Louisville house, was to be transferred to Cincinnati, and that John F. Royal, manager of the Cincinnati house, would go to the Cleveland Keith house. Mr. Hastings announced that he had not been notified of the change, but said that since his coming to Louisville to succeed James L. Weed, a few weeks ago, there had been so many managerial changes in the circuit, that no one knows what change will be made next. Mr. Hastings has gone to Indianapolis to settle up some personal affairs.

Among Louisville Exhibitors.

William C. Miller and J. G. Conners of the Mutual office at Indianapolis, Ind., were recently in Louisville, doing some special work on feature productions.

A local photoplay paper known as the "Moto-Photo Weekly," put up in newspaper form, recently made its first appearance. This paper will be delivered by carrier to residents.

The Rex theater has announced that it will shortly show the new "Pavlowa" picture.

The weather became so warm in Louisville that the Highland theater opened its airdome and transferred the shows from the winter headquarters on May 8. This theater operates an airdome almost directly across the street from the closed theater and transfers the shows backward and forward in accordance with weather conditions.

Kentucky Theater Notes.

Frankfort, Ky.—J. Law Siple, a well-known moving picture man, and Mrs. Jane Ecker, of New York, a moving picture actress, were recently married in Frankfort, Ky., while present for the pageant picture flag put on by the Red Men at the Grand Council meeting.

Eddyville, Ky.—A new moving picture theater has just been opened in this city by F. B. Evans.

Mt. Sterling, Ky.—E. B. Taul and N. A. Wilkerson have just opened a new moving picture show house for colored people.

Scottsville, Ky.—The Sugg theater has just been opened as a moving picture theater.

Winchester, Ky.—Clarence Bloomfield has sold his interest in the Pastime theater to Fonda Minor, who will continue operating the moving picture playhouse.

Madisonville, Ky.—Manager Barnett, of the Garrick theater, has taken over the Princess theater.

IN OKLAHOMA STATE.

Novel Advertising Stunt.

Cushing, Okla.—"Happy" Meininger, manager of the Dixie theater at Cushing, Okla., is a great believer in novel advertising stunts. One of his most effective methods is the cutting out of pictures of girls from posters, pasting on mirrors, and decoration with borders and art work. The decoration is done by an artist, and is attractive as well as striking. "Happy" took charge of the Dixie theater last November, when it was a losing proposition. He had had extensive show experience, from carnivals "up"; he is new to the town, but is a mixer, and they all know him now. His application of experience and his acquaintance and popularity are two causes for his success.

Enid, Okla.—W. S. Billings, who recently opened the American theater at Enid, Okla., with pictures, says that he is through with "legitimate" attractions forever. His success in the picture field has been phenomenal. He is using Bluebird, Big Four, Fox, Triangle and Pathe.

CINCINNATI NEWS LETTER.

By Kenneth C. Crain, Special Correspondent, 610 Nat. Bank, Cincinnati, O.

Ironton May Have Sunday Opening.

IRONTON, O.—A fight is on in this city which may result in open moving picture theaters on Sunday, although there is opposition to the plan on the part of the ministers of the city. Mayor Hannon has recommended tentatively to the city council that the picture houses be permitted to show on Sunday, and unless ample cause against carrying out this recommendation appear, it is believed the ordinance against it will be repealed, or that an ordinance specifically excepting moving picture theaters will be enacted.

Western College Girls Win Right to See Films.

Oxford, O.—Two hundred girl students at Western College, an old and well-established institution here, struck for several privileges not formerly granted them, including, first and foremost, the right to attend picture shows at least once a week. After mature consideration, the faculty decided that the demands made should be granted, and Oxford exhibitors and girls are mutually pleased over the victory.

Harry L. O'Rear's Office Busy Corner.

Harry L. O'Rear, who recently took charge of the Cincinnati office of the General Film Co. as manager, has been making things hum since he took hold. The unusually good stuff being released under the General program of late, and Mr. O'Rear's firm personal conviction that the well-handled program of one and two-reel subjects is "coming back" strong, have proved a winning combination with exhibitors. Among recent callers at the General office were the following exhibitors: Ed. Paul, Mrs. J. C. Murray and C. E. Helmer, Springfield, O.; W. H. Thompson, William Corson and E. J. Alexander, Dayton, O.; A. C. White, Zanesville, O.; Charles McCune, Middletown, O.; C. J. Michler, Frankfort, Ky.; Bank & Goodman, Williamson, W. Va.; O. A. Smittle, Portsmouth, O.; J. E. Smith, Washington C. H., O.; J. H. Meyer, Chillicothe, O., and C. E. McIntyre and J. E. Fletcher, Aurora, Ind. Several private views of the regular releases, for the benefit of visiting exhibitors and the sales force, have been very useful in proving the kind of matter which the General is turning out.

Shorter Notes of Interest.

Youngstown, O.—"The Life of Shakespeare," a six-part production, by the Trans-Oceanic Film Co., of New York, was shown here recently with much success at the public library, as a part of the celebration of Shakespeare week, in connection with the Shakespearean tercentenary.

Cincinnati, O.—The first of the several pictures in which the appearance of De Wolf Hopper is announced under the Triangle mark, "Sunshine Dad," was seen recently at the Family theater, where the first run of the Triangle program is seen in Cincinnati. The popular comedian drew heavily.

Cincinnati, O.—Manager C. E. Holah, of the V-L-S-E exchange, gave to A. W. Goff, assistant general manager of the company, a hearty welcome on the latter's recent visit to Cincinnati, being in a position to show him some business worth talking about in this territory.

Cincinnati, O.—It has been announced that the new Kleine serial, featuring Billie Burke, "Gloria's Romance," will be run at the Family theater, Manager I. Libson's Vince street house, which has for some time handled features exclusively.

An Ably Run Circuit

World Correspondent Visits the Gilligham and Smith Theaters in Grand Rapids, Mich., and Finds Much to Commend—Up-to-Date Methods in Management and the Best of Projection at All Houses.

By Jacob Smith, Special Correspondent, 503 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—The writer spent several days of the past week at Grand Rapids visiting the houses of Gilligham & Smith. Great praise and credit is certainly due Charles Seaman, general manager of the Gilligham & Smith interests and the theaters, who gives them the closest attention at all times. Every night Mr. Seaman makes several times an inspection of the theaters and all of the Gilligham & Smith houses—no matter how small—are run along metropolitan lines, are kept up-to-date in every particular.

Praise for the Projection.

Right here the writer wants to pay another compliment to the Gilligham & Smith houses on projection. It could hardly be improved at any of the theaters. This is something that Mr. Seaman watches especially, as he believes good projection is the important factor in giving service. It is just as important to give good projection as it is to give good pictures—that are entertaining and that are suitable for the clientele of each particular house. Mr. Seaman is extremely well known among Michigan exhibitors, having for years been asociated with A. J. Gilligham and the General Film Co., in Detroit.

The Majestic.

The finest house in Grand Rapids is the Majestic—it belongs to the Gilligham & Smith interests and is a beauty. It ranks with any of the modern type of houses in any of the big cities and is extremely popular with the best element in Grand Rapids. The Strand stands second best of the theaters in Grand Rapids and is also one of the chain. Both are devoted to pictures exclusively.

Detroit exhibitors will be glad to learn that Arthur Hoganson is asociated with the Gilligham & Smith theaters, and also acts as assistant to Mr. Seaman and assistant in the management of the Majestic. He is in good health and says that Grand Rapids climate seems to thoroughly agree with him.

The Orpheum.

The Orpheum theater, which has been playing a combination of vaudeville and pictures all season, will play motion pictures exclusively, starting May 21. The first photoplay will be "The Ne'er-Do-Well," which will run an entire week.

A. J. Gilligham, president of the Gilligham & Smith theaters, resides in Detroit, where he is manager of the General Film Co. branch, in addition to owning the Empire theater and various other Detroit interests.

Port Huron Theaters.

An exhibitor writes us from Port Huron, Mich., to the effect that there are four theaters in that city devoted to motion pictures: the Family, American, Bijou and Maxine, all of which are doing a good business. Harry Wienberg has resigned tthe managemen of the American theater, 234 Huron avenue, and has been succeeded by William Wallace, formerly operator.

To Build Theater in Flint, Mich.

The World is also in receipt of a communication announcing that Col. W. S. Butterfield has secured a long lease on a downtown location in Flint, Mich. (one of the most prosperous and fastest growing citties in he world right now), and that he will erect thereon a theater costing $80,000, to be devoted to vaudeville and motion pictures. It will seat 1,500 and should be open by Thanksgiving Day. It will be a link in the Butterfield chain of houses. Col. Butterfield already controls the Majestic and Garden theaters in that city.

Summer Films at the Majestic.

Ann Arbor, Mich.—The Majestic theater, in Ann Arbor, has discontinued vaudeville and for the summer months will play motion pictures exclusively. Frank J. O'Donnell, manager, writes the World that he will be glad to get in touch with exchanges having "pictures that will get the money." (Frank, we'll try and keep you posted.)

New Theater on Mack Avenue.

Detroit, Mich.—The Del Amusement Company, Detroit, has capitalized for $75,000 to build a theater on Mack avenue. Of this amount $18,000 has been paid in in cash. There are four stockholders, each holding 950 shares of stock, par value $10 each—Fred Deladder, Daniel C. Milleville, Peter J. Ervinck and Joseph Michels.

H. I. Garson Heads New Corporation.

Detroit, Mich.—A $200,000 corporation to act as the Michigan selling agency for the pictures by the Clara Kimball Young Corporation, has been organized with Harry I. Garson, manager of the Broadway Strand theater and the Broadway Feature Film Co., Detroit, and Lewis J. Selznick, as the principal stockholders. This means that Mr. Garson will practically have control of the selling rights of the new Clara Kimball Young pictures. The first-run of these photoplays will be at the Broadway-Strand theater.

W. D. Ward at Head of Unicorn.

Detroit, Mich.—W. D. Ward is now manager of the Unicorn Film exchange, which has been opened at 183 East Jefferson avenue. Mr. Ward is popular with Michigan exhibitors having been former manager of the Universal branch in Detroit as well as in the film exchange business for himself.

New Triangle Office.

Detroit, Mich.—The Triangle Film Company has given up its original plans to locate at 318 Woodward avenue, and instead has leased an entire floor of the building at 73 Broadway, which will be fitted up at once for the transaction of business. Manager Foster says he will be operating by another week.

The Metro's Projection Room.

Detroit, Mich.—We must certainly commend the Michigan Metro exchange, of 159 West Jefferson avenue, for its fine projection room, which is elegantly fitted up for looking at pictures in addition to holding meetings, etc. Several dozen wicker chairs, with tapestry coverings on seat and back, add considerably to the appearance of the room and make it more cosy and comfortable.

Congratulations for Joe Wood.

Detroit, Mich.—Congratulations for Joe Wood, now manager of the Garden theater, and for many years manager of the Empress. Reason is that on May 5th the stork brought to the Wood home a fine 8½-pound baby boy who has been christened Russell Joseph. Both mother and baby are doing splendidly, and of course Joe is passing the cigars.

Co-operative Theater

In Neighborhood Section of Indianapolis Residents Subscribe Together and Start Their Own Picture Theater—Find Man to Build the House and Rent it to Them at a Nominal Figure.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—Plans are complete for the first co-operative moving picture house in this city. Out in the northern section of the city, in what is now a high class residence district of great promise, a number of citizens banded themselves together to obtain a moving picture show. The druggist—it's a small neighborhood and there is only one of them—became interested in the plan and made a survey of the situation, mailing letters to the head of every family in the territory.

The enthusiasm soon spread.

A company was organized and incorporated with the capital stock placed at $1,500. In a week the stock was sold, entirely within the neighborhood, at $10 per share. A man was found who will build a $12,000 building on leased ground and lease the building to the company at a nominal rent.

It is figured that with a five-cent show the company can operate at a fair profit and it is likely that the price of admission will be made 10 cents. If the venture proves successful it may be that the idea will spread and that Indianapolis will have several co-operative moving picture houses. Sentiment indicating this move is already apparent.

Theatorium's Tin Can Stunt.

Portland, Ind.—What has become known as the "tin can stunt" of the Theatorium moving picture house of this city proved a big success. The Theatorium offered free admission to each youngster who appeared during an evening and presented ten tin cans, securely tied together, at the door. The cans piled up so rapidly in front of the house that the day following it was almost impossible to see the theater. The management obtained permission to leave the cans in place for a day and the result was the best piece of advertising which the theater has had since it opened. All of Portland turned out to see the "tin can stunt."

Tippecanoe Recaptured.

Lafayette, Ind.—The historic Battle of the Tippecanoe has been re-enacted and filmed. The film company making pictures for the big eight-reel historic production, "Historic Indiana," to be used in the centennial celebration, had a big company on the ground ready to renact the scenes, when rain came along and chased them out. The company and paraphernalia, however, remained nearby for the first clear day and then made the picture. It is one of a number of historic scenes which will be made but is pernaps the biggest the company will attempt.

Report Operators Not Satisfied.

Indianapolis, Ind.—Unrest among various labor organizations identified with the Central Labor Union of this city has spread to the motion picture machine operator's union and from Labor Temple have been heard threats of picketing. A. C. Zaring, secretary of the Indianapolis Exhibitors' League, said recently that he had heard nothing of the contemplated action of the operator's union and said that whatever was done would not prove serious. There are less than a half-dozen exhibitors of the city who do not employ union labor.

There is always a possibility, however, that labor trouble of any kind will develop complications. Recently there has been a great deal of such trouble in Indianapolis, including two big strikes within a year, and the least sign of trouble is cause for alarm. The popular method of picketing in Indianapolis is the use of sandwich men who parade up and down in front of the boycotted houses carrying signs designed to hurt the business.

The Wells-Bijou Turns to Films.

Evansville, Ind.—Within two weeks this city will have seen the last of the Well's Bijou theater as a legitimate house. Gus Millhausen, the live theater manager of this city is now transforming the big theater into one of the best moving picture houses in this district and that means something, for there are a number that rank right up with the best of them. Millhausen is now dickering with the Mutual agency for the masterpicture series.

New House in Calumet.

Calumet, Ind.—Mrs. Sophia Freedman, of this city, will erect a $10,000 theater building for the showing of moving pictures.

Theater Has Its Own Board.

Brazil, Ind.—The Brazil Theaters Company has asked local women to pass upon pictures which will be shown to them and used later, if satisfactory, at a "children's hour" show. The pictures will be shown at the Colonial.

Bijou Theater Sold.

Indianapolis, Ind.—Perhaps the most important change is the sale of the Bijou theater, a downtown house, to Edward G. Sourbier, owner of a string of theaters in the city. Bowlby and Cook made the sale. They opened the house several years ago and have been very successful in the operation of the theater.

Frank Green Opens South Side House.

Indianapolis, Ind.—Frank Green, one of the "old time" managers and a well known figure in the exhibitors world of Indianapolis, has opened a new house on the South Side. Green is an experienced manager and in this time of arguments as to whether or not the business is good or bad in Indianapolis, Green shows his faith by opening a new house. Green has an excellent location, away from great competition and says business is good.

Generals Begin Baseball.

Indianapolis, Ind.—The General Film Company branch here has organized a baseball team and will go after the amateur championship of the city. The team has been practicing regularly and is awaiting the opening of the city league games with eagerness. The team is under the management of M. L. Aker.

Muskegon Picture Men Win Better Rates

Excessive Yearly License Fees Were Proposed; but Stiff Protest Results in Substantial Reductions.

Special to Moving Picture World from Midwest News Service.

MUSKEGON, MICH.—Muskegon moving picture men won their fight to keep down the license fees, the rates being cut materially before the city council adopted the ordinance. Instead of $50 a year for houses seating 350 or less the proprietors will pay only $40 a year. Those up to 600 capacity saved $25 a year and will pay only $50. The bigger houses, those holding more than 600, were to be asked for $100 a year, but after the protest this was cut to $50.

Picture Shows for Employes.

Jackson, Mich.—Daily moving picture shows in the factory dining room at noon will be furnished employes of the Sparks-Withington Company. Free shows also will be given in the same quarters on Saturday afternoons to families of the employes if they so desire.

Industrial Films in Niles.

Niles, Mich.—The Strand theater operated by Robert L. Codd and the high school are co-operating in the exhibition of industrial films. Manager Codd loans his theater for the shows on Saturdays. The films for one program were loaned by a shoe company, an auto factory and a cereal maker. Efforts will be made to continue the series.

Michigan Theater Changes.

Port Austin, Mich.—The new Majestic theater has been opened here.

Mt. Pleasant, Mich.—James McCabe of the Vaudette theater and L. Bohls of the Isabella County bank have formed a partnership and will operate the Mt. Pleasant opera house.

Manistee, Mich.—The Lyric theater will install a new pipe organ.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Special Correspondent, 6747 Emerald Ave., Chicago, Ill.

Drama League Drops Censor Propaganda.

DECATUR, ILL.—Enthusiasm of local censorship advocates was dampened by Miss Rose Elliott upon her return from St. Louis, where she attended a meeting of the Drama League. At that meeting the subject of endorsing state censorship was brought up and a majority of the delegates voiced their opinions that the league had enough work to do without attempting to regulate the moving pictures.

Think They Must Clean Up.

Elgin, Ill.—The first work of the Mission Union in Elgin is to clean up the moving picture shows, Mrs. W. R. Watson, president, told the members of the Civic League at a get together meeting of various woman's organizations. She declared the city administration is in complete sympathy with her plans.

The Pictures Do Some Cleaning.

Decatur, Ill.—Industries which have been classed as sweatshops were "shown up" by moving picture films on May 20 when organized labor from all over Central Illinois had a big celebration here.

New American Novelty Mfg. Co. of Chicago.

Springfield, Ill.—Secretary of State Stevenson has issued a certificate of incorporation to the American Novelty Manufacturing Company of 16 South Market street, Chicago. The concern which is authorized to have capital stock of $1,000, manufacture and deal in motion pictures and moving pictures, including films and photographs. The incorporators are Edwin L. Oppenheimer, Harry L. Hoenigsberger and Thomas C. Lyons.

New Theaters and Changes in Illinois.

Monmouth, Ill.—The Air Dome on South Main street has been leased, it is reported, by Rock Island parties who will operate a string of eight or ten open air theaters in this part of the state.

Wood River, Ill.—A new moving picture theater will be erected across the street from the Antler's theater.

Byron, Ill.—Harold Kings of Kings has purchased the interest of Emerson Chamberlain, senior partner of the firm of Chamberlain and Bain, which operates the Rose theater.

Kincaid, Ill.—Patrick Coady, 68 years old, owner of the theater here, was killed by a Chicago & Illinois Midland railroad train.

Springfield, Ill.—The Savoy theater, which was damaged by fire when the Boston store was destroyed last winter, has been re-opened. It has been thoroughly remodeled.

Dundee, Ill.—The Crystal theater was given for a day to the Boy Scouts for the showing of their scout film.

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Wisconsin Trade Notes.

MILWAUKEE, WIS.—Hugo Heller, an exhibitor at Third street and North avenue was fined $1 in the district court for showing a poster which exploited a murderous attack.

Eau Claire, Wis.—The Rex theater has closed.

Stoughton, Wis.—Charles Guelson has purchased the Lyric theater from Jacob Moelk, who has operated the house for nearly nine years.

Janesville, Wis.—The new Beverly theater has been opened. Billy Burke in "Peggy" was the initial attraction. A Wurlitzer pipe organ is a feature of the house.

Portage, Wis.—Metro, Fox, Paramount and Mutual, with perhaps a sprinkling of other pictures will be the offering in the future at the Gem theater in Portage, Wis., which has been taken over by William Helmann, proprietor of the Majestic theater in the same city. Mr. Helmann will close the Majestic, however, since he has seating accommodations for fifty more persons in the Gem than at his former place.

Portage, Wis.—Local picture houses are helping the good roads movement. The Home theater showed Kathlyn Williams in "The Black Orchid," and talks on better highways were made. The Majestic theater is planning a similar evening of boosting.

Cascade, Wis.—The Pastime theater used "The Passion Play" as an appropriate feature for the last week of Lent.

Mansfield, Wis.—The Adler theater was closed for redecorating, reopening on Easter Sunday,

Eau Claire, Wis.—A party of local trout fishers took a moving picture camera with them to Bolin. The Unique theater here showed the films. Was the film convincing?

Whitewater, Wis.—"Graustark" was used by the White theater for a special matinee on Easter Monday.

Chippewa Falls, Wis.—Eli Nelson has purchased a tent moving picture show outfit and planned to start a tour of Michigan with the Dietz "Cameron Dam" films about May 1.

Prairie-du-Sac, Wis.—"The Rosary" was shown at the Metropolitan theater under the auspices of the High School Athletic Association.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

St. Louis Airdome Opens.

St. Louis, Mo.—The St. Louis airdome, Prairie and St. Louis avenues, has announced the opening date as May 13. This outdoor theater is one of the Warner Brothers' shows, of which there are half a dozen, most of them to be opened before the end of May. These airdomes are noted for having no overhead wires. The lights are arranged on posts, and in such a manner that no ungainly wires or cables are seen by the public. Charles H. Warner, manager for the firm, has a decided preference for beautiful and sightly places of amusement, and makes his airdomes veritable gardens of delight.

Begin Kingsland Theater

New St. Louis Theater to Seat 1,600 Persons Now Under Construction—H. W. Lohrum, Richard Zeppenfeld and Joseph Schneider, Sr., Are Behind It—Will Be a Strictly Moving Picture House.

By A. H. Giebler, Special Correspondent, 236 Vanol Bldg., St. Louis, Mo.

ST. LOUIS, Mo.—Construction work has begun on the Kingsland theater, which is to be erected on South Grand avenue, at Meramac street, by the Kingsland Theater and Realty Company, organized by Harry W. Lohrum, Richard Zeppenfeld and Joseph Schneider, Sr. The theater is to be strictly a moving picture house with a seating capacity of 1,600, and is to be fireproof.

The walls will have large swinging sashes, extending from floor to ceiling, which can be opened and closed, according to weather conditions. A cooled air ventilating system will be installed to permit the operation of the theater in the warmest weather. The building, which will cost $35,000, will have two stores and two modern apartments of four rooms each on the upper floor, besides the theater proper. The location is on a very busy corner on Grand avenue, in a fast developing district of the city. The theater will be managed by Harry W. Lohrum, who managed the Hippodrome and Gem seven years for Frank L. Talbot.

CORNELIUS BUYS THE RITZ.

Theater on Sixth and Olive Will be Called the Royal.

St. Louis, Mo.—J. W. Cornelius, proprietor and manager of the two Lyric theaters and the Lyric Skydome, has added another theater to his string of amusement houses. The Ritz, on Sixth near Olive street, has just passed into the Cornelius management, and opened on Sunday, May 7. The name of the theater has been changed to Royal, and will be known as the downtown home of Paramount pictures, with the price of admission ten and twenty cents.

The house, which is practically new, has been closed for the past two weeks, undergoing a general brightening up with paint and decorations, and some attractive hangings. One of the finest orchestras in the city, composed of seven pieces with harp and organ accompaniment furnishes the music for the entertainment. The same brand of efficiency prevails at the Royal that has made the Lyric theaters noted for the high quality of their programs, and the excellent deportment of the attendants.

All the houses under the Cornelius management run with a smoothness and watchful care of detail that speaks for a high degree of study and thought on the business on operating a theater. Mr. Cornelius was one of the first exhibitors in St. Louis to put on high class films in his theaters, and to cater to the better class of patrons. All his houses enjoy a regular clientele of patrons who go to see each bill as it is put on, and the downtown Lyric, which changes program every day, has perhaps the greatest number of these regular patrons.

The O'Fallon Airdome Opens.

St. Louis, Mo.—The O'Fallon Park airdome, adjoining the O'Fallon Park theater, at 5353-57 Florissant avenue, opened on May 7, with the same program as has been showing in the house all winter. The O'Fallon shows Paramount pictures alternating with Triangle features and several serials.

Hamilton Skydome Open.

St. Louis, Mo.—The Hamilton Skydome, on Hamilton and Easton avenues, the largest airdome in the city, opened for the summer season on May 11. The Hamilton, which is not connected with any thetter, has enlarged the seating capacity from 4,000 to 7,000, which makes use of the ample space at both sides and at the front of the immense garden. Another feature at the Hamilton is the gradual rise of the seats toward the back from the screen and stage, just as in the most modern theater. The projection booth is enclosed in a very pretty little two-story Chinese pagoda, with little porticos running around it, and a rest room on the lower floor. The Hamilton has been entirely done over by painters and decorators and presents a striking appearance with its myriads of brightly colored lights. The program is mixed, photoplay features and vaudeville about equally divided on the bill, and Maurice Speyer, conductor of the orchestra at the Columbia theater, is in charge of the music. The admission is ten and twenty cents.

Showing Films at General Exchange.

St. Louis, Mo.—On Monday, May 8, H. P. Wolfberg, manager of the General Film Exchange, gave a showing of the first Knickerbocker Star Feature of five reels, starring Lois Meredith, in the newly installed projection room at the headquarters. The exchange is in Film Row on Olive street. Mr. Wolfberg says the exhibitors come in and have the privilege of looking at as many films as they care to see, and whether they book them that day or later, the notes made on the merits of the films are kept for future reference in regard to their programs. Wolfberg says that the plan has met with the hearty approval of all the theater managers who have availed themselves of the service.

W. O. Reeve Starts Airdome.

St. Louis, Mo.—William O. Reeve, proprietor of the Eighteenth Street theater, between Geyer and Lafayette avenues on Eighteenth street, has opened his airdome, which is just in the rear of the theater. Mr. Reeve has reserved the right to move back in the house on any cool or rainy night, but that will not be a hard task, as the two places are adjoining, and it is only a matter of a few minutes to move from one to the other. The airdome has a very pretty entrance at the left of the theater, and with the attractive plants and vines inside the airdome one would not think it is situated on a back lot in the center of a thickly populated neighborhood.

Films at the Columbia.

St. Louis, Mo.—The Columbia theater at Sixth and St. Charles streets, the leading vaudeville house of St. Louis, closed its regular season on May 7, but opened again the next day as a picture house, with the Billie Burke serial, "Gloria's Romance," as the chief attraction. The Columbia has specialized in big photoplay feature attractions during the vacation months through past seasons, running "The Spoilers," "The Nigger," and others, and there has been a rumor of the same plan being again put in effect this summer, but the only feature announced so far is the Kleine production.

Gets Lease of Union Theater.

The Union theater, at Union and Easton avenue, has been leased by Sam and Jacob Sigoloff, from the Union Theater and Airdome Company, for a term of more than four years. The Union is a large and well appointed theater, built several years ago by the Crawford interests, and at one time was known as the best dividend paying theater in the city. That was at a time when there were very few neighborhood theaters compared with the number now under operation. The program has not been announced by the new management.

Pickets Declared Legal

Kansas City Judge Decides That Picketing of Unfriendly Theater by Union Operators Is Within the Law If Done Without Threats or Violence—Notes Anent Local Picture Theaters and Film Men.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—J. E. Hughes, proprietor of the Eastern theater, at Ninth and Lister, refused to allow the local moving picture operators union to dictate to him and to employ a union operator in his booth. Two members of that body started to picket the place. For ten consecutive nights they kept their vigil—for a short time, as shortly after taking up their picketing they were arrested and haled into court the following morning. They were fined each time, the amount being increased at every appearance, but on each occasion they appealed. When the cases came up in the criminal court the pickets were freed and their fines remitted, Judge Latshaw deciding that picketing of an unfriendly picture theater by union men is within the law, if done without threats of force or violence.

Special Matinee for Farmers Only.

Frankfort, Kan.—Here's the newest small-town advertising stunt—a "Special Matinee for Farmers Only." This is an idea installed by R. L. Thompson, owner of a theater at Frankfort, Kan., at the suggestion of J. E. Foland, salesman for the Pathe. Mr. Thompson is a farmer. He owned the building and took over the lease, and the show, recently. And is running the house in a progressive way. Every Saturday afternoon is for the farmers alone, and no tickets are sold to city folks. The house is crowded—but few visiting farmers fail to gain admittance. Four or five salesmen have taken a particular interest in Mr. Thompson's success, and have assisted him in getting a good start. With the help of these he is putting on the "Battle Cry of Peace," which indicates his progressiveness.

Religious Night at the Picture Show.

Whiting, Kan.—Jess Higby, a local exhibitor has found it pleasant as well as profitable to co-operate with the religious people of the town, in respect to moving pictures. There is a growing tendency in the small towns to get up church entertainments in which a feature is moving pictures, religious subjects and cartoons being used. Mr. Higby has encouraged this tendency, and has provided the means. The co-operation started with Mr. Higby inviting the church people to hold an entertainment in his theater on one occasion. So satisfactory was this result, that they suggested more frequent events of the kind. And now a "religious night" is held every week, with a large attendance. Mr. Higby runs religious subjects and a Bray cartoon.

New Motion Picture Supply Company.

Kansas City, Mo.—H. G. Gill, an experienced man in the supply game, has opened an office at 317-318 Gloyd building, known as the Motion Picture Supply Company, with the purpose of handling supplies and accessories for moving picture houses. Mr. Gill is very well known to exhibitors and his new venture should be a success from the start.

Actors' Fund Committee.

Joplin, Mo.—Kansas City exhibitors are planning to do their share towards making Actors' Fund Day a success and to that end A. B. Flintom, president of the Kansas City Feature Film Company, who has charge of the arrangements in this city has appointed a committee of three exhibitors to look after the matter. They are as follows: Frank Newman of the Royal and Regent; F. I. Buckingham of the Apollo, and William Scoville, of tthe Idle Hour.

Little Thelma Smith Dies.

Kansas City, Mo.—Miss Thelma Smith, the eight-year-old daughter of L. M. Smith, proprietor of the Jitney theater in Kansas City, Kan., recently died from a throat infection. Every exchange in this city with which Mr. Smith had dealings knew the little brown-haired maiden well, and she was loved and petted by all.

Change at the New Empress.

Kansas City, Mo.—The New Empress theater here, through its president, Wilfrid Ledoux, filed a petition in voluntary bankruptcy on May 4, alleging liabilities of $15,992 and assets of $6,248. A sale was held a week later, when E. B. Kelly, owner of the theater, purchased the assets. Dan McCoy, who was manager of the house, when Sullivan and Considine owned the circuit, is back in his old position. He is a well known figure in the moving picture field.

Fan Breaks and Hurts Spectator.

Kansas City, Mo.—A piece of iron coming from a ventilating fan on the side of the Willis Wood theater struck a spectator on the head at that place recently, causing a severe fracture of the skull. The fan broke and the iron from it struck several others, but this woman was the only one injured. An operation was necessary and for some time the woman was between life and death.

Theater Changes.

Kansas City, Mo.—The old theater at 27th and Elmwood has been rebuilt and extensively remodeled and is now known as the Starlight. It recently re-opened under the the management of Mrs J. E. Hughes.

Kansas Sity, Mo.—The theater formerly known as the Ruby, at 39th and Prospect, has been taken over by Messrs. Lotz and Ellis, who have effected various changes in the construction of the house.

Butler, Mo.—Mrs. D. V. Riley, of Butler, has taken over the Glory theater, 39th and Troost avenue, one of the high class suburban houses, from L. I. Van Zandt, former proprietor. A. P. Walker, who has been acting as manager for Mr. Van Zandt, will continue in the same capacity under Mrs. Riley's direction.

Wheeling, Mo.—Messrs. Lowe and Smiley of Wheeling, are erecting an airdome at that place, which they will open about the middle of May. In addition to this an old building in that place will be remodeled in the fall for use as a moving picture theater.

Camden, Mo.—This town of but 600 inhabitants, has taken on an additional picture house, under the management of W. A. Berry. This makes two for the thriving little village.

Clyde, Kan.—L. L. Husselman, Clyde, has purchased the Wonderland moving picture theater at that place from R. A. Crumrine.

Parsons, Kan.—With the purchase of the Elks theater at Parsons, the Fees Brothers now control the two leading houses there, owning in addition to their new acquisition, the Best.

"Nation" Film Arrests in Des Moines, Ia.

Three Men Connected With Berchel Theater Arrested for Showing Film That Didn't Cause Promised Disturbance.

Special to Moving Picture World from Midwest New Service.

DES MOINES, IA.—After three of the men connected with the exhibition of "The Birth of a Nation," at the Berchel theater had been arrested charged with showing a play calculated to incite a riot, Judge W. S. Ayres in the district court refused to grant an injunction asked for by the theater men to restrain the city officials from interfering with performances. The judge held that it was a matter for the criminal division of the municipal court to decide and not one for a court of equity. There was no disorder connected with the first showings of the film, upholding the contention of the theater men that the film did not come under the provisions of the ordinance upon which the ban was based.

E. A. Sherman, president of the Elliott-Sherman Film Company operated the machine after the arrest of the trio until an operator could be secured. The men arrested were Harold Cavanaugh, house manager of the Berchel; Floyd Bitting and Clarence E Hammer operators.

Sabbath Shows in Mason City.

Mason City, Ia.—Steps probably will be taken soon to find out what the people of Mason City think about the Sunday moving picture show. J E Williams, attorney for the theater managers who have been haled into court repeatedly announces that petitions will be circulated and that if a sufficient sentiment for the seventh day show is found, an attempt will be made to replace the present trouble-making ordinance.

P. C. Johnsen, of the People's Amusement Company, who paid one of the stock fines of $8.35, after one of the trials filed a demurrer, declaring the information which had been filed against him was based upon an ordinance which was unconstitutional.

Iowa Theater Changes.

Lyons, Ia.—W. H. Iverson of the Superba Theater has taken over the management of the Parkside Theater and has inaugurated a program of Triangle, Red Feather, Broadway Universal and V-L-S-E features. He will operate the Superba only two days a week, Tuesdays and Sundays, devoting it principally to serials. "The Iron Claw" follows "The Broken Coin" on the continued story menu.

Manson, Ia.—The "Cee Bee" theater is the new name of the I. M. P. theater which H. H. Ling sold to Coffin & Brown.

Harlan, Ia.—Hans Larson has taken over the two moving picture theaters here.

Norway, Ia.—The Ideal theater is the name under which the opera house here starts a moving picture career.

Mystic, Ia.—An addition to the Lyric building by O. V. Kennedy is preliminary to the operation of a moving picture theater.

Des Moines, Ia.—Harry Gottlieb has sold the Rex theater at Twentieth and Clark streets to R. I. Holcomb who has put in a new front and installed a new Powers machine.

Clinton, Ia.—Norman Samish and Louis Rosenfield of Creston have taken a five year lease on the A-muse-U theater here from C. H. and M. F. Henle and will operate it, retaining the name of the A-muse-U Theater Company. They control two houses in Creston and plan to acquire more Iowa houses, building up a chain which will make for efficient operation. Samish will be manager of the Clinton theater.

Brandon, Ia.—J. R. Schale has opened the new Pastime theater here and will give shows Wednesdays and Saturdays.

Council Bluffs, Ia.—A new moving picture theater in the West End of Council Bluffs is projected.

SOME FIRE INSPECTION.

Omaha Official Missed Fire Curtains in Picture Show.

Special to Moving Picture World from Midwest News Service.

OMAHA, NEB.—"There certainly is need for motion picture theater inspection in Omaha," said Superintendent Schreiber of the Welfare board after he had found two photoplay houses sadly lacking in fire protection.

At one theater which he visited with a state inspector, he said, they tried the rear exits to determine just what the conditions would be in case of fire. They found it difficult to get through to the alley under ordinary conditions. Rubbish and boxes impeded the way from one exit door and six steps had to be mounted before going through the door leading to the alley. What would happen in a rush or panic is easily conjectured he continued. Neither theater had a fire curtain and the operating rooms were not in compliance with city ordinances.

What earthly use would a fire curtain be in a picture theater? Shall they censor fire scenes soon?

Bars Ad Films from Schools.

Lincoln, Neb.—Industrial films will be barred from the schools of Lincoln if they tend to advertise the products or service of any concern. This has been decided by the board of education after the matter was put up to them by Superintendent F. M. Hunter. Heretofore it has been the policy of the superintendent to use his own judgment, but it is said the insistence of the local sales agents of an automobile that their films and lecturer be allowed in the schools forced an issue.

Nebraska Theater Changes.

Lincoln, Neb.—The new Orpheum theater at Twelfth and P streets has been opened. It uses four acts of vaudeville and three reels of pictures.

Nebraska City, Neb.—The new Airdome at Eleventh and Central avenues was opened with "A Law Unto Himself." Manager Blakeslee will use five reels of pictures, but Thursday and Friday nights will add vaudeville.

Hooper, Neb.—Roy Bott and W. E. Sanders are now in control of the moving picture theater here.

Newcastle, Neb.—The Star theater is now under the management of Fred Cornell.

Dakota Theater Notes.

HIGHMORE, S. D.—Eighteen miles northeast of Highmore on what is known as the Reed farm the Reed family has opened a moving picture show. Doctor Reed conceived the idea of a community amusement hall and with his family erected a building 30x60 feet and equipped it with a good picture machine. The hall was dedicated with a photoplay show followed by a three-hour dance for which the music was furnished by a four-piece orchestra recruited from the Reed family. Similar entertainments will be given from time to time for residents of the neighborhood who are distant from other amusement places.

Leola, S. D.—P. L. Schuchardt, undertaker and embalmer, who took over the moving picture theater here two years ago, has made it a live proposition. This spring he will build a 30-foot addition to increase the seating capacity, install all now opera chairs and redecorate throughout. Then four shows a week will be given. The morgue and show room is located over the theater.

Canastota, N. D.—The Commercial club has purchased a site upon which an opera house will be erected this summer.

Aberdeen, S. D.—E. G. Anderson, proprietor of the Princess theater, who recently took over the Comic theater from James Koch, plans a number of improvements including decorating. Lyle Anderson and D. Harris are in charge for the new proprietor.

Confiscation Threatened

Bold and Unabashed Robbery Seems to Be Contemplated by Mayor and City Officials of Northfield, Minn.—Refuse Renewal of License to Exhibitor Boll of Gem Theater—May Start a Municipal Theater.

By Perry S. Williams, Minneapolis Correspondent of Moving Picture World.

NORTHFIELD, MINN.—F. W. Boll, proprietor of the Gem theater here, is facing a dilemma in the refusal of the mayor and city council to renew his license which has expired. Mr. Boll stands to lose his entire investment because the city has under consideration the establishment of a municipal monopoly on the film business. This would make it impossible for Mr. Boll to dispose of his property or any considerable part of it.

The whole question arose over the charge that he had shown some pictures which were not considered proper entertainment for children. This charge led to concerted action by the club women and church people of the city. The present plan is to have the city take over the film business of the municipality. Only one theater would be in use, that probably in the Auditorium. Some representative of the board of education would be placed in charge and only pictures which had passed a censorship of parents and school officials would be shown. It is claimed that the pictures thus carefully passed on would be entertainment as much as any films, while they would have the added advantage of being educative as well. In fact the theater would actually become a part of the Northfield school system.

The people here claim the National Board of Censorship is in no sense a national body with absolute powers for keeping the films clean, but is made up of persons on th e payroll of producing companies, which we know is not the case as the committees give their services and are often women of wealth and leisure.

OPENING OF THE NEW ASTER.

Ruben and Finkelstein New Sixth Street House Seats 1,200.

Minneapolis, Minn.—Ruben and Finkelstein have announced that their new theater at Sixth street and Hennepin avenue, which will be open to the public this month, will be named the New Aster, after the flower which blooms so profusely in Minneapolis in gardens in the late summer. The idea of the flower is to be carried throughout in the decorations, the first intimation to the visitor being in the canopy outside, which is in the shape of an inverted aster.

The lobby and stairways have a deep wainscoting of marble, with panels made by black lines. In the interior the chief color scheme is canary and black. Through the side windows are garden scenes; behind have been reproduced elaborate gardens of foliage and blossoms, asters predominating, that seem to stretch far into the distance. Along the balcony ledge are translucent glass squares of art glass portraying dramatic and comic faces and behind these lights are shining

The theater is to have one of the largest pipe organs in the city and will have a seating capacity of 1,200. An elaborate and convenient rest room has been provided for the ladies, where they may await their friends, seeing all who enter yet themselves invisible to the crowding public. The theater will be an exclusive film house.

J. Woodhouse Goes to R. & F. Circuit.

Minneapolis, Minn.—James Woodhouse, press agent for James Keogh's theater, where he has been located in the service of the Saxe Brothers, has resigned to be general press representative for Ruben and Finkelstein, who own and control several theaters in Minneapolis and St. Paul. Several of their theaters are in course of construction. Work on them is being delayed owing to the strike of master painters and decorators.

Buy Rex Theater.

St. Paul, Minn.—Gilosky and Kelly, already pretty much in the running with a "string" of picture houses in St. Paul, have taken over the Rex theater.

Royal Theater Leased.

Elk River, Minn.—The Youngerwood Bros. have given up their work at Morris, Minn., and have taken over the Royal theater at Elk River, Minn.

Lobby Like Tent for "Peg o' the Ring."

Minneapolis, Minn.—The New Garden theater looks like a circus tent from the front these days. The public enters the house through the "flaps" and seems to be enjoying the novelty. The circus front is all part of Manager D. C. McClellan's scheme for advertising "Peg O' the Ring."

After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

Princess Changes Hands.

Minneapolis, Minn.—L. J. Blumberg has disposed of his interest in the Princess theater to Hitchcock and True.

New Garrick Dolled Up.

Minneapolis, Minn.—Manager Calvert has "dolled-up" the New Garrick theater. The whole garb, however, consists of a new illuminating system. Amber is the prevailing color in the auditorium and the lobby. The entrance is lighted by three globes of amber-hued glass. The stage has a background illumination of green, but objects in the foreground are distinguished by crimson rays. The scheme makes the New Garrick look homey.

75 Local Screeners Now.

Minneapolis, Minn.—The Twin City Screen Club, although a youngster of only a few weeks, is developing wonderfully precocious traits. Starting with a mere handful, the club now has a membership of about seventy-five. The prospects are for a rush season of memberships. Perhaps the most notable member of the club so far is Carle Laemmle, who joined while at the convention recently. The convention enabled the boys to draw in a lot of out-of-town memberships.

Wabasha, Minn.—The theater at Wabasha has been remodeled. Manager Burkhardt reports a good run of business.

Northfield, Minn.—The Lyric theater and the opera house at Northfield have been leased and taken over for moving picture purposes by L. C. Lunde, of Lake City, Minn. Mr. Lunde's son will be in charge at both houses.

The Favorite Feature Films took advantage of the large number of visiting exhibitors in town during the convention recently and gave a private showing of Pavlowa's "The Dumb Girl of Portici." Many availed themselves of the opportunity to see the film.

Work of Dallas Censors

Annual Report of Dallas, Texas, Board of Public Welfare Shows That Censors Last Year Condemned 19 Picture and and Made 799 Eliminations—Board's Attitude Toward a Legitimate Enterprise.

By S. A. M. Harrison, Special Correspondent, 618 Comal St., Dallas, Texas.

DALLAS, TEXAS.—The annual report of the board of public welfare of the City of Dallas was made public May 2. This includes the work of the moving picture censor for the year ending April 1. The present censor law has only been in effect part of that time, but the report includes work under the old law. The censor in each case was the same—Mrs. J. Reed Finley. Elmer L. Scott is director of the board

During the year Mrs. Finley considered 3,656 pictures, viewing 1,177 of them personally. Of the list 19 were condemned entirely and 799 eliminations were made. She also made 3,025 theater inspections and considered 460 vaudeville acts. Fourteen pictures were appealed to the board of appeals, but there is no record of the board reversing the judgment of the censor save in the case of "The Miracle of Life," which was shown to ladies only after being condemned.

One paragraph in the report claims that "the situation as regards moving picture censorship in Dallas is not unworthy of commendation. It is conducted with precision and undertakes to recognize the full rights of the proprietors of legitimate commercialized amusements and at the same time protect the public." This statement is perhaps true, although it is doubtful just how much protection the public needs in this line. As a general thing the public is pretty well able to protect itself first hand.

However, a consideration of the weekly bulletins issued by the department shows that with few exceptions the pictures condemned have been of the extreme type of sex problem plays and of the elimination the axe has fallen most heavily on cheap, vulgar comedies rather than on pictures with a moral. And seldom is an elimination made if the scene desired to be cut out was essential to the story .

As a general thing the censor has adhered closely to the lines laid down by the National Board of Review, in fact, all preliminary action is based upon the reports of that body. If censorship in its entirety was a logical proposition, then the censorship situation in Dallas might almost be called ideal. But it still remains to be proven that censorship is at all necessary.

Hippodrome Theater Sold.

Dallas, Texas.—The Hippodrome theater of Dallas, Texas, was bought under hammer at a trustee's sale, May 2, by W. H. Atwell, attorney, for $12,000. Several parties were interested with him in the purchase thereof. The theater has been in the hands of a receiver and had a long list of creditors.

Alamo Theater Burns.

Waco, Texas.—The Alamo theater of Waco, Texas, suffered a loss by fire May 4 resulting in $5,000 damages, on which $2,500 insurance was carried. J. W. Terry, proprietor, has rooms over the theater, and Mrs. Terry, with her sister, Miss Cora Terry, and Miss Mildred Ikard, narrowly escaped. Mr. Terry was in Houston at the time of the fire.

Fire in Theater.

Dallas, Texas.—Quite a little excitement was caused in the Queen theater, Dallas, Texas, May 5, when a film caught fire in the operating booth. But for the cool headedness of the organist, Miss Lorena Fairbanks, a panic would have occurred. Miss Fairbanks played on as if nothing unusual was happening, and while several left hurriedly the larger proportion remained in their seats. As the film was in a fireproof box, slight damage was done. The second reel of "Big Jim Garrity" was ruined.

F. M. Sanford Returns.

Dallas, Texas.—F. M. Sanford, who has been in California for the past year, where he went to go into the producing business, is back in Dallas. Mr. Sanford opened the World Film offices in Dallas, and managed same for a year and a half prior to going to California. As yet he has not announced his new plans.

Returns to Program Service.

Fort Worth, Texas.—The Victor Amusement Company, operating the Healy theater at Forth Worth, Texas, who have been running features for over a year, have decided that too much attention is paid to features, and not enough to program, which pleases the transient business. Beginning May 18 they will run regular program service.

Airdome at Collinsville.

Collinsville, Texas.—Collinsville, Texas is to have an air dome at once. It will be the first show to be operated in Collinsville since D. A. P. Hoffaker's theater was destroyed in the conflagration in January, when half of the business section of town was burned. The new air dome will be managed by Mr. Hoffaker.

An Interesting Woman.

Miss Betty Fairchild, manager of the Lyric theater, Sherman, Texas, was in Dallas April 28 on a business trip, and the World representative had the pleasure of quite a long conversation with her.

Miss Betty is a very interesting talker and withal a very interesting woman. She is, from a business standpoint, the oldest exhibitor in Sherman, having started the theater she still manages as the first in that town. And she has had some great experiences.

She is heart, soul, body and voice against censorship and loves to describe some of the set-tos she has had with the "purity" element in Sherman. At one time she had it hot and heavy, but she tamed them and made them eat out of her hand—that is, serve lunches in the theater lobby. At one time she advised members of the civic association if they wanted to start a censorship, they had best start in their own parlors. There is no censor law in Sherman as a result of Miss Betty's work, the police department seeming to have plenty of authority as it is.

Bickel Now a House Manager.

Waco, Tex.—Leroy Bickel, for some time past Dallas manager of the Blue Birds, and previously manager of the Paramount offices, has gone back into the exhibition end of the game and secured control of the Rex theater at Waco, Texas.

Consolidated Establishes Branch.

Houston, Tex.—The Consolidated Film and Supply Company, the southern branch of the Universal, has established a branch in Houston, Texas, subsidiary to the Dallas office. Charles D. Touchon, for many years with the Mutual and J. D. Wheelan, and more recently manager of the Newport theater, Dallas, is in charge of the Houston branch.

Since the resignation of Leroy Bickel, as special agent for Blue Birds, the regular consolidated organization has handled these features, and probably will continue to do so.

Dallas Territory Notes.

Clifton, Tex.—Fred Nelson, who is running pictures at the Clifton opera house, a second-floor auditorium, will in the near future open a ground floor house in a building that is being renovated for him.

Fort Worth, Tex.—The Star theater, the negro house which has been closed for the past three months, reopened May 1 under the management of J. H. Jones.

Blum, Tex.—Ellis Taylor has opened a picture house at this place, name not yet announced.

Meridian, Tex.—The Cozy theater at this place, under the management of Preston Hornbuckle, has been completely remodeled, making it an up-to-date house.

Gatesville, Tex.—C. H. Reesing & Co., of the Royal theater, have taken over the Queen, which gives them control of the theater business here.

Dallas, Tex.—Free moving pictures will be shown periodically in the auditorium of the city hall for the orphans in the different institutions of the city. Elmer L. Scott, director of the board of public welfare, is father of the scheme, and the different exchanges will loan films that are not in use.

DENVER NEWS LETTER.

By E. C. Day, Denver Correspondent of Moving Picture World.

W. T. Henry Heads Local Exchange.

DENVER, COLO.—A rapid fire change in the management of the General Film exchange in Denver was made recently. W. H. Cree, who has been in charge of the office for almost a year, received a wire on Friday and left Saturday to become manager of the Los Angeles exchange. W. T. Henry, Salt Lake manager, arrived the day following Cree's departure and is now in command at the Denver exchange.

Mr. Henry is well known in this territory. He formerly was traveling auditor for the Mutual and gained a wide acquaintance among the exchange men. Henry broke into the moving picture industry with the General and after four and a half years' service took charge of the World office in Kansas City. Later he served two years with the Mutual and last January became manager of the Salt Lake exchange. Under his regime business in the Salt Lake office is said to have been doubled.

Highlands Changes Hands.

Denver, Colo.—Sam Berger has sold the Highlands theater to Mrs. E. G. Mowry, who will continue to operate it as a photoplay house. Mrs. Mowry was recently widowed.

Opens Theater Exchange.

Denver, Colo.—Bradley Fish, former Denver exhibitor, and later employed by the General Film as a road man in this territory, has opened a theater exchange in Denver for the buying and selling of moving picture houses.

Crist-Israel.

Denver, Colo.—Robert Crist, one of W. S. Rand's assistants in the local Triangle exchange, slipped one over on his friends last week by eloping. He married Miss Hazel Israel, a prominent young Denver girl. Mr. Crist and his bride were married at the time a party was being held at the bride's home. They were expected to be present, but instead they sent a record by messenger with orders that it be played on the Victrola. The record was of the song, "Good-bye Everybody, for I Got Married Today."

Submarine Mystery Comes.

Denver, Colo.—The first showing of the Submarine Mystery, the latest Mutual serial, was held in Denver last week. Manager Ward E. Scott had two score exhibitors of Denver and surrounding towns as his guest at the Baby Grand theater, while six reels or the first three episodes of the picture were shown.

Local Theater Changes.

Leadville, Colo.—Mandy & Belz, owners of the New Grand, began work May 1 on remodeling their house so as to accommodate 150 more persons. They will have 600 seats when the changes are completed.

Delta, Colo.—W. R. Teufel will increase the seating capacity of the Colonial theater from 400 to 600 and will install a number of Loge seats.

Buena Vista, Colo.—G. M. Pyle has begun the work of enlarging and improving the Orpheum. He will add 150 seats and increase the comfort of his patrons.

Hugo, Colo.—A deal has been closed here whereby W. S. Root of the Empress will become owner of the Empress at Sharon Springs, Kansas, and Mrs. E. L. Pope of Sharon Springs will get control of the local house. Both are first class moving picture theaters.

Lyons, Colo.—R. M. Owen has reopened the moving picture theater here.

Gunnison, Colo.—Benn & Hetherington have closed their theater at Gunnison.

Denver, Colo.—R. J. Miles of Elizabeth, Colo., called at the Mutual exchange and made arrangements for a traveling outfit and film service. He proposes to give two shows a week at Elizabeth, Kiowa and Elbert. Neither of these towns now has a theater.

Glenwood Springs, Colo.—O. W. Robertson, formerly a artner of Charlie Hughes in the Orpheum theater here, has reopened the Odeon and will show first-class moving pictures.

San Francisco Censors

City's Police Committee Will Recommend New Censor Ordinance to Board of Supervisors—Petitions Against It Have Been Circulated in Leading Theaters —May Try Referendum If It Passes.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CAL.—After hearings and deliberations which have extended over a period of several months the Police Committee of the Board of Supervisors has rendered a decision on the question of censorship and will recommend to the Board of Supervisors that the ordinance drawn up at the instance of members of the California Club and negro organizations, providing for a Board of Censors consisting of nine members and a strict regulation of the film industry be passed. To those who have followed this matter closely this decision did not come as a surprise, as it has been realized for some time that further argument was useless and that the real fight would have to be made before the Board of Supervisors.

Circulating Petitions.

Two plans of action are now open to exhibitors and exchange men and one of these is received their immediate attention. Petitions have been circulated for more than a week past in the leading theaters of the city and thousands of signatures have been secured against the passage of any censorship ordinance. The number of these will be greatly increased before the next meeting of the Board of Supervisors and it is hoped that the showing will be such that this body will decline to take action. In case, however, the petitions are disregarded and the objectionable ordinance passed plans are under way to invoke the referendum and there seems to be but little doubt but that the ordinance would be defeated by a tremendous majority when voted upon by the people at large. Such a step as this might be of real benefit to the industry in ascertaining the real wishes of the people on the question of the censorship of moving picture films.

Magnificent New Mission Theater Opens

Kahn and Greenfield House Officially Opened—Social and Political Leaders Present—Manager Is Robert Abraham.

San Francisco, Cal.—The New Mission theater erected for the Kahn and Greenfield Circuit on Mission street, between Twenty-first and Twenty-second, was formally dedicated on the evening of May 4 with a brilliant assemblage of men and women prominent in civic, social and business life in attendance. The opening was in charge of the Mission Merchants' Association and was participated in by Mayor Rolph and other members of the municipal family.

Manager Robert F. Abraham.

The evening's entertainment began with an organ recital on the magnificent instrument installed by the American Photo Player Company, the program consisting of the William Tell Overture, Aloha and The Rosary to demonstrate the possibilities of the organ. At the conclusion of this Mayor James Rolph, Jr., was escorted to his loge at the side of the auditorium by Manager Robert F. Abraham to the strains of the Star Spangled Banner and amid the applause of his neighbors in the Mission District. Mr. Abraham then appeared upon the stage and after a short talk introduced Joseph Levin, manager of the New Fillmore theater, and one of the owners of the circuit. Mr. Levin extended his thanks for the splendid manner in which the Mission people had responded on the opening night and outlined the policy of the house, which he said would be to show the best motion pictures obtainable at a uniform price of 10 cents for any seat. He called attention to the organ which had been installed at a cost of $25,000 and which was of local manufacture. He was followed by Mr. Kiel of Kiel Bros., owners of the property.

A surprise was then sprung by Mr. Levin, who introduced Miss Anita King, "The Paramount Girl," who was here for a week to appear at the Imperial where "The Race" is being shown. The president of the Mission Merchants' Association, J. J. Chick, made a short address and introduced Mayor James Rolph, Jr. The Mayor stated that he had been a resident of the Mission District for more than forty years and had seen this section develop from a cow pasture to one of the most thriving parts of the city. He extolled the beauty of the house and led three cheers for the success of the enterprise. Upon his leaving the stage the presentation of moving pictures commenced, the first one shown being scenes taken at the opening of the magnificent new City Hall in the grandest Civic Center in America.

Turner & Dahnken Activities.

San Francisco, Cal.—The management of the Turner & Dahnken circuit is making great preparations for the opening of its new house at Portland, Ore., on May 14, as notice of last week in Moving Picture World's Portland letter.

Fred Dahnken, Jr., of the Turner & Dahnken circuit, left recently for a month's stay at Los Angeles and San Diego, where he will combine business with pleasure. He made the trip by auto, going by way of Fresno.

FILM INTERESTS ON TRIAL.

Matter of Carrying Films by Passengers May Be Taken Up by Legislature.

San Francisco, Cal.—At a joint conference of members of the Film Exchange Board of Trade of San Francisco, members of the Alameda County Exhibitors' League, individual suburban exhibitors, representatives of local transportation systems and the United States Bureau of Explosives, held here a short time ago, the matter of allowing films to be carried on passenger trains and ferry boats as hand baggage was gone into again. An understanding was reached on the matter and it was agreed that if no more than six infringements of the present rules were discovered prior to the hearing before the Railroad Commission late in May no effort would be made to deprive exhibitors of their present privileges. The present rules are simply that the prescribed film cases be used, that they are properly labeled and that none are opened in transit. Film exchange interests are urging extreme caution and are insisting that films be properly packed and marked before being taken from their places of business. It was proposed at this conference that the matter be taken up in the Legislature at its next session to secure the passage of a law covering the question.

Heads Local World Film.

San Francisco, Cal.—M. E. Cory, owner of the Cory theater, and one of the best-known men in the film business on the Pacific Coast, has accepted the position of manager of the local branch of the World Film Corporation, succeeding H. W. Stubbins, who filled this post for a time following the resignation of Ralph Clark. Mr. Cory has long been a hard worker for the betterment of conditions in the film business, having been president of the local Exhibitors' League and a vice-president in the National body. He is also familiar with the producing and marketing end of the business, having had charge of the operations of the Sunset Motion Picture Company with headquarters in this city. His wide acquaintance in the trade and knowledge of the needs of exhibitors bespeaks success for him in his new connection.

Look Out for Stolen Film.

San Francisco, Cal.—E. H. Emmick, of the Peerless Film Service, is warning exhibitors and exchange men to be on the lookout for a copy of the Mutt & Jeff comedy, "In the Trenches," which disappeared recently from this office and is believed to have been stolen. The film was used last at the Verdi theater and the management of this house is positive that it was delivered to the exchange.

Photoville in Circuit

S. Morton Cohen Forms Association That Will Control Big Theaters in Pacific Northwest—Picture Program Rounded Out With Music and Vaudeville Becomes Popular—New Houses Open.

By Abraham Nelson, Portland Correspondent of the Moving Picture World.

PORTLAND, ORE.—S. Morton Cohen, pioneer in the moving picture field in this city, has completed the organization of a company which has taken over a chain of theaters in the Pacific Northwest, consummating one of the biggest deals effecting picture theaters made in this territory for a long time. The theaters are known as "photoville" theaters and the new company is called the Pacific Photoville Circuit. Mr. Cohen is president and will maintain his headquarters in Portland.

The term "photoville" was first applied to the class of entertainment shown at the Strand where photoplays are featured and vaudeville and musical acts are used to round out the show. The photoville houses on the new circuit are the Strand theater at Portland; Oak, at Seattle; Strand, at Spokane, which opened May 4, and the Tacoma theater, Tacoma, which will open May 14. The smallest of these theaters has a seating capacity of 1,300.

G. A. Metzger, Pacific Northwest manager for the Film Supply Company, handling Universal in this territory, closed a contract with the Pacific Photoville Circuit whereby films of the Bluebird and Red Feather brands and Universal comedies will be the feature attractions at its theaters.

LID ON SNUG.

Censors Have Now Got It Down All Around.

Portland, Ore.—A decade or so ago Sheriff Word of this city polished his star and went forth among the lights of crimson hue and declared that from that time the whir of the roulette wheel should ever be stilled and the shuffle of the faro deck should cease. So the lid was put on the town.

But the censor board has recently discovered that the lid was not clamped tight enough and that upon the screens of Portland's moving picture theaters the cowboys and the miners are wont to journey in from Red Dog or Crimson Gulch to the dance halls and squander their stage money at the games of chance. The censor board has therefore tightened the lid on the town and from recent rulings it is indicated that it will bar any gaming scene where money changes hands.

"Under Azure Skies," a three-reel Mustang western was recently subjected to the censor board's ruling and a gambling scene was eliminated, said Manager Reed of the Mutual office. He said there was no apparent reason why the scene should have been cut except that it was a gambling scene.

A month ago the board voted to adopt standards, but a protest against this action came from the exhibitors with the result that the board intimated that no set rules would be made. Among the proposed rules, the one eliminating gambling scenes was discussed. Evidently the viewers had this rule in mind when they viewed Mr. Reed's picture.

Sapho Picture Is Passed.

Portland, Ore.—The William Fox picture, "The Eternal Sapho," was shown at the Majestic recently after being subjected to two careful viewings by the censor board. The first time the film was shown to one of the viewers who passed it. Mrs. Colwell, secretary of the board, demanded a reviewing, however, which was had. After being scrutinized by two other viewers, the picture was passed with but two minor eliminations. "Sapho" was the cause of a disturbance with the censor board about two years ago before the passage of the present ordinance, when the picture was shown to the grand jury which saw nothing wrong with it and failed to take action. It was then that the emergency censorship ordinance was passed, said Edwin James, manager of the Majestic, commenting on the history of "Sapho" in films.

Metro Leaves Portland.

Following the visit of J. J. Unger, special representative of Metro with offices in San Francisco, and C. J. Kerr, of Seattle, supervisor of Northwest offices, it was announced that the Portland Metro office would be consolidated with that in Seattle and that Portland territory would be handled from the Sound City. The reason for the change, Mr. Unger said, was that the entire Pacific Northwest territory could be handled from Seattle. The change was effective May 14. Mr. Unger stated that A. S. Kirkpatrick, manager of the Portland branch, would be retained with the company and that the office force in Seattle would be increased to take care of the additional business. The withdrawal of the Metro exchange from the city came as a surprise to the Portland exhibitors who had looked upon it as a permanent institution on Film Row.

Columbia Dons Summer Garb.

Portland, Ore.—The Columbia theater has been refitted with cretonne draperies of blue and old rose and the walls and ceilings have been tinted to match the color scheme. An Italian garden set is in the making which promises to be a surprise to Portland screen fans. Manager Myrick now appears on the floor arrayed in a white tuxedo and all the members of the staff have been outfitted in white.

Local Theater Changes.

Gold Hill, Ore.—K. B. Wesleder, who operates a theater at Glendale, has leased the Comus, at Gold Hill from R. C. Kelsey.

Springfield, Ore.—Raudruff Bros. have sold the Bell theater here to W. J. White.

Marshfield, Ore.—Robert Marsden, Jr., who runs the Noble theater here, was a recent visitor in Portland booking service. Mr. Marsden is a popular exhibitor in the Coos Bay country and arranges bookings for several theaters there.

Portland, Ore.—Wm. Graeper, owner of the Union Avenue theater, Portland, was a recent visitor in Seattle.

Portland, Ore.—Mary Edgett Baker, daughter of Commissioner Baker of Portland, and who played in stock at the Baker theater until the season closed recently, has gone to California to appear in pictures.

Yamhill, Ore.—C. P. Lytton has purchased the Casino theater.

Vale, Ore.—J. B. Quinsberry has sold the Rex theater.

Boise, Idaho.—Jack Mitchell has opened the old Kaiser theater at Boise and renamed it the Liberty.

Portland, Ore.—I. Rosenthal, manager of the Sun Photoplay Company, in San Francisco, was a recent visitor in Portland.

STRAND OPENS WITH ECLAT.

Fireworks on Roof, a Band Playing on Street and a Parade Start Theater.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—A fireworks display on the roof, a band concert on the street in front and a street parade headed by a brass band, marked the re-opening of the Strand theater which was closed for several days after being opened for a short time by C. S. Crews.

It was opened as a part of the Pacific Photoville circuit, incorporated, which S. Morton Cohn, Portland, is organizing. It will show vaudeville attractions and Bluebird and other feature photoplays, with a straight policy of 10 cents admission, for any seat in the house. Programs ordinarily will change Sunday and Wednesday.

Mr. Cohn personally directed the reopening of the Strand theater, and his personal representative, W. B. Armstrong, will be resident manager for the time being. C. S. Crews has withdrawn from Spokane and has returned to Walla Walla, where he will continue to operate his two theaters. The opening program, was a Bluebird photoplay in six reels entitled "Elusive Isabel," with Florence Lawrence in the lead.

First avenue was crowded with people and automobiles during the concert and other exhibition. Mr. Cohn has organized the Strand Theater Company to operate the local house, the Pacific Photoville circuit being the holding corporation for all the theaters in the chain.

Reopening of Portland Lyric.

Just thoroughly remodeled and with some new features installed, the Lyric theater is now a modern motion picture house. A new front has been constructed, the theater is redecorated throughout and a new operating room installed with two new simplex machines. This latter feature will do away with the waits between pictures.

A modern ventilating system has also been installed under which the air is completely changed every three minutes. New tungsten lamps have been placed in the house and other minor changes made.

The program there will include Mutual masterpieces for two shows of the week with shorter subjects on other days. Cartoon comedies, Chaplin films and a travelogue will frequently be introduced.

B. W. Copeland, manager of the Rex theater, Spokane, was the first to show the Al Smith pictures of a mountain lion hunt by H. H. Bakker and his wife, and the capturing of the lion recently taken in Montana. The chase, as shown on the screen, is interesting.

Both Mr. and Mrs. Bakker and three of their mountain lion hunting dogs as well as one of the large mountain lions in a cage were on exhibition in front of the theater.

Vancouver Items.

Nanaimo, B. C.—Through the courtesy of Manager George Beattie a very successful benefit for the Nanaimo Hospital was given at the Dominion theater on a recent evening, and a substantial amount was raised for this worthy institution. In addition to a pleasing program of pictures, numbers were contributed not only by local people, but also by some who came from Vancouver especially to assist. Two performances were given, under the auspices of the ladies' auxiliary of the hospital association, with Mrs. G. B. Brown in charge.

Business Notes and Personals

Victoria, B. C.—Previous to the initial showing of Triangle productions at the Columbia theater, Manager N. B. Maysmith took a page ad. in a local paper, including in the ad. a coupon for admission to the theater. A very liberal ruling was made in respect to this, as the coupon could be used at any time within the first two weeks. Admission price at the Columbia has been set at ten cents for all seats.

Vancouver, B. C.—L. J. Quagliotti, proprietor of the Variety, Romano and Empress theaters in Victoria, B. C., spent a few days in Vaucouver recently calling on his brother Hector, of the Colonial. Later both returned to Victoria in connection with some important business, an announcement of which is expected in a short time.

VANCOUVER TICKET TAX.

May Levy Twenty Per Cent. of Value on Tickets.

Victoria, B. C.—The provincial government has recently had under consideration the levying of a tax on theater tickets, under arrangements similiar to those obtaining in the three other provinces where such a tax is in force. It is understood that the present intention is to tax theater tickets at the rate of one, two and three cents each, which presumably will amount to a tax of twenty per cent. of the value of the tickets. It is stated that such a tax would return to the government a sum approximating $125 a day, from the city of Vancouver alone.

Moving picture men as a whole are against the plan, and interviews have recently been had with Premier Bowser regarding the matter. Exhibitors declare that the tax would be unconstitutional, and that to levy it would simply result in strong objection on the part of theatergoers, and great inconvenience to all parties concerned.

A Benefit Every Month.

Chilliwack, B. C.—The management of the Imperial theater is giving the house on one night each month for an entertainment in aid of the local hospital. The latest concert, held recently, consisted of a playlet written and acted by local talent, solos, musical selections by the Kelland-Chevalley orchestra, and the regular Imperial bill of moving pictures. This house has just started "The Goddess."

Red Cross Benefit at the Rex.

Esquimalt, B. C.—At a Red Cross benefit given recently at the Rex theater an innovation was introduced in the form of selections by the military band of the 11th Battalion, Canadian Mounted Rifles, in addition to the usual features of these programs.

Patriotic Program at the Princess.

Edmonton, Alberta.—A patriotic program was given on a recent evening at the Princess theater, under the auspices of the Asquith Chapter, Daughters of the Empire. A feature of the program was an address by a returned veteran of the Princess Patricia Regiment.

Theaters Help Baby Welfare.

Calgary, Alberta.—Starting off the Baby Welfare Week fostered by the Naomi Mothers' Society, a Sunday meeting, at which Mayor Costello presided, was held at the Empress theater, where addresses were delivered regarding the proper care of children. On the following Wednesday a showing of special films was given at the Princess theater, where a large audience gathered to view the pictures.

L. A. Rostein Opens Empress Theater.

Vancouver, B. C.—L. A. Rostein, a well-known local man and a resident of this city for the past thirty years, has secured the Empress theater, which has been dark for some time, and will open it on May 29 as a combination house, playing Cort, Shubert and Klaw & Erlanger attractions. The theater will be completely renovated before the opening.

New City Time Confusing.

Winnipeg, Man.—Flood conditions in the Winnipeg district have interfered slightly with attendance at local theaters recently, but normal conditions are now restored.

An hour's change in the city time, in furtherance of a "daylight saving" scheme, is resulting in some slight confusion in regard to starting hours in the theaters, and most houses are now advertising somewhat along this line: "Continuous performance from 10 a. m. Standard Time, or 11 a. m., New City Time, to 11 p. m., Standard Time, or 12 p. m., New City Time."

Need an Appeal Board

British Columbia Law Makers Discuss Motion Picture Act—Liberals Want An Appeal Board—Conservatives Think Censor Is Raising the Moral Standard of the Films—An Election Near.

By E. C. Thomas, Special Correspondent, 821 Rogers Bldg., Vancouver, B. C.

VANCOUVER, B. C.—The discussion in the British Columbia Legislature relative to the proposed amendment to the Moving Pictures Act, affecting the examination and licensing of operators, has developed into a broader question involving censorship and the conduct of the censor's department generally.

Lacks an Appeal Board.

During a recent sitting of the house the amendment was brought up for debate, and H. C. Brewster, Liberal leader, launched into an objection to the extreme power given the censor under the act, drawing particular attention to the fact that there is no appeal from his decisions. There should certainly be an appeal board, said Mr. Brewster, and he cited the example recently set in Manitoba and Saskatchewan, where the new Public Amusements Act expressly provides for such a board. While Mr. Brewster stated that he was in favor of some form of censorship he did not think such sweeping power as is given to the censor should be delegated to any officer of the government, because of his natural liability to err in one direction or the other. He recommended that provision be made for an appeal board to pass on rejected films, the salaries or fees of the members to be paid through costs levied on the film men making unsuccessful appeals.

Premier Bowser in replying to this suggestion argued for the retention of the present system, and said that such a board would be of no value, as it would have to be composed of a representative of the moving picture interests, a representative of the moral forces in the province, and a chairman, who would of course be the censor himself. This, the World hardly need point out, would in no sense constitute an appeal board, as such a body should be entirely distinct from the influence of the censor. With one member of the board suggested judging pictures by purely theological standards, any reconsideration of a rejected film would simply give the censor, with the deciding vote, a chance to decide that his previous rejection was entirely proper, and reaffirm his decision. An "appeal" board such as this would be worse than none at all. Mr. Bowser announced that he, as attorney-general, constituted a court of appeal, but it has been pointed out that as there is nothing in the act making such a provision, the whole matter would be subject to the attorney-general's whim.

"When you see a censor believing, as our censor does," said Mr. Bowser, "in raising the moral standard of moving pictures, there cannot be such a great amount of criticism. I may say that I agree with him and encourage him in his stand for a higher moral standard."

No Need of Any Censorship.

Parker Williams, senior member of the Opposition, objected to censorship in any form, and called attention to the fact that if a moving picture theater should become objectionable through the type of pictures shown, the same steps could be taken against it as against any other undesirable entertainment. It seemed to him that there could be no valid reason for rejecting a film which had been passed in other provinces, and if these rulings were followed there would be considerable reduction in the expense of conducting the department. Mr. Williams caused much amusement at the premier's expense, remarking that it must be interesting to Mr. Bowser, after a hard day's work, to go and have run off for his inspection those films not passed by the censor. He also stated that if the premier was as poor a judge of what might be good or bad for a spectator to see in a picture as he was a judge of political morals, he would not put much reliance in him. Mr. Williams added that he understood that the premier was interested in a moving picture theater (doubtless referring to the Colonial in Vancouver).

H. H. Watson, Vancouver Conservative, came to the defense of the censor and naively remarked that judging from the number of people who attended the moving picture theaters in this province, they appeared to be excellently conducted and well supervised by the censor. In his opinion, the theaters are at present doing a more lucrative business than any other branch of trade. "The only complaint against the censor is when he refuses some highly sensational or immoral picture," declared Mr. Watson. "No good film is ever turned down. For my part I think that the censor is to be congratulated on the manner in which he discharges his duties. It must be gratifying to the people of Vancouver. I go to the movies from time to time, and I have never yet seen anything to offend my idea of what is moral."

The Election Near.

The MOVING PICTURE WORLD correspondent, in the course of a conversation with the manager of a local film exchange, remarked on the small number of pictures being rejected at present, as compared with a few months ago. "Yes," answered the exchange man, "but this is simply the calm before the storm. If the Bowser government is continued in power at the general election which is scheduled to take place within a few weeks, we will go back to the same conditions as before, with productions of the highest class rejected on the slightest provocation. In my opinion, the present intention is only to suspend the drastic regulations until after the election." This, it may be said, is the view held by many local men connected with the industry.

Another film man spoke in the same strain. "Don't lose sight of the fact," he said, "that the stringent rules regarding censorship are still a part of the Moving Pictures Act, but are simply not being enforced at present. If the government believes that the present standards are right and proper, let the law be changed so as to make these regulations permanent, instead of leaving the way open for a return to the conditions which formerly existed. If the government is not prepared to make such changes, its intentions will of course remain under suspicion."

"As for the remarks of Mr. Watson," added the speaker, "if he has attended the picture shows from time to time within the past six months, or since the 'Spoilers' fiasco, and has seen nothing to offend, it simply means that the vast majority of pictures previously rejected were so unobjectionable that he has not noticed any difference since films of this class have been allowed to pass. A great proportion of the features shown here at present would have been rejected six months ago, and in fact, many which were rejected previous to that time have since been approved and exhibited. For corroboration of this statement the members of the House might ascertain how many reels the censor has rejected since the beginning of the present year, for instance, and see how the average compares with that maintained during the past year."

Calendar of Daily Program Releases

Releases for Weeks Ending May 27 and June 3

(For Extended Table of Current Releases See Pages 1592, 1594, 1596, 1598.)

General Film Company.

Current Releases.

MONDAY, MAY 22, 1916. (Serial No.)

BIOGRAPH—The Mistake (Drama) (Biograph Reissue No. 51) 20582
KALEM—The Missing Millionaire (No. 9 of the "Social Pirates" (Two parts—Drama) ..... ——
LUBIN—Otto the Hero (Comedy) 20583
SELIG—The Test of Chivalry (Three parts—Drama) 20577-8-9
SELIG—The Selig-Tribune No. 41, 1916 (Topical)... 20581
VITAGRAPH—The Cost of High Living (Comedy). 20580

TUESDAY, MAY 23, 1916.

BIOGRAPH—Who's Looney Now? (Two parts—Comedy) 20587-8
EDISON—The Coward's Code (Three parts—Drama. 20589-90-1
ESSANAY—The Condemnation (Two parts—Drama) 20584-5
KALEM—Ham's Busy Day (Comedy) 20586

WEDNESDAY, MAY 24, 1916.

EDISON—The Cecropia Moth (Educational) 20594
—Tom the Tamer and Kid Kelly (Cartoon).
ESSANAY—Canimated Nooz Pictorial No. 10 (Cartoon). A Scenic subject on the same reel..... 20593
KALEM—The Bogus Ghost (Comedy) 20592

THURSDAY, MAY 25, 1916.

LUBIN—Prisoners of Conscience (Three parts—Dr.) 20595-6-7
SELIG—The Selig-Tribune No. 42, 1916 (Topical)... 20598
VIM—Baby Doll (Comedy) 20599

FRIDAY, MAY 26, 1916.

KALEM—A Baby Grand (Comedy) 20603
KNICKERBOCKER STAR FEATURE—The Flirting Bride (Three parts—Drama) 20600-1-2
VIM—Villains and Violins (Comedy) 20605
VITAGRAPH—The Battler (Comedy) 20604

SATURDAY, MAY 27, 1916.

ESSANAY—The Schemers (Three parts—Drama).... 20606-7-8
KALEM—The Capture of Red Stanley (No. 81 of the "Hazards of Helen Railroad Series" (Drama)... 20613
LUBIN—Oh, You Uncle! (Comedy) 20609
SELIG—A Five Thousand Dollar Elopement (Dr.).. 20614
VITAGRAPH—The Primal Instinct (Three parts—Drama) (Broadway Star Feature) 20610-1-2

General Film Company.

Advance Releases.

MONDAY, MAY 29, 1916.

BIOGRAPH—The House With Closed Shutters (Drama) (Biograph-Reissue No. 52).
KALEM—Unmasking a Rascal (No. 10 of the "Social Pirates") (Two parts—Drama).
LUBIN—Frilby Frilled (Comedy).
SELIG—The Hare and the Tortoise (Three parts—Drama).
SELIG—The Selig-Tribune No. 43, 1916 (Topical).
VITAGRAPH—The Rich Idler (Drama).

TUESDAY, MAY 30, 1916.

EDISON—Helen of the Chorus (Three parts—Drama).
ESSANAY—The Song in the Dark (Two parts—Drama) (Reissue).
KALEM—A Bunch opf Flivvers (Comedy).
LUBIN—The Final Payment (Two parts—Drama.)

WEDNESDAY, MAY 31, 1916.

BIOGRAPH—Woman Against Woman (Three parts—Drama).
ESSANAY—The Fable of "The Willing Collegian Who Wanted to Get a Foothold" (Comedy).
KALEM—A Smokey Adventure (Comedy).

THURSDAY, JUNE 1, 1916.

LUBIN—The Code of the Hills (Three parts—Drama).
SELIG—The Selig-Tribune No. 44, 1916 (Topical).
VIM—The Schemers (Comedy).

FRIDAY, JUNE 2, 1916.

KALEM—Sis, the Detective (Comedy).
KNICKERBOCKER STAR FEATURE—Shadows (Three parts—Drama).
VIM—The Land Lubbers (Comedy).
VITAGRAPH—The Lonely (Comedy-Drama).

SATURDAY, JUNE 3, 1916.

ESSANAY—Our People (Three parts—Drama).
KALEM—Hazards of Helen No. 82, "The Spiked Switch."
LUBIN—Pickles and Diamonds (Comedy).
SELIG—Crooked Trails (Western-Drama).
VITAGRAPH—The Strange Case of Robert Burmhan (Three parts—Drama) (Broadway Star Feature).

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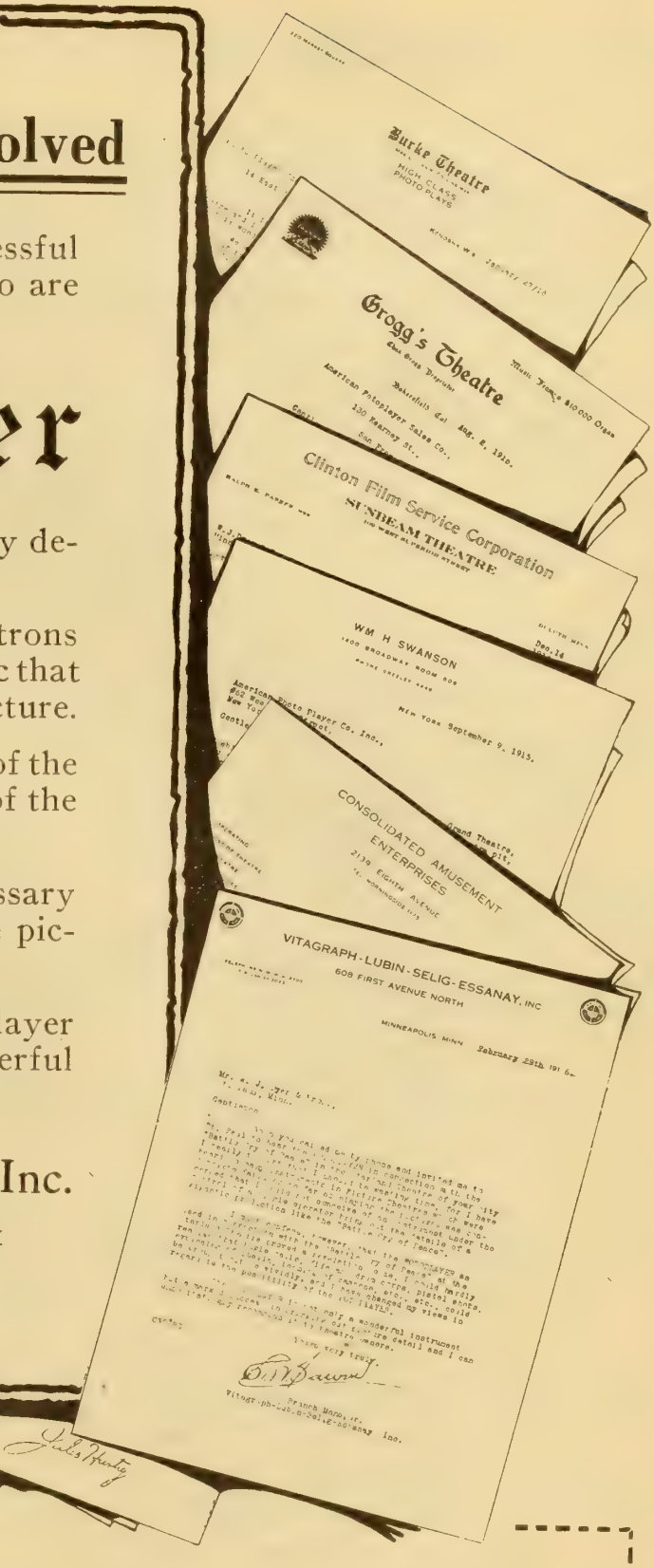

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Calendar of Daily Program Releases

Releases for Weeks Ending May 27 and June 3

(For Extended Table of Current Releases See Pages 1592, 1594, 1596. 1598.)

Universal Film Mfg. Company.

SUNDAY, MAY 21, 1916. (Serial No.)

IMP—Claudia (Comedy) 01447
L-KO—No release this day .....
REX—Love Triumphant (Two parts—Drama)..... 01448

MONDAY, MAY 22, 1916.

NESTOR—Her Celluloid Hero (Comedy)..... 01451
RED FEATHER PHOTOPLAY—Half a Rogue (Five parts—Drama) 01450
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg O' the Ring (No. 4, "The Circus Mongrels") (Two parts—Drama) 01468

TUESDAY, MAY. 23, 1916.

GOLD SEAL—The Woman Who Followed Me (Two parts—Comedy—Drama) 01452
IMP—The Health Road (Drama)..... 01454
REX—Virginia (Drama) 01453

WEDNESDAY, MAY 24, 1916.

ANIMATED WEEKLY—Number 21 (Topical)..... 01457
L-KO—A Busted Honeymoon (Comedy)..... 01456
VICTOR—The Limousine Mystery (Two parts—Drama).. 01455

THURSDAY, MAY 25, 1916.

BIG U—Corporal Billy's Comeback (Two parts—Drama). 01458
LAEMMLE—No release this day .....
POWERS—Mr. Fuller Pep—He Dabbles in the Pond (Cartoon) 01459
—The Juvenile Dancer Supreme (Lena Baskette in a Group of Classic Dances)..... 01459

FRIDAY, MAY 26, 1916.

IMP—The Unconventional Girl (Two parts—Drama).... 01460
NESTOR—Her Husband's Wife (Comedy)..... 01462
REX—Harmony in a Flat (Comedy)..... 01461

SATURDAY, MAY 27, 1916.

BISON—The Wedding Guest (Two parts—Drama)..... 01463
JOKER—A Stage Villain (Comedy)..... 01465
POWERS—Storming the Trenches (Comedy)..... 01464

SUNDAY, MAY 28, 1916.

LAEMMLE—No release this day.
L-KO—Gamboling on the Green (Comedy)..... 01467
REX—A Gentle Volunteer (Three parts—Drama)... 01466

MONDAY, MAY 29, 1916.

NESTOR—All Over a Stocking (Comedy)..... 01470
RED FEATHER PHOTOPLAY—The Iron Hand (Five parts—Drama) 01469
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring (No. 5, "The House of Mystery") (Two parts—Drama) 01487

TUESDAY, MAY 30, 1916.

GOLD SEAL—The Silent Man of Timber Gulch (Two parts—Drama) 01471
IMP—A Double Fire Deception (Comedy)..... 01473
LAEMMLE—The Fur Trimmed Coat (Drama)..... 01472

WEDNESDAY, MAY 31, 1916.

ANIMATED WEEKLY—Number 22 (Topical)..... 01476
BIG U—The Attic Princess (Drama)..... 01474
L-KO—Tough Luck On a Rough Sea (Two parts—Comedy) 01475

THURSDAY, JUNE 1, 1916.

BIG U—Brother Jim (Drama) 01478
LAEMMLE—Two Mothers (Two parts—Society—Drama) 01477
POWERS—It Can't Be True (Comedy)..... 01479

FRIDAY, JUNE 2, 1916.

IMP—Jim Slocum, No. 46393 (Two parts—Drama). 01480
NESTOR—Good Night Nurse (Comedy)..... 01481
VICTOR—No release this day.

SATURDAY, JUNE 3, 1916.

BISON—Tammany's Tiger (Two parts—Comedy)... 01482
JOKER—A Dark Suspicion (Comedy)..... 01484
REX—A Cad (Drama) 01483

Mutual Film Corporation.

SUNDAY, MAY 21, 1916. (Serial No.)

BEAUTY—Twenty Minutes in Magic (Comedy).... 04747
GAUMONT—Reel Life (Mutual Film Magazine).... 04749
VOGUE—The Chinatown Villains (Comedy)..... 04748

MONDAY, MAY 22, 1916.

AMERICAN—Repaired (Two parts—Drama) 04750-1
FALSTAFF—Politickers (Comedy) 04752
MUTUAL MASTERPICTURE DE LUXE—Nancy's Birthright (Signal—Five parts—Drama) (No. 103).

TUESDAY, MAY 23, 1916.

THANHOUSER—For Uncle Sam's Navy (Two parts—Drama) 04753-4
VOGUE—Rival Rogues (Comedy)..... 04755

WEDNESDAY, MAY 24, 1916.

BEAUTY—Adjusting His Claim (Comedy)..... 04757
GAUMONT—See America First No. 37 "Savannah, Ga." (Scenic) 04758
—Kartoon Komics (Cartoon) 04758
MUTUAL WEEKLY—Number 73 (Topical) 04756

THURSDAY, MAY 25, 1916.

GAUMONT—Armadale (Three parts—Drama) 04759-60-1
MUTUAL MASTERPICTURE DE LUXE—The Reclamation (American—Five parts—Drama) (No. 104).

FRIDAY, MAY 26, 1916.

CUB—Preparedness (Comedy) 04764
MUSTANG—Jack (Two parts—Drama) 04762-3

SATURDAY, MAY 27, 1916.

CENTAUR—The Kaffir's Gratitude (Two parts—Drama) 04765-6
FALSTAFF—Sammy's Semi-Suicide (Comedy)..... 04767

SUNDAY, MAY 28, 1916.

BEAUTY—The Pork Plotters (Comedy)..... 04768
GAUMONT—"Reel Life" (The Mutual Film Magazine) 04770
VOGUE—National Nuts (Comedy)..... 04769

MONDAY, MAY 29, 1916.

AMERICAN—The Releases of Dan Forbes (Two parts—Drama) 4771-2
FALSTAFF—Disguisers (Comedy) 04773
MUTUAL MASTERPICTURE DE LUXE—The Man From Manhattan (American—Five parts—Drama) (No. 105).....

TUESDAY, MAY 30, 1916.

THANHOUSER—The Nymph (Two parts—Drama).. 04774-5
VOGUE—Shy Thirty Cents (Comedy)..... 04776

WEDNESDAY, MAY 31, 1916.

BEAUTY—The Comet's Comeback (Comedy)..... 04778
GAUMONT—See America First No. 38 (Scenic)..... 04779
—Kartoon Komicks (Cartoon)..... 04779
MUTUAL WEEKLY—No. 74 (Topical)..... 04777

THURSDAY, JUNE 1, 1916.

AMERICAN—The Trail of the Thief—Three parts—Drama 04780-1-2
MUTUAL MASTERPICTURE DE LUXE—Other People's Money (Thanhouser—Five parts—Drama) (No. 106) .....

FRIDAY, JUNE 2, 1916.

CUB—Sawdust Love (Comedy)..... 04785
MUSTANG—A Man's Friends (Two parts—Drama). 04783-4

SATURDAY, JUNE 3, 1916.

CENTAUR—Clouds In Sunshine Valley (Two parts—Drama) 04786-7
FALSTAFF—Perkin's Pitiful Plight (Comedy)..... 04788

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Stories of the Films

General Film Company

BIOGRAPH.

THE MISTAKE (Reissue—May 22).—The cast: Pardners (Henry Walthall and Charles H. Mailes); the wife (Blanche Sweet).

There in the lonely gold hills the friendship between the two men was staunch and true. A letter came announcing the coming of the wife on the next stage. "It will make no difference," declared the husband. "You will like the wife."

But the friend in thinking it over began to fear the woman and the restraint her presence might bring. He concluded to go away and left a note behind surrendering his share of the claim to the other. Once in the mountain he realized his fears were foolish and returned to the home where he was fast being forgotten. Then the wife's attention to the friend for her husband's sake aroused jealousy, and one day when the husband started out to dispose of their diggings over the mountains, Indians attacked the shack.

With the wife the friend sought safer quarters. The jealous husband returned to find his home empty. Then came the fearful mistake. He pursued what he thought was the eloping pair and in his jealous rage shot at his friend. However great his repentance might have been he could not bring back the life of his friend.

WHO'S LOONEY NOW? (Two Parts—May 23).—The cast: Prof. Mozart Von Clef (Dave Morris); Octavius B. Flat (S. Aitken); Dr. Ludwig Guggenheimer (Wm. Sloane); Charlie Knickerbocker (Bud Ross); Bill O'Fare, waiter (Heywood Mack); Officer Nabem (Hector V. Sarno); Guards (Tom Wallace and George Pearce); Mrs. Von Clef (Kate Toncray); Mrs. Guggenheimer (Clairettê Claire); Birdie (Miss Busby); Mr. Guggenheimer's daughter (Gertrude Basbrick).

Mrs. Von Clef becomes suspicious of her husband, Professor Mozart Von Clef, when she finds a hair on his coat. Von Clef leaves to rehearse his orchestra, and Mrs. Von Clef decides to follow him. Birdie, an escaped lunatic with a mania for placing wreaths on the heads of everyone she meets, is charmed by the music from Von Clef's orchestra, and goes in, placing a wreath on Von Clef's head. Not suspecting Birdie of being a lunatic, Von Clef makes an appointment with her to meet him at the summer garden, when he sees Mrs. Von Clef coming. Mrs. Von Clef indignantly shows her husband the hair, but he explains that it is only a fiddle string. Charlie Knickerbocker, another lunatic, escapes from his keepers. Dr. Guggenheimer plans a party for his daughter, Lena, and calls on Von Clef to arrange for the music. Charlie Knickerbocker "flits" into the summer garden and flirts with Birdie, who has given up hope of seeing Von Clef. Von Clef sees an opportunity to get away and leaves with Dr. Guggenheimer. Mrs. Von Clef sees her husband leave Dr. Guggenheimer and go in another direction, and disguised with a heavy veil, she decides to follow him.

Von Clef reaches the summer garden and gets a shock when he finds Birdie drinking lemonade with Charlie. Von Clef upbraids Charlie and sends him away, crying. Mrs. Von Clef sees Charlie crying and sympathizes with him. He takes a great fancy to her, and Mrs. Von Clef does not suspect him of being a "nut."

Birdie leaves Von Clef, and Mrs. Von Clef flirts with her husband. He is easily deceived and Mrs. Von Clef is pleased with the result of her scheme. Von Clef tries to kiss her, and gets a shock when she raiser her veil. In order to save himself, Von Clef decides to take a fit. Alarmed at his condition, Mrs. Von Clef summons Dr. Guggenheimer. The doctor tells Mrs. Von Clef he thinks her husband is a lunatic, and that he will have to "bleed" him. Von Clef soon recovers when he hears this and makes his escape. He jumps into a barrel, not knowing that it is filled with water, and gets a ducking. Charlie accompanies the Von Clefs home and offers his assistance, but when Von Clef recovers he puts Charlie out.

Von Clef leaves to engage musicians for the doctor's party, and Charlie again joins Mrs. Von Clef. Octavius B. Flat, a flute player, is engaged at the Musical Union, and Von Clef tells him to call at seven o'clock.

Charlie and Mrs. Von Clef are merrymaking when Von Clef returns. Von Clef enters unobserved and is puzzled at his wife's affection for Charlie. Von Clef goes out again and rings the bell, and Mrs. Von Clef hides Charlie in a closet. Von Clef enters in a towering rage and drags Charlie out of the closet, giving him at the same time an exhibition of his marksmanship. Charlie takes flight, and when Octavius B. flat comes in, Von Clef thinks it is Charlie returning and shoots at him.

Everything is in readiness for the Guggenheimer but Von Clef keeps them waiting for the music. Von Clef upbraids his wife, warns her against Charlie, and before leaving locks her up in the closet. Charlie hears Mrs. Von Clef's cries for help and with the aid of a ladder, he rescues her. Von Clef and Octavius on their way to the Guggenheimers stop in a restaurant and Von Clef again meets Birdie.

Von Clef is insane with jealousy when Charlie and Mrs. Von Clef enter the restaurant. He disguises himself as a waiter and plans to be revenged. Mrs. Von Clef does not recognize her husband and shows plainly her love for Charlie. When they leave, Von Clef thinks his wife is eloping with Charlie and he gives the alarm. Birdie is caught and is on her way to the "House of Nuts" when Von Clef solicits the aid of the keepers to help him catch his wife who is eloping with Charlie on a tandem bicycle. Mrs. Von Clef and Charlie lead their pursuers a lively chase and are overtaken at the asylum gate. Von Clef and his wife learn for the first time that Charlie and Birdie are lunatics, and order is restored in the Von Clef household.

LUBIN.

"OTTO THE HERO" (May 22).—The cast: Otto (Davy Don); Clarence (George Egan); Mr. Prunes (Bernard Siegel); Mrs. Prunes (Florence Williams); Patsy (Patsy De Forest). Written by Jack O'Neil. Produced by Edwin McKim.

Mrs. Prunes is the keeper of a boarding house. She has a charming daughter, Patsy, with whom Otto and Clarence, two of the boarders, are in love. Clarence is a member of the militia and on account of his uniform is in the lead of the race for the heart and hand of the fair Patsy. When Otto proposes he is promptly rejected by Patsy who informs him that she is determined to marry nobody but a hero.

While nursing his woe Otto chances to read a newspaper account of a band of highwaymen being put to flight by the timely appearance of a famous football star. Otto decides to hire a couple of yeggs to hold up Patsy and Clarence so that he may rescue them and reveal himself as a gallant hero.

The deal is made but just before the hour for the fake holdup the highwaymen send him a letter demanding an increase in wages for their job. Otto loses the letter and it is found by Clarence who makes a hasty call on the highwaymen and engages them on his own account to holdup Otto and Patsy with Clarence playing the hero role.

Otto, however, has followed Clarence and from concealment overhears the bargain by which the yeggs are to hold up the auto containing Otto and Patsy. The latter then sends her father and mother out on an auto ride over the designated route while he and Patsy in another auto speed to a minister's house to be married.

The highwaymen hold up the other car, but Mr. Prunes puts up a stiff fight. Mrs. Prunes faints and Clarence hurries away to get a minister with the intention of stealing a march on everybody by marrying Patsy. At the minister's house he finds Patsy and Otto hand in hand. Mr. Prunes arrives a moment later and assaults Clarence. In the mix-up a lamp is overturned and everybody escapes from the house but Patsy, who has fainted.

Mr. Prunes, finding his daughter left behind, frantically calls for a hero. Clarence sees the opportunity and makes the rescue, and "so they were married and lived happily ever after."

PRISONERS OF CONSCIENCE (Three Parts—May 25).—The cast: Walter Stanley (Alan Forrest); Dean Carroll (Cecil Van Auker); Maude Carroll (Adda Gleason); Trained Nurse (Lucy Payton); Earl Bond (George Routh); Theda Henderson (Evelyn Page); Mr. Henderson (Ben Hopkins). Written by L. V. Jefferson and Josephine McLaughlin. Directed by Melvin Mayo.

Walter Stanley, a young minister, is a worker among the slums. Maude Preston is his assistant and Stanley falls in love with her. She meets Dean Carroll, a struggling young physician, who, with his partner Earl Bond, has an office on the outskirts of the slums. A mutual love springs up between them which is followed by a wedding which is performed by Stanley. Bond has met Theda Henderson through an accident to her father, an old millionaire and has married her. Bond lets his profession slide and when his father-in-law is taken seriously ill, he realizes that he is unable to handle the case.

Bond calls in his old partner to take care of Mr. Henderson. After days and nights of fighting, Carroll, worn out with fatigue, takes a chance of leaving his patient in the care of Bond and the nurse while he snatches some rest. He mixes two bottles of medicine, one a deadly poison and gives explicit instructions to the nurse. Bond and the nurse carry on a flirtation in the sickroom and when the half-hour arrives to administer one medicine, Bond pours from the wrong bottle. The nurse gives Mr. Henderson the dose, and he dies immediately.

Terrified, Bond throws the blame on the nurse, who, seeing Carroll's medicine case, conceives the idea of refilling the poison bottle and throwing the blame on Carroll. Bond does this, while the nurse awakens Carroll. Bond tells him that the dose of poison was too strong, and that when he went to administer the other medicine, he found Henderson dead. On examining the bottle, Carroll finds it apparently untouched, and on finding the bottle in his case half-empty he believes he must have been guilty of giving an overdose. In his weakened condition, Carroll goes to pieces. Bond advises him to go away immediately. Hastily Carroll writes a note to his wife to be delivered by Bond. He puts on Bond's coat and boards a train going West. Bond takes his friend's coat, vest, etc. and leaves them on the bank of a river to start the belief that the physician has committed suicide. The nurse gives the alarm at the right time, and Carroll is accused of the death of the millionaire. Stanley reads the news and hurries to the side of Maude, who is overcome with the shock.

A year passes. On the desert, Carroll lives in solitude—tortured by remorse, afraid to return as Bond writes him it will not be safe. Maude has taken up the work of helping the poor and she and Stanley are fast becoming sweethearts. Bond, stung with remorse, has taken to drink and Theda disgusted with him treats him with contempt. A quarrel occurs, during which, Bond is shaken into a semblance of manhood and leaves the house, determined to atone somehow for his crime. He goes to Maude and Stanley, pleading to be allowed to help with the sick poor, and they gladly install him in their little hospital office. There he sees the growing love between the two but is unable to help matters without incriminating himself.

Bond contracts diphtheria from a sick child and dying writes a confession, giving it to Stanley together with Carroll's address. Stanley has professed his love to Maude, and she has returned it, when the story of the dying man comes. That night, Stanley passes through his Garden of Gethsemane, but his better self triumphs and he resolves to get Carroll and bring him back. He sees Maude, who by her open love for him, makes his sacrifice so hard he leaves her abruptly.

Stanley finds Carroll and gives him the confession; the former physician, broken and grey, is overcome by the news that he at last is free. Stanley tells him his wife is waiting for him and Carroll makes eager preparations to go to her at once. Maude, lonely and sad, is suddenly startled by the appearance in the garden of Stanley. With a glad cry, before he can stop her, she flings herself against him, protesting her love. Carroll waiting eagerly to go to her, is a witness of the meeting and realizes that believing him dead, his wife has grown to love the minister. When he makes himself known Maude, startled at his reappearance, runs away. Alone, Maude makes her decision. She returns to the two men, and Carroll leading her to Stanley, joins their hands. The minister and the wife lock fingers and looking into each other's eyes read there the visions of happiness that might be theirs; then Maude looks at her wedding ring. Stanley has read her decision and stands with bowed head as she goes to Carroll, laying her hands on his shoulders. She has made her sacrifice.

OH, YOU UNCLE! (May 27).—The cast: Billy Hodges (Kempton Greene); Uncle Oscar (Francis Joyner); Cutey (June Daye); Mazie Gay, an actress (Lenore Peacock); Stenographer (Edithe Pierce). Written by Bide Dudley. Directed by Clay M. Greene.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Billy Hodges, living in a boarding and rooming house in New York, is about twenty-eight years old and is employed in an office at $25 a week. He is badly in debt. Billy remembers just after receiving a lot of bills by mail, that his uncle, Oscar Hodges, of Pickwick Corners, Ind., wrote him recently to the effect that when he (Billy) decided to marry he'd send him $10,000 as a wedding gift. Billy decides that he'll have to get married at once in order to pay his debts.

He is very fond of Mazie Gay, an actress, and she cares for him. He calls her up and proposes. She accepts. Then Billy writes his uncle that he is to wed and suggests that the $10,000 be sent him. Uncle Oscar is an old bachelor of perhaps fifty-five. He is, to put it mildly, something of a sport, but has managed to conceal the fact from his nephew. He decides to drop in on his nephew suddenly.

Billy has always believed that Uncle Oscar was a quiet, religious man and Uncle Oscar has thought the same about Billy. Therefore, when they do meet, each is prepared to treat the other as a quiet, religiously inclined person, albeit Uncle Oscar was a bit skeptical. Billy has been playing poker in his room all night when Uncle Oscar arrives. Uncle Oscar first meets Cutey, the landlady's daughter.

Uncle and Billy give each other "quiet" presents and Billy starts out to entertain his relative simply and modestly. There is a dinner with chorus girls who are told to act modestly, etc. Finally Uncle Oscar and Billy discover that each is really a sport at heart and they then proceed to have a high old time. As a finish Billy marries Mazie and receives his $10,000 and Uncle Oscar surprises them by marrying Cutey, and telling Billy that he could have had twice that amount if he had been on the level with Uncle.

KALEM.

THE MASTER SWINDLERS—Sixth Episode of "The Social Pirates" (Two Parts—May 1).—The cast: Mona (Marin Sais); Mary (Ollie Kirkby); Harry the Hun (B. Furey); Melnotte, the art dealer (Thomas Lingham); Crogan (Edward Clisbee); Mr Watson (Frank Jonasson). Direction: James W. Horne.

Mona and Mary, out of funds, are spending their last coin in a bakery for rolls when Harry the Hun enters to telephone. Harry is a clever art thief who really possesses genius as a painter. A tattoo mark on his hand arouses Mona's suspicions as to his identity and the girls follow him to the Art Gallery.

Harry, posing as a serious art student, is engaged in painting a copy of the famous Monna Vanna. The girls later follow him to the store of Melnotte, a crooked art dealer, and they are convinced that some sinister plan is on foot. Mary uses a clever ruse to secure employment in Melnotte's store, while Mona keeps her eye on Harry. The girls have their finger in the pie therefore when Monna Vanna is stolen and an old copy substituted, while the conspirators arrange to sell the original to a wealthy art patron.

By clever wits that keep the girls always a step in advance of the plotters, they succeed both in securing the large reward offered for the return of the Monna Vanna and in bringing Melnotte and Harry to justice.

HAM AND THE MASKED MARVEL (May 2).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); The girl (Norma Nicholls). Directed by Harry Edwards.

Ham and Bud fall victims to Norma, but they run afoul of hubby, six foot two and big and broad. Hubby seeks revenge but Ham and Bud are fleet of foot. So a plan is concocted by which Ham is induced to put on the gloves in a finish bout with the Masked Marvel.

Ham and Bud believe in preparedness, so they examine the stage beforehand and find a trap door under one of the corners, through which, it is arranged, Bud will slip Ham a glove loaded with a brick. Ham almost quits when the Marvel removes his mask and is disclosed to be the wrathful hubby. But he manages to live through the first round and is all set for the big plan when the Marvel forces him to exchange corners.

Bud, unsuspecting, slips the loaded glove on the Marvel's hand. What happens to Ham is too sad to tell—but it makes a funny finish for this one-reel comedy.

ROMEO OF THE COAL WAGON (May 3).—The cast: Ethel (Ethel Teare); Jack (Jack MacDermott); His substitute (Victor Rottman); Ethel's father (Gus Leonard); Her brother (Freddie Fraelick). Written by S. A. Van Petten.

A newspaper account causes Ethel to boastfully declare "Burglars are not intelligent or they wouldn't be caught. I'll wager I could rob a house and not get caught." Her friends take her up on the bet and brother Fred suggests the house of Jack, a wealthy bachelor, as a likely victim. Ethel goes off to prepare for the job while Fred telephones Jack who leaves the window conveniently open, dons a rough garb and hides on the lawn in waiting for his visitor.

After Ethel has entered Jack follows—and in a minute Ethel has covered him with his own revolver saying "How dare you attempt to rob my home." She phones for the police but Jack works on her sympathy and promises to reform so she gets him a job as coal-heaver in her father's company. Jack gets a substitute to hold the job for him and as the "sub" is possessed of both a wife and dishonest ways the complications that follow before Jack and Ethel win happiness may be seen to provide many an opportunity for laughs.

THE DUMB HEIRESS (May 5).—The cast: Sis Hopkins (Rose Melville); Rube (Frank Minzey); Silent Sam (Henry Murdock); Uncle Goldcoin (Richard Purdon); Aunt Goldcoin (Mary Taylor-Ross); The cousins (Arthur Albertson and Mary Kennedy). Written by Edwin Ray Coffin. Directed by Robert Ellis.

Pending the settlement of her uncle's estate Sis, the heiress, goes off to visit the Goldcoins, her city relatives. A palmist warns her that the first man she speaks to in the city will be her life's mate, so Sis, true to Rube, becomes dumb the minute a man approaches. Fortune hunters flock around her at the reception at the Goldcoins home, but through all sorts of mix-ups Sis never utters a word.

Suddenly a telegram arrives stating that the homestead, which comprises the whole of Sis' inheritance has been burned to the ground, so Sis flies to the train without the regrets of the fortune hunters. She arrives home to find that Rube faked the news in the telegram through fear of losing Sis to "one of them city fellers," and there is a joyful reunion.

THE HUMAN TELEGRAM (No 78 of the "Hazards of Helen" Series—May 6).—The cast: The operator at Lone Point (Helen Gibson); Superintendent Purdy (P. Pembroke); The discharged operator (H Schum); President of the Western Railway (G. A. Williams); Mine foreman (Roy Watson). Directed by James Davis.

To prevent a three mile journey around the mountain the telegraph wires at the construction camp have been strung over the precipice from the station on the mountain top. The operator is discharged when the superintendent suspects him of treachery and Helen is transferred to the station.

Later, after the former operator has enlisted the aid of crooked brokers to use his knowledge in ruining the value of the road's stock, he receives an opportunity to get revenge on the superintendent. A car loaded with lyddite has been shipped to the camp to aid in the construction work and while the superintendent is inspecting it the operator rolls the door shut and starts the car and engine off around the curve.

Helen, from her post up on the mountain sees that a collision with the president's special is certain. She conceives a daring plan and grasping a heavy length of chain climbs the telegraph pole and starts the long slide down the wires. The nerve gripping scenes end when she finally reaches the tracks and climbing out on a rope is just in time to drop to the top of the runaway car which is quickly brought to a stop.

VITAGRAPH.

A LUCKY TUMBLE (May 15).—The cast: Freddy (William Dangman); Landlady (Florence Natol); Janitor (George O'Donnell); Burglar (William Lyttell, Jr.); Girl boarder (Lucille Crane); Widow (Jean Hubbell); Policeman (Harry Mayo). Author, James A. Stiles. Director, Frank Currier.

Freddy gets himself into a heap of trouble, and then unexpectedly gets out again. With no job, no money, no prospects of getting either, and the landlady kicking for the two weeks' rent which he owes, things look pretty gloomy. He is accidentally locked out of his room, clad in a pair of pajamas and a gloomy expression. It seems to him that every girl in the world is in the house, and he has some job dodging them. He runs up to the roof to seek refuge there, but finds the air too chilly for his comfort. He sits on the chimney and thus keeps himself warm. The smoke is forced through all the rooms in the house below and the tenants come up to learn the cause.

To hide from them, Freddy hides in another chimney and, losing his hold, tumbles down. He lands in a room where he sees a burglar struggling with a woman and trying to relieve her of her jewels. He lends his able assistance and soon has the thief yelling for mercy. He is handsomely rewarded for his bravery and proclaimed a hero by those who had come to lynch him for stuffing up the chimney. He makes the landlady happy by paying her the two weeks' rent he owes her, and then treats himself to a much-needed bath, for chimneys are not the cleanest places in the world.

SCENES IN ICELAND (On same as foregoing).—Wonderful views of the stately ice-topped mountains and deep ravines of this frozen country are shown on the same film as the above.

MORE MONEY THAN MANNERS (May 19).—The cast: P. Oodles (John T. Kelly); Mrs. Oodles (Kate Price); Lucille Oodles (Jewell Hunt); Nutty Oodles (Ed. Dunn); The Duke de Luxe (Templar Saxe); Duchess de Luxe (Genevieve Russell); Butler (Dan Hayes); Hector McMush (Hughey Mack). Authors, G. Graham Baker and Lawrence Semon. Director, Lawrence Semon.

Money is the only thing necessary to break into society. At least that is the impression of the Oodles family, who, having an abundance of the coin of the realm, decide to test the truth of this belief. They invite the Duke and Duchess de Luxe to their home. Here they treat them to an exhibition of table manners as they should not be. The Duke, enraged at this insult to his dignity, demands satisfaction in mortal combat. The duel starts and father soon thinks he is fighting against fifty men instead of one.

Just as he is about to "give up the ghost" and is saying his prayers, Hector, a suitor for the hand of Oodles' daughter, who had previously been ejected, enters. He decides to square himself and starts to rescue father. Another bloody battle follows and Hector is saved from being nailed to the wall by Oodles' son, who emerges from behind a couch, where he had been hiding, and battles with the Duke. Between them they subdue the duelist and lock him in a cupboard with the Duchess. The cupboard is then thrown into the river and the royal pair are left to work out their own salvation. Hector returns to the house, where he is hailed as a hero, and is given the hand of Lucille Oodles as his reward.

MISS ADVENTURE (Broadway Star Feature—Three parts—May 20).—The cast: Bess (Mary Anderson); Aunt Jane (Anne Schaefer); Harold (Webster Campbell); Doctor Hayes (Otto Lederer; Gloria (Corinne Griffith); Morsaline (Carmen Philips); Mrs. Hayes (Mrs. Buskirk); Arthur (Jack Mower); Tom (William Weston).

Everybody picks on poor little Bess. Bess is a good little soul but very capricious and her little practical jokes get her and all concerned into a mess of trouble. By substituting smallpox for grippe germs she has the whole town quarantined and incidentally causes her rich aunt Jane to leave in a huff. Her sisters return from college, but have no smile nor friendly greeting for Bess. After graduating from high school, Bess enjoys fond dreams of college, which she is soon forced to abandon when mother says that all their money is needed for sister's clothes. Then Jack arrives, and Bess's two sisters try to outdo each other to capture him. The poor fellow is between two fires. He samples hugs and kisses from both but is still undecided.

Little Bess gets even with her sisters by continually butting in on their loving. She puts Jack in many an embarrassing position by such pranks as falling into his lap from the top of a high tree and interrupting him when he is pleading his love to one or the other of the girls. She tricks him out rowing on the lake with her and upsets the boat. Once on shore, she laughs heartily at his humiliation. Jack's fighting blood is aroused and he decides to make Bess pay for her caprice. He runs after her, and after a fierce struggle, plants a kiss on her ruby lips. To further humiliate him, the family appears on the scene and catches him in the act. Jack leaves in haste and after he has gone, Mary is unable to forget the kiss he gave her. It isn't very long before Jack returns, this time to claim little Bess for his own. Her sisters fall in soft, too, and capture two unfortunate males. Perhaps after the nuptials Bess will settle down and discard her toys and become a real young lady.

THE COST OF HIGH LIVING (May 22).—The cast: Jack (Wm. Duncan); His Sister (Corinne Griffith); The Girl (Carmen Phillips); Her Father (Edgar Keller); The Cook (Anne Schaefer). Author, Jos F. Poland. Director, William Wolbert.

Jack, at college, runs low on cash, as college boys are wont to do, and wires his father for funds. The latter, tired of reimbursing his son, refuses the request and notifies him that he had better cut out the gay life. He also writes to his daughter who lives near the college, and tells her to get him interested in some girl so that he will buckle down and start to save. When sister tries to carry out her part of the contract, Jack balks and disappears when she tries to introduce him.

That night, the boys, out for a wild time, try to rip the roof off the town. Jack smothers one of the fellows in a blanket and leads him around the village. When the unlucky one is finally released, he lets a yell out of him that's loud enough to wake the whole town. The new

cop on the beat sees a fine chance to distinguish himself and starts after the merrymakers. Jack seeks refuge in the first house he sees and is mistaken for the new butler. As luck would have it, this is the home of his sister's girl friend. He "buttles" very amateurishly to be sure, but he gets along. As the cop has assumed a policy of "watchful waiting" outside the door, Jack is forced to remain under cover.

Everything goes fine until Jack finds himself waiting on his own sister who is calling on her friend. Explanations and apologies are in order and Jack removes his apron and joins the crowd. Jack has inadvertently pleased his father by falling deeply in love with his sister's fair friend and the prospects point to Jack giving up the high life.

THE BATTLER (May 26).—The cast: The Battler (Hughie Mack); The Champ (Ed Dunn); The Villain (Billy Baxter); The Girl (Claire McCormick); The Trainer (Danny Hayes); The Crook (Doc Donohue). Authors, C. Graham Baker and Lawrence Semon. Director, Lawrence Semon.

Although the use of gas bombs has, so far, been restricted to the use of the fighting forces in Europe, a villainous inventor shows the champ that he can use them to good advantage in his fistic battle with the battler, who is offering $50,000 if he fails to knock out any ten men in ten minutes. The champ decides to be one of the ten, but has no intention of taking the count, therefore the gas bombs are welcomed. The villain's girl falls in love with the battler, tells him of his opponent's plan, and gets a supply of the gas bombs for him.

On the night of the fight, the champ's gang is on hand to watch him walk away with the dough. The battler with the aid of the gas bombs, knocks out nine men in a row and is now ready for the champ. Seeing that their game is up, the gang rushes into the ring and a "free-for-all" follows. A shot is fired and explodes one of the bombs. This sends the whole crowd into oblivion, except the battler and the girl, who had forethought enough to seal their noses with clothes pins. When the air is once more clear, they remove the clothes pins, seat themselves on the pile of unconscious gangsters, and leisurely count out the $50,000.

"THE PRIMAL INSTINCT" (Broadway Star Features—Three Parts—May 27).—The cast: Irma Ford (Miss Leah Baird); John Easton (Mr. Don Cameron); Louis Tilden (Mr. Jack Ellis); Mrs. Easton (Miss Leila Blow); Dr. Gray (Mr. Van Dyke Brooke). Author, Mrs. Owen Bronson. Director, Mr. Brooke.

Having tasted life in a hovel, Irma enjoys every moment of the day, as companion of the wealthy Mrs. Easton. Many times she feigns that the large estate is hers and entertains her imaginary guests lavishly. Mrs. Easton's health is fast failing and Tilden, her lawyer, is plotting to get her fortune by fair means or foul. He tells her that her only son, John, died in a shipwreck, and she changes her will leaving the bulk of the estate to Irma. This is just what Tilden wants and he now sets out to win Irma for his bride so that the fortune shall be within his grasp. Just as Mrs. Easton is breathing her last, John enters the room, and although she sees him, the end is near and she is powerless to change her bequest.

In the course of time Irma and John fall in love with each other and Tilden sees the fortune slipping from his grasp but is powerless to prevent their marriage. After the marriage John continues to carry on his charitable work with the assistance of Irma. With Tilden, who is posing as a friend to the couple, they visit the slums where they see the lowly condition of the children. Knowing her love of luxury, Tilden instills the fear of having her children live in a like fashion in Irma's heart. The latter laughs it off, saying that with her fortune she need never want. He tells her that at the rate her husband is spending her money for charitable purposes, the fortune will not last long. His words have the desired effect and the germ of uneasiness is born within her. She tells her husband that he must stop spending her money for charitable purposes as she believes charity begins at home.

From that time she hoards her money and is in constant fear of poverty. While she is entertaining some friends at home, Tilden got John under the influence of liquor and Irma sees him in this condition. Tilden then asks her to divorce John and marry him, a request which she sternly refuses. John learns of Tilden's treachery and still in his drunken state he starts out for Tilden's apartment with a revolver. He is about to shoot him when Irma enters and restrains him. Irma's views have now undergone a decided change, and she and John take great pleasure in watching their little adopted kiddies romp playfully around the lawn.

THE RICH IDLER (May 29).—The cast: Mary Brown (Mary Anderson); Freddie Myles (Webster Campbell); Marion, a friend of Freddie (Corinne Griffith). Author, Joseph F Poland. Director, Dave Smith.

When Collector Dugan fails to collect the rent from Mary Brown, owner of a little notion store, Freddie Myles, his employer, decides to do it himself. When Freddie appears at the store, Mary thinks he is applying for a position and employs him. Although he has never worked before, Freddie can see that it will be a pleasure to work under such a boss and keeps up the deception. They get along famously together, and although she had only hired him for two days, she is forced to retain his services when a sprained ankle incapacitates her. When the sick member is once more fit for service, she returns to the store.

One day, after her return, Dugan comes in and demands the rent, but when Freddie appears on the scene and gives him the high sign to vanish, he does so with alacrity, after tendering his apologies to the astonished Mary. Mary sees Freddie with one of his girl friends, gets jealous and refuses to speak to him. Freddie leaves and Mary grieves. Next day she receives a letter signed "The Landlord" demanding either the rent or her hand in marriage. "The Landlord" follows close after the letter, with his face hidden by his coat collar. She goes to get the rent and when she returns, is astonished to see Freddie confronting her. Explanations follow and Mary sells her store.

SELIG.

SELIG-TRIBUNE NO. 35 (May 1).

London, Eng.—British soldiers, blinded in the wars, arrive at Buckingham Palace where they are entertained by the King and Queen.

Lynn, Mass.—As part of the nation-wide campaign for preparedness, the local citizens are building eight of these small power boats, which attain a speed of thirty-five miles per hour.

St. Helens, Ore.—With her deck thronged with an enthusiastic crowd, the City of Portland, the largest wooden ship ever built in the United States, is launched here.

Somewhere in Mexico.—Scouting duty ahead of General Pershing's main column, means long hard rides with scant rations over a rough and hilly country which tries both man and horse.

Iowa City, Ia.—Fire, causing an estimated loss of $350,000, endangers the lives of the State University students living in the State Union Hotel.

Stover, Mo.—Twenty are dead, and more than one hundred injured by cyclones which sweep this section, destroying over $750,000 worth of property.

Chihuahua, Mexico.—Hon. Marion Letcher, American Consul, on left, and General Gutierrez, Military Governor of Chihuahua, in center, leaving General Guiterrez's official residence. The American diplomat in Mexico finds it no easy task to perform his duties under conditions as they prevail here.

Chicago, Ill.—Ruth Law in daring night flight, courts death by "looping the loop" with her machine outlined in fire.

Dublin, Ireland.—Lord Wimborne, Lord-Lieutenant of Ireland, wearing silk hat, who is reported as seized and held hostage by rebelling Sinn Feiners, for the safety of Sir Roger Casement.

SELIG-TRIBUNE NO. 36 (May 4).

In the Argonne District, France.—A military observer, ascending to view the German lines, finds it necessary to cut loose when he discovers his balloon is drifting toward the enemy's trenches.

San Francisco, Cal.—The Italian Tower, which was the admiration of 18,000,000 people, is caught by the camera in midair as it is razed by the wreckers.

New York, N. Y.—Lady Colebroke of England poses for the Selig-Tribune in costume she wore while working in munition factory making shells for the Allies.

San Antonio, Texas.—General Hugh L. Scott, Chief of Staff, U. S. A., on right, and General Frederick Funston meet here to confer on Mexican situation.

Chihuahua, Mexico.—Will Villa rest in this magnificent mausoleum, which he erected in Chihuahua, or will his bones bleach in desert sands after his reign of terror ends?

San Antonio, Texas.—In the closing game of the season here, the Third Field Artillery polo team defeats the Third Cavalry by a score of 4 to 1.

San Francisco, Cal.—Cadets of the Polytechnic High School, fully equipped with guns and uniforms, spend several hours each afternoon in regular army drill.

Washington, D. C.—Senators receive 25,000 telegrams from pacifists urging peace. Senator J. Hamilton Lewis of Illinois has not been overlooked as indicated by the appearance of his desk.

El Paso, Texas.—While conferences are being held to decide whether or not the U. S. army remains in Mexico, additional troops and supplies are constantly arriving.

Sunnyvale, Cal.—The new giant air cruiser, with a wing-spread of seventy-two feet, undergoes first successful test, guided by Aviator Francis.

THE TEST OF CHIVALRY (Three Parts—May 22).—The cast: Eve Wilson (Fritzi Brunette); Pauline Grey (Vivian Reed); Jack Ashton (Edw. J. Piel); Willard Grey (James Bradbury); Jim Wilson (Wm. Scott); Robert Morris (Wm. Clark); Mrs. Grey (Lillian Hayward). Directed by Wm. Robert Daly. Written by Elizabeth R. Carpenter.

Jack Ashton is in love with Pauline Grey, but Pauline's parents are of the opinion that Jack's position in life is not high enough to give him the honor of the hand of their daughter in marriage. Pauline's father explains this to Jack, who sacrifices himself for the supposed future happiness of the girl, and accepts the position as mining engineer in the West. Robert Morris, aged and wealthy suitor, wins the hand of Pauline through the urgencies of her parents.

Ashton in the West, meets Eve Wilson, the unfortunate wife of a cruel husband. He gains the love of Eve, because he has rescued her from her husband's abuse. When his cruelty becomes too great for Eve to bear, she leaves her husband and goes to Jack's home where she is employed as a housekeeper. Morris speculates in stocks to retrieve his fallen fortunes and loses. With the loss of his money, he takes his own life.

Pauline has never forgotten Jack Ashton and upon the death of her aged husband, she writes him, telling Jack that she is waiting for him to return. Jack receives this letter, but appreciating that Eve loves him dearly, that he has sheltered her, he writes to this effect to Pauline. Just as he completes the letter, he is notified of an explosion in the mine. He rushes to aid in rescue work, and then it is that the letter he leaves behind is read by Eve.

Eve finally learns that Jack Ashton loves another. She resolves not to stand between him and the woman of his choice. She writes him a letter containing the fictitious statement that her husband has sought a reconciliation with her, and she has agreed to join him. Eve then wanders homeless out into the world, while Ashton freed, joins Pauline.

A FIVE THOUSAND DOLLAR ELOPEMENT (May 27).—The cast: Tom (Tom Mix); Vicky (Victoria Forde); John Gilmore (Joe Ryan); Bad Bill (Sid Jordan); Sneaky Sam (Chet Ryan). Written by Cornelius Shea. Produced by Tom Mix.

Tom, a cowboy, is in love with Vicky, daughter of John Gilmore. Gilmore refuses to give his consent to their marriage. Gilmore has a mortgage due, and draws $5,000 from the town bank. This money is seen by Bad Bill and Sneaky Sam. Tom plans to elope with Vicky that night, while the crooks plan to rob Gilmore of his gold.

They take the money and place it in a covered wagon in which Vicky has already secreted herself, believing the wagon belongs to Tom. She realizes too late she is in the power of two desperate characters.

Tom arrives to meet Vicky, is discovered by Gilmore, who thinks that Tom has robbed him. However, Tom proves by footprints and wagon tracks that others have robbed Gilmore of his money, and have abducted his daughter. Tom and Gilmore, after a sensational pursuit, overtake the crooks and rescue Vicky. Then it is that Gilmore, pleased at the return of his money, gives Tom and Vicky the parental blessing.

Universal Film Mfg. Co.

IMP.

WHEN SLIM PICKED THE PEACH (May 16).—The cast: Slim Hoover (Victor Potel); Mrs. Slim Hoover (James Bernoudy); The Peach (Babe Sedgwick). Written and Produced by Roy Clements.

Mrs. Slim Hoover, snubbed by her neighbors because she does her own housework, insists on Slim engaging a house servant. Slim protests, but Mrs. Slim wins out in the domestic squabble which follows and Slim visits an employment agency and engages "The Peach," a very pretty and vivacious maid.

When Slim brings "The Peach" home Mrs. Slim's suspicions are aroused and the discovery of floured hand prints on Slim's coat coincident with "The Peach" being engaged in making biscuits, starts a real war in the Hoover household.

At the height of hostilities the father and mother of Slim arrive for a visit, and when Mrs. Slim tells of Slim's domestic duplicity, Hoover, Sr., goes to the kitchen to fire "The Peach." He comes back with damning hand prints on his coat and his wife rushes him home.

Mrs. Slim decides to settle the matter herself and after throwing "The Peach" and her belongings out of the house, dons her work clothes and decides that she prefers the neighbors' snubs to having another woman in the house with her impressionable Slim.

CLAUDIA (May 21).—The cast: Claudia (Edith Roberts); Sylvia (Sydell Dowling); Dan (Stanley Walpole); Billy (Paul Kelly). Written and produced by Robert F. Hill.

Daniel Remington is in love with Sylvia Saunders, a young actress who is posing for him while he is painting her portrait as the Duchess of Gainesborough. She tells him that marriage is out of the question, as it would ruin her career. The scene then shifts to the street in front of the studio building where Scotti and Peter, two of Dan's chums, meet two young women, Claudia and Tabithia. They pick up their luggage and lead them into the studio.

Dan greets Tabitha, who introduces her friend, Claudia. Sylvia is inclined to be jealous of Claudia until Dan explains that there is no need of an introduction, as she surely can be no other than his maiden aunt and cousin, Miss Claudia Knott, whom he has not seen since she was a little girl. Presently Billy McGee, a cub reporter, comes forward and is introduced to Claudia.

An afternoon tea is improvised in the course of which Claudia pats Dan's hand affectionately, causing Sylvia to look daggers at her, and in a fit of jealousy, Sylvia puts on her furs and leaves the room. Later Billy conspires with the others during Dan's absence to arrange the studio for a wedding. He goes out and engages a minister for the occasion. The only difficulty is how to procure a license. Billy finally decides that he and Claudia will have to get a license in the name of Dan and Sylvia.

While all this has been going on Dan and Sylvia have been reconciled and decide on an immediate marriage. They go to the county clerk's office and procure a license for that purpose. Bill and Claudia arrive shortly and request a license, substituting the name of Dan and Sylvia for their own. The town clerk, surmising that there is some joke under way, good-naturedly fills out the paper.

Meanwhile Dan and Sylvia get married and drive to the studio building in a car intending to keep their marriage a secret for the present. In the studio, there is so much marriage in the air that Billy finds it difficult to suppress his inclination to propose marriage to Claudia. Everybody gets flustered when Billy announces from the window that Dan has just driven up with Sylvia in the car. Claudia runs up to Dan when he enters the studio and kisses him. Sylvia protests at this and tells Claudia to keep away, without betraying, however, that she has been married to Dan.

Claudia has apparently tried to arouse Sylvia's jealousy with a purpose as she says to Sylvia. "Well, then, why don't you marry Dan?" Billy immediately brings forth the requisite license and produces the minister. Then without further ado, they place Sylvia and Dan side by side for the ceremony. The minister takes out his prayer book and asks Dan for the ring. Dan and Sylvia look very much embarrassed. Billy and Claudia come down all swelled up with the surprise they have sprung on them.

The minister asks Dan if he will take Sylvia to be his lawful wedded wife, and receiving no response repeats the question. Then Dan puts up his hand, protesting that the cermony must proceed no further, saying: "I can't do this because I have been married once already to-night." There is an expression of surprise on the faces of Scotti and Peter, while Billy and Claudia are simply non-plussed at the failure of their matrimonial experiment.

As the others are congratulating Dan and Sylvia, Claudia turns to Billy and holding out the license to him she says: "Billy, you exchange that license tomorrow." This meets with Billy's approval and thus it's a case of "all's well that ends well."

UNIVERSAL.

ANIMATED WEEKLY NO. 19 (May 10).

Panama Canal's Guards.—Uncle Sam's garrison landing from transport—Isthmus of Panama. Sub-Title—Off for the forts.

City Has 300th Birthday.—School children raise flag on site where Dutch settlers first landed—Battery Park, New York City.

Blackfriars Rehearsing.—Student actors make ready to present 13th annual show—University of Chicago, Ill.

College Athletes Win Laurels.—Record-breaking number of stars run in relay race—Franklin Field, Philadelphia, Pa. Sub-titles: 1. High jumps. 2. Over the hurdles. 3. Pole vaulting.

Bravery Medals for Fire Heroes.—Mayor rewards "Smoke-Eaters" who dared death to save lives—New York City.

Carnival to Honor Raisins.—City where raisin is king, gives spectacular pageant to celebrate prosperity—Fresno, Cal.

Men Have Troubles, Too!—Universal stars show latest styles in men's headgear. (Courtesy of Truly Warner.) Sub-titles—1. Hobart Henley. 2. Harry Benham. 3. Matt Moore. 4. King Baggot.

An Army of "Cops."—7,000 policemen, only part of "The Finest," march in annual parade—New York City—Sub-titles: Medals for heroism.

Settling Strife With Mexico.—General Obregon, Carranza's War Secretary, confers with Generals Scott and Funston—El Paso, Texas.—Sub-titles: 1. Trumpeteer heralds approach. 2. General Obregon (one-armed man). 3. Escorting his auto. 4. Boarding General Scott's train. 5. After the peace talk. 6. General Scott (rear seat, foreground).

60,000 Go on Strike.—Giant army of garment workers march for more pay—New York City.

Ireland's Viceroy.—Lord Wimbourne arriving at Castle, vainly besieged in revolution—Dublin, Ireland.—Sub-titles: Reviewing Castle Guard.

Prisoners of War.—Thousands of French soldiers, captured in recent battles, on way to prison—"Behind the Battle Line."

Seeking 3,000 National Guardsmen.—How New York State trains its citizen soldiers—are you one? Why not? Sub-titles: 1. Off for manoeuvres. 2. Scout reporting "enemy." 3. Charging the enemy.

Cartoons by Hy Mayer.

ANIMATED WEEKLY NO. 20 (May 17).

Woman Wins Air Crown.—Katherine Stinson thrills spectators by her daring flying—Sheepshead Bay, N. Y. Subtitles: Looping the loop. Beating Dario Resta, auto speed king.

Boston Welcomes Old Favorite.—Shriners greet Speaker, ex-Red Sox fielder, on trip with team he "put on map"—Boston, Mass.

Filmdom's Kings Protest.—Biggest men in movie industry argue to Governor against censorship bill—Albany, N. Y. Subtitles: At the Capitol. Governor Whitman.

"The Future Greats."—Pick of 500,000 kiddies parade during baby week—New York City. Subtitles: Prize Winners. John Ryan, king of them all. May Day in Central Park.

Hunt Deer to Save Farms.—State game wardens trap animals, after farmers complain, and take them to mountains—Shelter Island, N. Y. Subtitles: Trying to escape. Made prisoner. Off to new home.

Navy on Parade.—Citizens see exhibition of "Preparedness" by Uncle Sam's sailors—Charlestown Navy Yard, Mass.

100 Miles an Hour.—Pick of world's auto drivers make dizzy speed for gold and glory—Sheepshead Bay Speedway, N. Y.

In the Public's Eye.—President Wilson, who looms large in nation's news—Washington, D. C. Subtitles: Secretary of War Baker (hat off). Ex-Speaker "Joe" Cannon on 80th birthday.

Ending Mexican Conference.—Throng waits for General Obregon to finish final talk with Generals Scott and Funston—El Paso, Texas. Subtitles: Mexico's War Minister leaving midnight talk. Consul Garcia (right) and General Obregon at private train. General Scott (in civilian garb). Army auto uses rails as road. Midnight fire destroys country club. Soldiers make rescue.

145,000 March for Preparedness.—Greatest civic parade in United States history takes fourteen hours to pass reviewing stand—New York City. Subtitle: Mayor Mitchel and Major-General Wood.

Kentucky's Big Race.—Annual running of the Derby Blue Grass classic, draws throng—Louisville, Ky.

Cartoons by Hy. Mayer.

BIG U.

NADINE OF NOWHERE (May 19).—The cast: Grant Pearson (T. D. Crittenden); John Pearson (J. Edwin Brown); Nadine (Mme. Bourgeois); Lois Lamay (Edith Hoskins); Little Robert (Clara Horton). Written by William W. Farmer. Produced by Paul Bourgeois.

Grant Pearson listened to the story of the past as it fell from his dying father's lips. Nadine, he learned, was a nameless waif, who had come in the Pearson family on a happy wedding night in the long ago. The last request of old John Pearson was that Grant should make Nadine his wife. Grant could not say no and yet he knew that his heart belonged to Lois Lamay, a society butterfly.

Nadine loved Grant and it was the brightest moment of her life when he asked her to be his wife. She did not know he had made a sacrifice to please his dying father. Grant penned a farewell note to Lois that aroused her jealous spirit, and with his wife he departs for South Africa.

Eight years roll by. Grant still thinks of the proud beauty who had won his heart. Nevertheless Nadine is such a model wife and little Robert, their first born, such a comfort, that Grant finds real happiness in his jungle home.

Meanwhile Lois arrives in South Africa and becomes a teacher in a mission. In an unusual manner Nadine is stricken blind. Grant goes to the trading post for a doctor. He meets Lois face to face and their love is reborn. Nadine, writhing in an agony of pain, is forgotten temporarily. Later Grant awakens to a realization of his duty and sets out for home with a doctor. The doctor holds out no hope that Nadine will recover her sight.

The weeks roll by and Grant's frequent trips to the post do not arouse the suspicions of his blind wife. One day, in the absence of Grant, little Robert wanders into the jungles and is lost. Nadine misses him and in desperation plunges into the beast infested underbrush in search of her child. Robert, surrounded by the wild beasts, frantically cries for help. The blind mother hears him and in her efforts to reach him falls into a trap set by Grant. She struggles to free herself in vain. Prayer is a last resort and she learns that God has not deserted her, for she suddenly regains her sight. She escapes from the trap and rescues her child.

Meanwhile Grant and Lois find mutual pleasure at the mission. Lois, in a fit of anger, boxes the ears of Beppo, a little negro boy. Beppo swears revenge and incites the natives against the whites. Lois desires to see the woman that had robbed her of a husband, and Grant, knowing his blind wife would not suspicion his infidelity, takes her to the cabin, but finds Nadine absent, and they proceed to dream over the happy past. Nadine arrives and discovers Grant's perfidy. She decides to leave him and sets out for the post.

Meantime the enraged natives attack the mission and set fire to it. Bawamba, a little negro boy, learns that the natives are going to attack the Pearson cabin and goes to give warning. He meets Nadine, who is tempted to leave the unfaithful to their fate, but her love for Grant wins and she returns to defend her home.

In the struggle to defend their home against the enraged natives Nadine and Grant fight side by side, while Lois crouches in the corner in abject fear. Grant observes the coward at his feet and the brave woman by his side and the love he bore for Lois turns to contempt. The spirit of the new love gives him renewed courage and he plunges into the fight. Little Robert, realizing the danger, slips out the back of the cabin and, banishing childish fear, he plunges into the beast infested jungle in search of aid.

Ammunition gone, Nadine at his feet, exhausted from the tension of the fight, and Lois, a raving maniac, clinging to him in terror, Grant waits for the natives to batter down the door. Little Robert arrives at a critical moment with the soldiers and the natives are driven away. Nadine is revived and the little hero is clapsed in the arms of his parents. Lois slips out of their lives, as she realizes that Grant loves the better woman.

CORPORAL BILLY'S COMEBACK (Two Parts—May 25).—The cast: Billy Safford, G. A. R. (Thomas Jefferson); Cyril Naughton Webster (Antrim Short); Mrs. Honora Kelly (Mrs. Geo. Hernandez). Scenario by Calder Johnstone. Produced by George Cochrane.

Captain Billy Safford was the sole surviving member of the Grand Army of the Republic residing in Ophirville, Cal. For over forty years he had regularly been chosen as the Grand Marshal of the Memorial Day procession. Always the Mayor, the town clerk and the other officials of the small village met in the town hall to confer on the plans for the celebration. Always had the plans been the same. There was the morning procession, including the G. A. R. (in recent years represented solely by Uncle Billy Safford), the Ophirville Silver Cornet Band, the local fraternal order and of recent years the Spanish-American War Veterans. And always the procession had been headed by Uncle Bill.

But the year in which this story is laid there came a change. Uncle Billy's nephew, "Captain" Cyril Naughton Webster, a boy of twelve years, was sent to Ophirville to visit his mother's brother. Now, Uncle Billy was a cobbler by trade, a man of peaceful nature, who lived much in the past. The youthful enthusiasm of Cyril proved too much for the aged cobbler, for Cyril lived in a world of boyish romance. A reader of valorous fiction, the harmless Indian family residing near Ophirville were to the lad a band of redskins doomed to bite the dust. Cyril was a Captain of Boy Scouts, and as such believed it to be his duty to guard the town from the dark-skinned wards of Uncle Sam. And when he shot at Joe Two Head and his law-abiding family, the Sheriff added his protests to those of Uncle Billy. This was the night before Memorial Day. Cyril was admonished to leave his .22-calibre rifle at home, but on special pleading was permitted to carry Uncle Billy's harmless war pistol.

On this eventful evening Uncle Billy donned his worn Grand Army uniform and followed by his nephew strode up the main street to the town hall. On the way he met Mrs. Honoroh Kelly and they exchanged complimentary greetings as they had always done on each successive Memorial Day eve. Mrs. Kelly was the widow of Corporal Kelly, woh had served in the Civil War, and as such she had alwals attended the committee meetings as the sole surviving member of the Ladies of the G. A. R. Both anticipated a quiet evening, formal but the same as always, ending with the appointment of Bill Safford, late of the 23d Indiana Infantry, as Grand Marshall of the Memorial Day Procession. But they were doomed to a shocking surprise. Sergeant Sam Gates, of the 1st California Volunteers and member of the Spanish War Veterans, was nominated and elected.

The next day Uncle Billy kept within doors,

Cyril being allowed to go forth, carrying the army pistol. When the parade marched past, Old Uncle Billy bowed his head in sadness. Hours later there came sound of horses galloping—then came men running down the street yelling. Uncle Billy learned that a murderer had escaped from the penitentiary—a huge negro—already reputed to have killed a ranchman and his family while making good his escape. The sheriff formed a posse. Uncle Billy hurried to the town square and volunteered, but was told that he was not needed. Humiliated and heartbroken, he turned for home when Cyril plucked up his sleeve and bade the old man follow him. With fearsome heart he followed the lad to the edge of the town, through a patch of woods and to the edge of an embankment where he saw a sleeping negro, in prison stripes—the escaped murderer.

Uncle Billy still had his saber strapped to his belt—and when Cyril commanded him to jump down upon the negro and make him prisoner, he nearly wilted. But the lad's words of encouragement and praise for his unquestioned valor, were too much, and he jumped. The negro was more frightened than the old veteran—and with the pistol, handed him by Cyril in one hand and the saber in the other, he marched his captive to town. They arrived just as the posse returned. Uncle Billy was the hero of the hour!

VICTOR.

THE THREE WISHES (May 17).—The cast: Daisy (Mary Fuller); Vincent (Augustus Phillips); Granny (Mrs. Ford). Written by Samuel Grenier. Produced by Lucius Henderson.

The life of Daisy, the little dressmaker, would have been blank had it not been for her sunny disposition and her canary. She makes barely enough to support herself and her invalid granny, but she is ever singing, ever happy.

But winter and hard times come. Granny falls very sick and the canary dies. So she decides to apply for help.

She goes out and as the first thing she encounters is an automobile, she stops it and hauls Vincent, its owner, to her home. Her sweet simplicity fascinates the society man. He falls in love with her and marries her.

Soon we find her fixing up a room for the expected first-born. The child is born dead. She, who wanted lots of children, is not to have even one. Aware that the truth would kill her, they substitute another baby.

A month later Daisy is told of the substitution. She is pluckier than they expected. But when she visits the little grave, the ranking pain within her is more than she can stand and she falls ill.

In her delirium she cries for the child. They press a big doll into her arms and she calms down.

Daisy recovers her health and her spirits. The years roll by, and, when she grows again aware of the signs of approaching motherhood she is seized by a terrible fear that she is destined to give birth to another dead-born child.

She takes a vow before the crucifix that if the child lives she will neither kiss nor fondle it for a whole year.

At last the year is at an end. At the end of the last minute she experiences for the first time the velvety pressure of the infant's lips against her own.

GOLD SEAL.

THE WOMAN WHO FOLLOWED ME (Two Parts—May 23).—The cast: Harry (Ernie Shields); Marcia (Marcia Moore); lover (Juan De La Cruz); the woman (Gladys Brockwell). Scenario by Robert G. Leonard. Produced by Robert Leonard and David Kirkland.

On a summer night Ernie is seated in the outdoor garden of the Cafe Maupan. The orchestra is playing a Venetian air. The music brings back memories of a night in Venice a year ago. The rays of the moon make a path of shimmering silver on the grand canal, down which his gondola is lazily floating. The tinkle of a guitar murmurs its soft accompaniment to the ardent song of a lover, whose lady is listening from the balcony above. From her outstretched hand falls a white rose as a reward to the singer, who presses it to his lips as he waves his farewell from his departing gondola. But suddenly the stillness of the night is broken by the sound of a scuffle, a strangled scream. The lady of the balcony has been attacked by a band of ruffians. Ernie rushes to the rescue and justifies his pugilistic training by throwing one of the bravos into the canal and putting the balance to flight. The lady, in a passion of gratitude, declares that she will be his forever and will follow him to the ends of the earth. She persists in her devotion, notwithstanding the fact that he protests he does not desire her love.

Ernie, sitting at the table in the garden, sighs with relief at his escape from so embarrassing a situation. As he turns his attention is attracted by a veiled lady in black. As he looks again, trying to place the lady, she lifts her veil, disclosing the features of the languorous beauty of Venice. Following this Ernie's life becomes a living nightmare, as his footsteps are dogged by the lady in black. His wedding day with Marcia is approaching, but the lady of Venice always hovers near, ready to pounce on him at an unguarded moment.

His wedding day comes. He is still haunted by the lady in black. That evening he and his bride come to their new home. His bride has fallen asleep. Ernie falls asleep at the table in the living room. To him comes the lady in black, dagger poised. She decides to wreak her vengeance upon the bride who has stolen her beloved from her. She goes into the next room and looks down upon the little bride, sleeping peacefully. As she raises the knife the bride awakes and grasps the hand as it descends. They struggle into the other room, where Ernie is sleeping. The bride wildly seeks to escape, but in vain. The fatal dagger descends, and Ernie awakes, horrified to find his bride dead at his feet. In a frenzy of horror and rage he seizes the mysterious woman and is throttling her into insensibility—when he awakes and finds that it was all a dream, while his bride is calling him from the next room.

REX.

ELEANOR'S CATCH (May 2).—The cast: Eleanor (Cleo Madison); Eleanor's mother (Lule Warrenton); "Flash" Dacy (William V. Mong); Spike (Ed. Hearn); Jennie (Margaret Whistler); Joe (Ray Hanford); Man (Harry Mann). Written by William V. Mong. Produced by Cleo Madison.

On a hot summer day when Eleanor is toiling over a steaming washtub her mother, Mrs. McGrady, a good-natured old washerwoman, is lugging a heavy basket of clothes toward her shanty home and is accosted by "Flash" Dacy, a dandy of the tenement district, who volunteers to relieve the old woman of her burden. "Flash" is in a happy state of intoxication, and arriving at Mrs. McGrady's home, is soon helping with the day's washing. An organ grinder is called in and a private impromptu dance is arranged among the tubs and clothes lines.

"Spike" McGuire, a hard-working plumber and Eleanor's "steady," happens into the back yard while the dance is in progress. "Spike" becomes jealous of the dandy and demands that Eleanor choose between them. Eleanor, attracted by "Flash's" large roll of money, his tailor-made clothes and his affable and liberal manner, turns her back upon "Spike." She permits "Flash" to provide a home for her mother and herself, and for awhile lives in ease and comfort, ignorant of the fact that "Flash" is a pickpocket and confidence worker, and that his real intentions are to make her his accomplice.

"Spike," in the meantime, has continued to labor hard and earnestly as a plumber and as a student at a night school. His efforts are rewarded. Returning home one night he meets Eleanor's lost sister and induces the wayward girl to return to her mother's home with him, where he finds Eleanor getting the worst of a rough-and-tumble fight with "Flash." Upon rescuing her he learns that "Flash" has brought a wealthy farmer to Eleanor's home and demanded that she help fleece him.

The ends of justice have been met. Eleanor's sister is restored to her loved ones, and "Spike," improved by his hard work, his books and the night school, is able to provide a comfortable home for Eleanor and her family.

RED FEATHER.

HALF A ROGUE (Five parts—May 22). The cast: Richard Warrington (King Baggott); Anna Warrington, his aunt (Lettie Ford); Katherine Challoner (Clara Beyers); John Bennington (Joseph Castellanos); Mrs. Bennington (Mathilde Brundage); Pattie Bennington (Edna Hunter); Daniel McQuade (Howard Crampton); ex-Senator Henderson (Henry Otto). Scenario and production by Henry Otto.

Dick Warrington, a successful New York dramatist, receives a visit in his apartments from Katherine Challoner, an actress whom he has "made." She shows him her engagement ring and tells him that she is soon to be married, as the stage never really fascinated her, but she refuses to tell the name of the man she is to marry.

As Kate is about to leave the butler announces another caller and Dick requests her to remain in order to meet John Bennington, as he and John are great chums. Kate protests that her presence in his room so late at night might cause embarrassment and leaves to enter the butler's pantry.

John finds a pair of white gloves which Kate has left behind her. He put them in his pocket surreptitiously. The two men sit down to smoke and chat, and John tells Dick that he is going to be married, and wishes him to act as his best man, but must withhold the name of his fiancee for the present.

After John's departure Kate comes out of the pantry and Dick helps her to look for her gloves. Kate tells him that John Bennington is the man she is to marry, and that he bought the gloves for her that very morning. Failing to find her gloves, and realizing that Bennington had probably taken them away with him, Kate falls in a faint. The next morning Dick escorts Kate out of the apartment. The janitor sees them enter a cab and drive off, fully aware that the actress has spent the night in Warrington's flat. Some days after Dick returns to his native town, Herculaneum. John Bennington's marriage to the actress, Kat Challoner, has caused considerable gossip in Herculaneum. One of the scandal mongers says, "That actress and Richard Warrington have been very intimate, and you know Warrington's reputation."

The honeymooners return a day sooner than expected. Shortly after their arrival Dick meets Senator Henderson, the boss of the Republican party, who tells him that he wants him to run for mayor of the town at the fall election. McQuade, the boss of the local Democrats, is determined that Mayor Donnelly must have another term. At the Republican convention Warrington is nominated for mayor. After Dick's nomination McQuade sends Bolles, one of his henchmen, to New York to dig up some "dope" on Warrington's metropolitan career.

A month later Bolles returns from New York and informs McQuade that he got what he went after, as the janitor he interviewed there had told him about Kate passing the night with Richard Warrington in his apartment. McQuade keeps this information as a trump card until the night before election. Then he goes to the editor of the local Democratic paper, which he controls, and forces him to publish this bit of scandal in the election day issue.

Pattie Bennington's sister reads the scandal and rushes to the conservatory to find her mother and Kate. When Kate reads the article she becomes excited. Dick, who has meanwhile read the attack on him, comes over and meets Kate in the parlor. Dick tells her that John must be made acquainted with the truth. Kate protests, fearing that it will cause her to lose her husband's love, but Dick throws open the parlor doors and, as John enters, shows him the article. After reading the scandalous attack carefully, John, who is a large-minded man, emphatically declares that he does not believe it. Then, pulling out Kate's white gloves from his pocket, he turns to her and adds: "Even with this evidence I never doubted you."

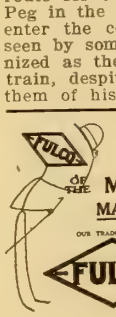
Dick rushes to McQuade's office and insists on knowing who is responsible for the scandal. Bolles comes forward and says that he unearthed it in New York. Dick promptly knocks him down and says defiantly: "Miss Challoner did remain in my apartment one night, but there was a nurse and doctor in attendance until I escorted her home next morning."

After Dick has returned to his library he learns that Donnelly, his opponent, has the plurality vote in nine districts. Later Pattie phones to the editor of the Republican paper and is told that Warrington has the plurality of over 700 in fifteen districts heard from so far, which assures his election. Pattie then calls up Dick and informs him that he is elected. Dick embraces Pattie and they walk, hand in hand, down the path as the scene fades out.

UNIVERSAL SPECIAL FEATURE.

PEG O' THE RING (Second Episode—"A Strange Inheritance"—Two Parts—May 8).—The cast: La Belle and Peg, her daughter (Grace Cunard); Flip, the clown (Pete Gerald); Dr. Lund, the younger (Francis Ford); Dr. Lund, owner of circus (Marc Fenton); Mrs. Dr. Lund (Jean Hathaway).

Dr. Lund, Jr., on board the circus train en route for the next town, with the unconscious Peg in the arms of Flip, the clown. About to enter the coaches in search of Peg, Lund is seen by some of the ring crew and not recognized as the owner's son, he is forced off the train, despite his urgent attempts to convince them of his identity. Not to be put off with-



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out another effort to see the strange girl he had asked to marry him, Lund, Jr., starts out to walk to the next town.

In the coach Peg regains consciousness but is unable to remember anything that has taken place. Flip, realizing Peg's strange inheritance, is becoming more anxious and tries to warn her, and watches her even more closely than before. Dr. Lund, Sr., unable to join the circus himself for fear of his wife, sends his man, a rough-neck and former employe of the circus, to watch Peg and try to get the letter from Flip, which he is sure will establish Peg's identity as his child.

His wife, recognizing Peg as La Belle's daughter, sends a hired thug to get her out of the way, fearing that Peg will cheat her son out of some of his interitance. Both rough-necks arrive at the circus at the same time, each ignorant of the other's identity or mission. Peg and Flip, in the practice ring—Peg with her big white horse and Flip watching her with loving pride, are ignorant of the destiny in store for them.

In the meantime Dr. Lund, Jr., succeeds in getting to the circus grounds at the finish of the night's performance and makes another attempt to see Peg, but meets with the same reception he received in the morning. The rough-neck sent by Dr. Lund, Sr., seeing him, tries to force him from the grounds. In the meantime the thug sent by Mrs. Lund succeeds in getting into Peg's room and tries to kidnap her. It is twelve o'clock, just when the change comes over her. Peg, in a rage, tears the clothes off the man. Her screams reaching young Lund's ears, he knocks the rough-neck down and catches Peg in his arms in time to forestall the thug. He is about to take Peg out of the tent when Flip and the others come in. They ask her what is wrong and she turns on Lund and accuses him of trying to kidnap her—as the episode closes.

PEG O' THE RING (Third Episode—Two Parts—May 15).—Peg, unconscious in the arms of Dr. Lund, Jr., in the strange house, slowly comes to as he tries to escape with her, but to no avail. At the circus they miss her and start in pursuit, arriving at the house just as the ruffian tries to get Peg away from Dr. Lund, Jr. Flip and the others, after a hand-to-hand fight with the ruffians, succeed in getting Peg away on board the train. Peg accuses Dr. Lund, Jr., of kidnapping her while in one of her fits.

In the rescue Dr. Lund, Jr., is left behind with the ruffians, who hide him in a box car. The gangster sent by Mrs. Lund follows the circus and Peg. In the box car Dr. Lund, Jr., succeeds in getting loose and escaping. He catches the circus train as it passes the box car he is in by jumping from the side door on to the moving train. Safely in the same train with Peg, and knowing that everyone thinks him guilty after Peg's insane accusation, he keeps under cover by hiding behind some baggage.

Mrs. Lund's hired ruffian succeeds in boarding the circus train as it leaves the freight yards, in another attempt to get Peg. Peg has regained consciousness, but is unable to remember anything that has happened. Flip, fearful for her safety, stays close with her, not allowing her out of his sight. The ruffian, seeing this, and playing for time, sneaks through the train. Coming to the cage containing the animals, he fiendishly hits upon the idea of turning the animals loose in the train, thereby causing a panic and affording him an opportunity of getting Peg in the excitement. Watching his chance, he sneaks to the animal car and, loosening the locks, hides.

The episode closes as the wild animals make their death dash through the cars.

PEG O' THE RING (Episode No. 4—Two Parts—"The Circus Mongrels"—May 22).—Peg, left by the ruffians in the den with the lions, discovers Dr. Lund, Jr., in the water-filled pit below, and tries to find a way to rescue him. The ruffian and his gang feel that they have both Peg and Dr. Lund, Jr., away, and he leaves to report to Mrs. Lund. At the circus Flip and the circus people are frantic over the loss of Peg, but have to stay with the show, feeling that she may get away from her captors and return to the circus.

In the dive, Peg succeeds in rescuing Dr. Lund, Jr., from the pit, and together they escape from the dive and start for the circus. Still following the circus, Pete, the man sent by Dr. Lund, Sr., to get the letter from Flip, tries again to gain possession of it, but to no avail. Flip, seeing Pete spying on him, substitutes a blank paper for the letter and hides the original. Pete succeeds in getting the false letter and leaves to report to Dr. Lund, Sr.

Both ruffians report to the Lund home at the same time, Marcus telling Mrs. Lund that Peg is safe with the lions with "some guy who got fresh." She, thinking he meant Flip, is pleased and about to dismiss him, when they overhear a roar from the doctor in the next room and discover that Pete has returned with the false letter. Listening further, she sends Marcus to get the letter for her and he leaves to do her bidding. Pete asks leave to make another attempt to get the letter for Dr. Lund.

Marcus, arriving at the circus, bides his time and begs a ticket for the performance, entering the ring just as Peg's old horse is brought on. He watches with intense interest to see who is to ride her horse. Staring, he cannot believe his eyes, as Peg herself runs into the ring and starts her act. Things go around in Marcus' head, as he sees the girl he thought dead with the lions, safely riding before him. Leaving the crowd he goes around to the dressing room to make sure, as Peg comes out. After watching a few minutes he sees her come out and run into the arms of the man who should be drowning in the pit, Dr. Lund, Jr.

POWERS.

MR. FULLER PEP—HE DABBLES IN THE POND (May 25). It was the first warm day of spring, and Mr. Fuller Pep was out for a walk. Near a pond he came upon a heap of boy's clothes, and discovered their owner bathing in the forbidden waters. "If you don't come out, I'll take your clothes," said Mr. Pep to the small boy, who yielded to superior force. But Mr. Pep himself succumbed to temptation. The water looked so cool, that he could not resist, despite the warning sign.

Along came the village school marm out for a walk, and sat herself down under a tree beside the pond. In vain Mr. Pep dived and dived to keep out of her sight. The small boy returned at the moment, and seeing Mr. Pep in the water, promptly stole his clothes. Now Mr. Pep was in a hole. A large bee stung him on the top of his bald head, and a submarine turtle got him by the toe. His antics revealed him to the school marm who fled for the police.

Mr. Pep went on a hunt for some trousers. He entered the cemetery, and read the headstone of a prominent citizen wondering if he were buried in his pants. Along came a huge negro carrying a barrel. Mr. Pep saw his chance, and, scaring off the negro, took possession of his wooden trousers. Outside a kitchen window he is mistaken for the ash barrel, and a panfull of hot cinders sets fire to his beautiful wooden garments. He seeks refuge in the dog kennel.

The old mammy brings the dog's dinner, which Mr. Pep devours, scaring her into a fit by his imitation of the dog. The farmer appears just as Mr. Pep is walking off with the kennel as clothes and shoots him in the rear. Mr. Pep comes to a stone-pile where blasting is going on. A big husky man is guarding the place. The explosion hurls them both into the air and they fall into the hole. Mr Pep falls on top, and takes the chance to steal the other's clothes and run off in them. "You wear the dog house!" says Mr. Pep.

JUVENILE DANCER SUPREME (On, same reel as foregoing).—Little Lena's first dance is an Egyptian one, to the music of Auber's "Crown Diamond" overture. In her classic costume she performs the slow measures and plastic poses of the ancient dance. Then the music changes to the "Cricket's Serenade." Lena comes running on in the costume of the classic ballet, and performs a pas seul upon her toes. The last number is given to them usic of Liszt's "Liberstraum." It is the Dance of Grief Lena wears a white Grecian robe and goes through the slow movements of the dance with an expression of resigned sorrow on her childish face. She closes the number with a kneeling pose, full of pathos and real feeling.

STORMING THE TRENCHES (May 27).—The cast: Frank and Gordon, two brothers (Frank Butterworth and Gordon Griffith); Irma, their sweetheart (Irma Storter); Ernest, the traitor (Ernest Butterworth).

Irma is the sweetheart of both Frank and Gordon, who are rivals for her favors. One day they decide to play war, Gordon to be a captain of one side and Frank of the other. Irma stays out of the game to play with her dog. The boys chose sides, and finding a ditch, turn it into a trench. They need ammunition, and just then the farmer's car comes along, with plenty of vegetables, which make fine missiles. The boys hide and wait for the enemy to come along Then they fly at them. The others are taken by surprise, but they must have something to throw, so they make off with a case of eggs from outside a store nearby.

Then there is a hot fire from both sides. The eggs are storage eggs, and Captain Frank is forced to surrender to their superior strength. He is made prisoner and put in the barn, tied fast to a ladder. Gordon places one boy, Ernest, on guard. Irma comes up. She is sorry for Frank, and determines to help him. She goes around the corner, and puts her dog under the barn Then she comes back and says to Ernest that she can't get the dog out. He goes to get it, and Irma sets Frank free.

The boys return, and finding Frank gone, they accuse Ernest of being a traitor, and say that they will shoot him. He is blindfolded and placed against the wall. Then they throw an egg into his face. The boys go off laughing, but Ernest vows revenge. The robbed farmer and grocer have met each other, and Ernest sees them together. He tells them where their property went. They drive to the home of Frank and Gordon and tell their mother of the robbery. When Frank and Gordon return there is a heavy reckoning for them to pay, but Irma intercedes for them and saves them a whipping.

BISON.

THE WEDDING GUEST (Two Parts—May 27).—The cast: Sheriff (Harry Carey); Panchita's father (Wm. Canfield); Panchita (Olive Fuller Golden); Jose Del Barra (Joe Rickson); Faro Lamie (Peggy Coudray). Scenario written by Bess Meredith. Produced by Jacques Jaccard.

The sheriff of the county is elected by men who call him the "squarest sheriff alive." Panchita Garcia, the flower of the town, loved by all, leaves home for a walk, passing through the town, where all the cowboys come out to meet her. "Bad" Pedro, a native, sees her and follows. He overtakes her and tries to kiss her. The sheriff, who has been passing by and has given Pedro's wife money to buy food for the starving children, hears her and runs to her assistance. He takes as a remembrance her shawl which she drops.

A week elapses and Jose Del Barra, a handsome Mexican, is caught stealing cattle by Jim Stephens. Stephens recognizes Jose, who escapes. Jose goes to his paramour, Faro Mamie, who keeps the roulette hall, and tells her what has happened. Meanwhile, Stephens rides for the sheriff and he returns with Stephens. They attack the roulette hall and in the fight Stephens kills Mamie and Jose in turn kills Stephens. Jose and the sheriff fight and Jose hits the sheriff on the head, causing amnesia. He forgets all.

A year elapses and the sheriff still worships at Panchita's shrine. He calls to see her and four other sullen cowboys call at the same time. Panchita runs out and leaves them. Jose, returning to his old haunts, is startled by Panchita falling over an embankment at his very feet. He picks her up and finds she has only fainted. It is a case of love at first sight. The sheriff, returning angry and hurt, sees Panchita in Jose's arms, but does not see Jose's

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face. That night the sheriff determines to see Panchita again and goes to her house to find Panchita in Jose's arms. Jose does not see him but suddenly the sheriff remembers all and recognized Jose.

Panchita pleads with the sheriff to let her elope with Jose as she says she loves him. Without telling her about Jose, the sheriff lets her go. Returning to town he hears shots in the saloon and, rushing in, finds a posse formed to go after Jose. The posse has received a telegram from the Albuquerque police, telling them of the murder. The sheriff takes a warrant and says he will go alone. He intends to prevent Panchita's marriage by winning her himself. He rides all night and arrives at Los Levos at dawn. As he rides up to the church Panchita comes out with Jose and informs the sheriff, joyfully, that they are married. The sheriff is dazed, but then gamely tells Panchita that he has brought her a wedding present. He deliberately tears up the warrant and leaves them. Heartbroken, he takes off his badge and rides slowly back along the trail.

JOKER.

A STAGE VILLAIN (May 27).—The cast: The landlady (Gale Henry); her husband (William Franey); the leading lady (Lillian Peacock); the leading man (Milburn Moranti); Heinie (Charles Conklin). Written and produced by Allen Curtis.

After a leap year proposal Gale and her husband, Bill, become settled in their boarding house. Bill has got the worst of the bargain and spends his time in menial duties. A circular advertising a dramatic company is thrown on the boarding house porch and Gale takes possession of it. She is immediately struck by the handsome appearance of the manager, whose picture is shown, but does not like the leading lady. She tears off the portion of the poster with the leading lady's picture, and it is picked up from the floor by Bill. He falls in love with the woman and is given a calling down by his wife when she sees him admiring the picture.

A few days later the troupe comprising "The Innocent Girl" company arrive in the town, and seek lodgings at the only boarding house—namely, the one conducted by Gale and her husband. Business has been bad with the troupe and both finances and appetites are in need of replenishing. Gale finds more to admire in the manager's real self than she did in his picture, while Bill can hardly remove his eyes from the pretty leading woman. The troupe are assigned to their rooms and informed that all bills must be paid in advance. Bill tries his best to flirt with Lillian, the leading woman, and she, having a sense of humor, responds to his clumsy efforts. Bill escorts the girl to her room. The first thing that meets her eyes is a large sign on the wall announcing that bills must be paid in advance. Gale meanwhile has taken charge of Moranti and the company and she shows them to their rooms. Moranti sees the attraction he has for Gale and decides to have a little fun with her while indulging in a mild flirtation. He is shown the "paid in advance" sign and almost has heart failure, knowing that their funds are exhausted.

Gale leaves to make out the bill and Moranti and his companions try to think of some way out of their difficulty. One of the company suggests that he play up to Gale, and Lillian, running in at this time seconds the motion. She says that she will use her arts on Bill and try to get their credit extended. Bill, captivated by Lillian, receipts the bill he has brought her, and uses his own money to give to the wife. Gale is flattered by Moranti and is finally persuaded to give him credit. As a mark of his good will he presents her with a pass to the show that night. Bill, too, has received a pass.

When the crowd assembles for the performance, Gale and Bill occupy front seats. They have a good house, and the company are in high spirits over the money they will make. The play is so thrilling that Bill and his wife have become wildly excited. Bill because of the tribulations of the leading lady, Gale, because of the cruel nature displayed by the leading man. When the leading man attempts to murder the former sweetheart of his wife, Bill can stand it no longer, and wildly rushing on the stage, he saves the honest country boy from an untimely death at the hands of the villain. The company all bawl Bill out for disrupting the performance. Gale has come onto the stage to protect her newly-found affinity from the wrath of the irate husband. The company all join forces against Gale and her husband, and the two are kicked out of the theater without further discussion.

Gale decides that her husband is good enough for her, while he decides that there'll be no more leading ladies for him.

NESTOR.

HER CELLULOID HERO (May 22).—The cast: The actor (Eddie Lyons); his steady (Betty Compson); "Red" (Lee Moran); the director (George French); the leading lady (Ethel Lynn). Scenario and production by Al. E. Christie.

Eddie starts for the moving picture studio one morning and on his way stops at his best girl's house to tell her that he is starting a new picture that morning but has not been cast. Upon reaching the studio Eddie is told by the director to make up as a crook and to visit the tenderloin to get the correct makeup.

Eddie does so and meets "Red" and his pal who have just made a haul. Eddie carefully studies "Red's" garments and then procures an exact duplicate of the latter's makeup. Late that afternoon "Red" and his pal hold up a man but are seen by an officer who starts in pursuit, the officer finally overtaking them. "Red," after beating up the officer, makes his getaway, the officer following closely behind him. The officer finally stops at a patrol box and 'phones headquarters to send out a general alarm.

Working late and wanting to be in time for his appointment, Eddie decides that he will not return to the studio but will return home in his makeup. Arriving home he discovers that he has left the key at the studio and tries to get into the window, but is seen by an officer who grabs him and takes him away with him, Eddie loudly protesting.

"Red" meanwhile is dodging the officers and finally backs into Betty's apartment. She mistakes him for Eddie and kisses him. The officer arrives at the police station and Eddie explains about his makeup. The officer 'phones Betty, who is startled when she learns her mistake. The two struggle, Betty screaming as "Red" makes off. An officer, hearing her screams, runs on and the two start hunting for "Red." Suddenly she sees Eddie, who has hurried from the station. She thinks it is "Red" and she and the officer start after him, while another officer is pursuing "Red." Finally, after much fighting, the two are brought together and "Red" is hurried off after a fierce struggle. The two lovers are at last left together.

LOVE AND BRASS BUTTONS (May 26).—The cast: O'Toole (Harry Rattenberry); Bridget Mahoney (Bess Alexander); Tim O'Sullivan (Neal Burns); Mollie O'Sullivan (Billie Rhodes); Patrick O'Toole (Ray Gallagher). Written by A. E. Christie. Produced by Horace Davey.

O'Toole, who is one of the biggest and finest men on the force, is smitten with the charms of Bridget Mahoney, who is the Police Commissioner's cook. O'Toole's beat embraces the district in which the commissioner's house is located, and he is to be found frequently in the commissioner's kitchen. There is a transfer in the department and O'Toole is assigned another beat.

Some time later the commissioner finds O'Toole in the kitchen and orders him off the place. The commissioner has a lovely daughter and O'Toole has a handsome son. The two are very much in love, but the commissioner objects to having a policeman's son hanging around and the two young people have to do their loving on the sly. Shortly after O'Toole receives his walking orders, he meets his son and the two are sypmathizing with each other when the commissioner's daughter comes along and tells Pat that as her mother and father intend going to the theater that night it will be a good time for him to call.

At eight-thirty the coast was clear and Pat and his lady love have the parlor to themselves. O'Toole has taken advantage of the tip and he and Bridget are having a glorious time in the kitchen. With the many schooners of beer and the warm room, O'Toole gets sleepy and goes to sleep in the chair, while Bridget, sitting upon his knee, leans her head against his shoulder. Unknown to his father, Pat is imitating his old Dad. His girl sits upon his lap and the two are in the throes of a love spasm when they suddenly hear the commisioner and his wife returning.

Pat takes refuge in a closet, and Mollie, running into the kitchen, discovers O'Toole and Bridget fast asleep. She tells them of the arrival of her parents, and while O'Toole tried to hide behind the stove, Bridget fusses around as if she was very busy. The commissioner greets his daughter fondly while the wife goes upstairs to take off her wraps. As she opens the closet door she finds Pat therein. She screams and faints. The family think it is a burglar, and all rush upstairs, but none are brave enough to enter the closet, and rout the burglar. O'Toole, hearing the commotion, thinks he will play the hero, and win the good graces of the commissioner. When he hears Bridget scream he rushes upstairs to capture the burglar, not knowing it is his own son. The excited family tell him the burglar is in the closet, and O'Toole bravely opens the door and orders him out.

It is a surprised father who confronts his cowering son, and they realize that it is necessary to do some quick work. O'Toole begins beating the wall, firing his revolver, and while the family run out, panic-stricken, to get help, Pat is enabled to escape. When the family return with assistance they find a very disheveled O'Toole, and he is complimented on his brave action. He apologizes for not capturing the criminal, and tells his auditors that there were five of them, all of them desperate. The commissioner congratulates O'Toole and promises him promotion for his brave work, and also allows O'Toole the freedom of the kitchen twice a week.

Mutual Film Corp.

BEAUTY.

BILLY VAN DEUSEN'S FIANCEE (May 17).—The cast: Billy Van Deusen (John Steppling); Bob White, Billy's friend (John Sheehan); Bessie, Bob's sweetheart (Carol Halloway). Directed by Archer McMackin.

Billy Van Deusen sits and ponders over his various escapades. He comes to the grand conclusion that woman is the cause of all his worries and decides that he had better cut the acquaintance of all women in general. He is so engrossed in his thoughts that he does not notice Mary Brawne and her fiance, who are practicing for a tennis match nearby. Mary hits the ball and it lands near Van Deusen who does not see it. The ball is an autographed one, and an urchin, realizing its value, decides to make away with it if he can. He is seen by MacLaffin, Mary's fiance, and in an endeavor to get away the urchin slips the ball into Van Deusen's pocket. When Mac collars the youngster, he informs him that he saw Van Deusen pocket the ball. Mac calls Billy to task and surprises him when he takes the ball from his pocket. Mac threatens to cause serious trouble if Van Deusen ever crosses his path again.

At home Billy receives a letter from his pal, Bob, who requests that he visit him at his "skirtless Arcadia." Billy smiles and opens another letter. It is from his aunt and informs him that she is coming to visit him with two of his childhood sweethearts. Bob's invitation becomes his first thought and he leaves immediately for the place of rest.

Bob meets him at the station and takes him home. Billy sees all evidence of bachelordom and is highly pleased. But when the servant taps the dinner gong and from all sorts of uncanny places beautiful girls appear. Billy is taken back. He wants to make a hurried departure, but the eyes of beautiful Bess hold him. Bob informs him, however, that Bess is his wife-to-be, and the only hope in Billy's heart is smashed. He threatens to do dire things, but Bob gives him a bright idea. He suggests that Billy announce that he is engaged! Billy makes the assertion so that all can hear—even a newspaper lady who happens to be in the neighborhood—and the result is a full Sunday supplement. Mary Brawne happens to be a convenient name and Billy uses it without a second thought. The fact that she is the woman tennis champion does not enter his mind.

Wishing to carry the joke on, Bob has the cook claim that she is Mary Brawne. It looks like bliss for Van Deusen, but the real Mary Brawne and Mac chance across the Sunday supplement and evince anger and surprise when they see that the man who tried to steal their tennis ball is now laying claim to a love affair with Mary. They make a quick departure for Bob's place and their arrival on the scene causes much consternation. Billy tries to explain matters and force Bob to confess, but they are all taken with stage fright. Bess tries to tell them that Billy has been treated shabbily and that she loves him, but Billy sees the only way out of the difficulty is a flight, and while the bunch argue Billy makes his getaway.

TWENTY MINUTES IN MAGIC (May 21).—The cast: Presto (Orral Humphrey) Maji (John Gough); Omalery (Rea Berger); Eileen, his daughter (Lucille Ward).

Presto, a bartender, imagines himself a clever mystic as well as a juggler. He practices his art with beer glasses much to the chagrin of Omalery who owns the place. Omalery's daughter, Eileen, is an interested spectator to the antics of her loved one. Omalery can't see the art and Presto is roughly impressed with the news that he must look for another job. Being an industrious chap he soon learns that Maji, an East Indian fakir, is in need of an assistant and Presto applies for the position.

Maji impresses his power and it is a sad and nervous assistant that undertakes his duties. Even the statues that guard the entrance to Maji's apartments are under his mystic spell. An unwieldly tough enters the place and almost starts a rumpus when Maji proves to him that the "chicken" with whom he has been keeping company, is untrue, but the Mystic's subtle power averts the crisis. Maji goes out for a stroll and leaves the apartment in the care of Presto, who, while snooping around, finds the source of the mystic's uncanny power—

a box of pills, one of which taken every twenty minutes endows him with his magic.

Presto takes a chance and a pill, and finds to his amazement that he is as good a mystic as the Indian. Taking the box of pills for future use he starts on his merry way to the Amalery liquid dispensary that he might blind them with his magic and force them to terms. On the way he is seen by Maji who scenting trouble causes the pills to return to his care. Presto goes on unknowingly and arrives at the bar where he does things to please himself. Furnishing a minister, a license, and a ring, all in a jiffy, he starts a marriage ceremony. He is about to fulfill his fondest hopes when the clock strikes the fatal minute and like a haze his power fades away. He feels for another pill but finds the box gone. Omalery comes out of the trance and hands Presto a lesson and a start into the street, a sadder but wiser man.

ADJUSTING HIS CLAIM (May 24).—The cast: Ino Eatt (John Steppling); Irun Carr (John Sheehan); Veggie Tibbles (Carol Halloway); Dick Rosson (Dick Rosson); Boss of Cafeteria (Mary Talbot).

Ino Eatt is a cashier in a busy cafeteria. He is in love with Veggie Tibbles, beautiful dispenser of edibles behind the counter of the same food emporium. Veggie has not yet arrived, having stopped to chat with her friend, Irun Car, the motorman, who sees her safely to work every morning. Irun also has a warm spot in his heart for Veggie. The conductor on the car has a love for duty and suggests that they "cut out the chatter" and move along. Veggie leaves to assume her duties.

The lunch hour arrives and the "bread line" falls into formation at the cafeteria. Irun being relieved, comes to worship at the shrine of Epicure and also Cupid. His amorous advances to Veggie halt the line of "food seekers" and Ino is called upon to put a stop to the mushy stuff. The argument causes him to realize that Veggie is falling for the brass buttons of the conductor's uniform and that if he would have a chance he must have money.

Engrossed in evil thought he reads where a certain party was awarded much money by a jury who decided that a street car company must pay heavily for the loss of a common person's fingernail. Ino gets the idea into his bonnet that it would be simple to let a street car hit him and collect many shekels thereby.

With firm-set teeth he walks upon the car track and the very car which Irun runs hits him a smack on the back. Ino lies like one devoid of life and he is rushed into liniment and bandages. Thereafter Veggie becomes his nurse and companion and Irun loses his job pending an investigation. The company's adjuster cannot come to an agreement with Ino and it looks bad for Irun. The conductor calls on Ino and has reasons to believe that he is "faking." He reports to the president of the company who informs him that he will reward him handsomely if he can prove that certain unscrupulous persons are trying to "beat" the railroads.

Irun undertakes the job but is at a loss to devise ways and means of proving Ino's plot. A movie company who are just in the finishing touches of a fight scene gives him an idea and he enlists the services of the director and the camera man. From a closed cab they watch as Irun engages Ino in controversy. The result is a fight and while Ino proceeds to hammer the tar out of Irun, the camera man turns off the fatal proof of his healthy mien. Irun finally gets away, rushes to the cab and rides out before the panting Ino can suspect anything.

The next day Ino received a letter from the car company, whose president suggests that he call to adjust his claim. With the help of Veggie he arrives at the office and is greeted with open hands. Before they settle with him, however, they suggest that he step into the next room and see an interesting picture of some of the railroad's activity.

The room is darkened and he does not notice Irun, who hides behind one of the chairs. On a sheet in the background is flashed the pictures of Irun's fight with Ino. The more he sees the more nervous he becomes, and when the lights finally go up he has completely disappeared. Irun is congratulated by the president of the company and handed a check—also another one from the "movie" company, who inform him that they have written a wonderful story around the fight scenes. Veggie taken back, decides she loves Irun, and he accepts her into his arms as his future wife.

THE PORK PLOTTERS (May 28).—The cast: Sliggers (Orral Humphrey); Mrs. Sliggers (Lucille Ward).

Sliggers, a successful stockholder, was having breakfast at home one morning when he read the startling information that "pork" was steadily dropping and the bottom was not in sight. The news was a blow to Sliggers, who had invested all his money in pork pending a looked-for rise. He kept the news from his wife, however, wishing to spare her the bad news. She had had news of her own, when the butcher sent in an order of bad meat and she admonished Sliggers to bring some pork chops home or there would be no dinner. Sliggers was worried and fearful that he would forget his wife's errand, so he jotted "Buy pork" on his cuff.

Traffic held no bothers for Sliggers on his way to the office and in his turbulent state of mind he looked not where he was going and finally found himself atop a lumber wagon, with his automobile still running. Luckily he awoke in time to avert an accident and went on to his office. Here he found a memo from his broker informing him that unless he flanked his investment with margins he would be wiped out by evening. Sliggers was "broke" and had visions of the poorhouse, his wife taking in washing, himself begging pittance from former friends. Troubles come in bunches and so did callers come that day to Sliggers' office. In the midst of their business, however, they made hurried departures and Sliggers could not understand. When the stenographer, then the clerk, and finally the office boy deserted him, he imagined that they had surmised his impending ruin and were leaving him while the leaving was good.

Like a balloon pork suddenly took a jump on the market and orders came in right and left. Sliggers' broker called him up and informed him that the sudden rise had netted him a fortune. Sliggers could hardly believe it and rushed home full of "pep" and happiness. On his arrival his wife immediately asked him if he had brought the pork and then Sliggers' brain commenced to clear. He realized for the first time that "Buy pork," the little legend on his cuff, had been the cause of the day's eventful happenings.

Sliggers laughed—loud and long—and took his wife to a regular "feed" where they had a nicely roasted suckling "pork."

CENTAUR.

HIGHLIGHTS AND SHADOWS (Two Parts—May 20).—The cast: John Hilliard (William Clifford); Anne Hilliard (Marie Gavette); Nannette (Margaret Gibson); Jacques (Jack Nelson).

A Breton fishing settlement, on the French West African coast, was the place selected by John Hilliard to find inspiration for his brush. He had but just arrived, accompanied by his wife, when his artistic eye fell upon the beauty of Nannette, a pert little miss of the colony. Nannette was the village coquette, aware of her maidenly charms and led Jacques, who was madly in love with her, a miserable existence by her many flirtations. She really and sincerely returned Jacques' affection, but delighted in teasing him and seeing his outbursts of jealousy.

The artist offered to pay her handsomely if she would consent to become his model but fearing the effect it would have upon her lover, she refused and told the circumstances to her mother. This thrifty dame saw a source of income escaping her hands and promptly ordered her daughter to accept the work.

Hilliard spent more time than necessary in the company of his model which caused gossip among the villagers. As the weeks lengthened into months, Hilliard not only gave little time to his wife, but became almost brutal when she remonstrated with him, while Nannette, forced to continue her employment by the greed of her mother, went about with a heavy heart, shunned by her friends and neglected by her young lover.

Hilliard surprised Nannette in such a mood one day and thinking to cheer her up, suggested that they seek the forest for a background for his canvas. On their way to the forest they were intercepted by old Gaspard who warned Hilliard not to go into the jungle unarmed, relating how his brother had forfeited his life thru the self-same follhardiness.

Unfamiliar with the danger from the proximity of wild beasts, Hilliard disregarded Gaston's warning and with Nannette proceeded on his way and in selecting a suitable spot for his picture they entered the forest further than was safe. That morning, Hilliard had been cruel to his wife and when she witnessed his departure to the forest and his loverlike attitude to his model, the broken-hearted woman decided to end matters by seeking peace in the sea.

When at sunset, the fishing fleet returned, the village gossip lost no time in reporting Nannette's absence to Jacques and further inflamed his jealousy by suggesting that the trip to the forest was to screen Hilliard's lovemaking from prying eyes. Wild with rage, Jacques lost no time in securing his rifle determined to have the life of the man who had stolen his promised wife. Nannette had not spent a pleasant day; her thoughts were of Jacques away at sea and her mother's anger if she disobeyed. To make her discomfort the greater Hilliard attempted to force his attentions upon her, which resulted in his receiving a piece of her mind.

As dusk came on, the jungle inhabitants approached nearer the settlement to prey upon the flocks of the villagers, which was the cause of Hilliard and Nannette encountering several lions on a foraging expedition. Hilliard made a noble fight with only his easel as a weapon, while the frightened girl fled, pursued by a savage beast not to be denied his prey, and only foiled by the accurate aim of Jacques, who was seeking a different victim for his weapon.

The artist, now in mortal hand to hand combat with his lion, was rapidly giving way in the unequal battle and Nannette was unable to induce her vengeful lover to go to Hilliard's assistance, seized the rifle from Jacques' hand and dispatched the lion who now had the artist on the ground. They bore the badly lacerated man to his cottage and there left him while they went to seek a doctor.

Hilliard's punishment was to be more complete. Calling for the wife he had driven insane with grief, he received no answer and eventually found the brief note she had left stating her purpose. The village gossip had seen the unhappy woman enter a small boat and drift out to sea. All night long the fisherfolk searched, while the husband stood upon the beach, a dazed and broken man. When day broke, he was led to meet the returning searchers, fully expecting to receive the lifeless body of his wife, but fate was kind—they had found her in time and John Hilliard had been taught his lesson.

THE KAFFIR'S GRATITUDE (Two parts—May 27).—The cast: John Melbourne (William Clifford); Margaret Carlyle (Margaret Gibson); "Bill" Harrison, Melbourne's neighbor (Frederick Montague); Tom Dixon (Jack Nelson); Kala, a grateful Kaffir servant (O. Bigelow).

John Melbourne has carved a fortune in South Africa. At the time the story opens he can look proudly over his magnificent ranch and estate and feel that he has toiled unremittingly to success. He hastens to write to the girl that he has left behind him, as now he feels his fortune is sufficient to give her all that she has had as the daughter of wealth and a butterfly of society. He fails to take into consideration that she will have to live on the veldt, which he has grown to love, and that this may be a hardship to her. Margaret believes that she loves him enough to go to Africa and marry him and be happy. Her society friends who know her temperament laugh at the idea, and especially Tom Dixon, a man in love with her. He is a society parasite.

Margaret finds the terrors of the jungle and the loneliness of the veldt maddening and it causes a breach between herself and husband. Especially as he has to give his whole attention to his land and cattle, a scourge attacking the latter. Tom Dixon, in the meantime, finds it necessary to adjust his resources and, thinking of the woman he loves, decides to go to Africa as a good field, as it will bring him in touch with her and there are as many chances for wealth there as any other place. The psychological moment is at hand for him to have influence over Margaret, coming as he does from her sphere. John also welcomes him into his home, hoping he will soothe the loneliness of Margaret.

In the meantime, Bill Harrison, a neighbor of Melbourne's, has discovered diamonds found on John's land and together with a band of crooks plans to change the boundry line between them. Tom Dixon is aading to the discontent of Margaret in subtle ways, but he is desperate on account of the state of his finances.

Meanwhile Harrison and his band succeed in stealing considerable of Melbourne's diamonds and they make for the jungle to hide the stuff. Melbourne is called away to town on important business and in his absence Dixon approaches Margaret on a plan to elope. She hesitates and finds that she has a greater love for her husband and sees the folly of her actions with Dixon. This angers Tom and he finally abducts her when she is unconscious. The faithful kaffir sees what is going on and hastens to find his master.

As Dixon is guiding his victim through the jungle they come across the crooks who are headed by Harrison and are burying the stolen diamonds. The posse in search of the crooked gang come in on the scene and Tom, to save himself, opens fire on them with the result that he is shot from his mount and killed. The shooting attracts John and the kaffir and they hurry to the scene. The dishonest neighbor, who has been the man higher up, is exposed. Margaret realizes her folly and truthfully promists John "Your home shall be my home."

CUB.

HARMONY AND DISCORD (May 19).—The cast: M. T. Dome (Billy Armstrong); Piano Tuner (Tommy Hayes); The Boss (Tim Welsh); His Wife (Mme. D'Orsey); His Daughter (Ruth Ottawa).

M. T. Dome out of a job spies a sign in the window of a piano salesroom, stating that they want a boy. He disguises his age by turning up the legs of his trousers, applies for and

(*Continued on page* 1574.)

Mae Marsh *and* Robert Harron *in* A Child of the Paris Streets

Triangle Releases for May 21st

The TRIANGLE-Fine Arts Picture to be released this week will be Mae Marsh with Robert Harron in "A Child of the Paris Streets"—a picture that is bound to reach right down to the hearts of your patrons and "get" them.

There's an indefinable charm about the little lady who plays the part of her own mother in this latest TRIANGLE PLAY—first as the wife of the stern judge who sent an Apache to the gallows, and later as his daughter, stolen by the queen of a band of crooks as revenge for the deed of her father.

They brought her up a master pick-pocket, capable of extracting a pocketbook under the most trying circumstances—with her teeth if necessary—but always able to "prove" her innocence by her winning manner and honest smile.

But when they tried to ill-treat her, and threatened her with the same punishment as another member of the gang had received she ran away—to Bobby Harron.

TRIANGLE PLAYS

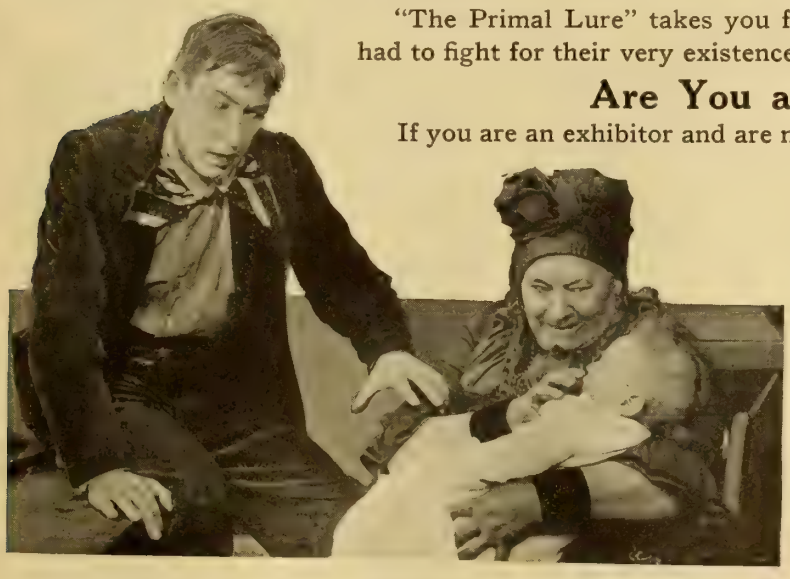
Robert Harron Found Her

Far in the corner of his room huddled up on a couch he found her fast asleep, the picture of radiant beauty. He couldn't understand why she was there and when in the morning she had disappeared the mystery was deeper than ever.

Your patrons will enjoy every moment of this picture —right from the start through to the end.

W. S. Hart in "The Primal Lure"

Then there's this TRIANGLE-Ince Picture to be released the same week. Here W. S. Hart repeats the success he has made in "Between Men," "The Disciple," "Hell's Hinges," and other TRIANGLE PLAYS. Men, women and children alike all love to see Hart in a picture play—they love to watch his expressive features and the cool manner in which he handles exciting situations.



"The Primal Lure" takes you far north into beautiful Alaska when men had to fight for their very existence.

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(*Continued from page* 1571.)

secures the position. He is immediately put to work cleaning up and is supplied with pail and brush, but misunderstands his instructions and at once proceeds to scrub a costly and highly polished piano.

The manager interrupts Dome in his ruinous occupation and sets him to work washing the show windows. He gets into difficulties with his long handled brush and the passing pedestrians. He is subsequently sent out with the piano tuner to assist him on a job and which happens to be at the home of the proprietor of the piano emporium.

Upon their arrival the lady of the house leaves in order to escape the horror of the incessant banging incident to the tuning of the piano. They start to work and M. T. Dome having an ear for music takes command of the job, creating havoc to the piano case with his careless handling of the tools. The daughter of the house, not able to stand the discord, disregards her mother's instructions and goes for a walk and then the fireworks begin.

M. T. Dome falls into the upright piano and emerges amidst a tangled mass of wires and other wreckage. Not table to get at the works to his satisfaction, he opens a way with saw and axe. About this time madame returns and finds her piano on fire, Dome having carelessly thrown a lighted match in the works. The boss is phoned and arrives on the job in double quick time and hastily and forcibly fires Dome from the premises.

Picking himself up, and after running several blocks to escape his infuriated employer, he observes the daughter approaching and in rubbering after her witnesses her run down by an auto. Inspiration comes into his bonehead and he rushes to the rescue, commandeers a passing auto and takes her home, where he is forgiven by father and mother and handsomely rewarded.

PREPAREDNESS—May 26).—The cast: Jerry (George Ovey); Colonel (Louis FitzRoy); Bessie, his daughter (Clair Alexander); Captain (Jefferson Osborne); First Cop (George George); Major (Harry Jackson); Second Cop (Arthur Mund); Third Cop (Robert Kenyon); Fourth Cop (Gordon McGregor).

Jerry falls in love with an army officer's daughter and although the Colonel protests vigorously, the girl and Jerry steal away and are having a pretty love scene when a policeman's attention is attracted. The cop is also smitten with the beauty of the young woman and he decides to scare Jerry away so that he may make up to the girl. An argument follows and Jerry slips away and gets a long rope, which he throws over the telegraph wires overhead, tying one end to the cop's belt. Jerry then hoists the bluecoat up in the air, fastening the end of the rope to the pole and leaves the guardian of the law suspended between heaven and earth.

A squad of brother officers arrive and they promptly release their commander and give chase to Jerry, who seeks refuge in an abandoned fort, and hides himself behind the half broken-down walls. Jerry's ammunition consists of a lot of bricks. When the cops swoop down upon him, firing at random, Jerry responds with volleys of bricks, and one by one the policemen are knocked unconscious. The Colonel passing by sees the fracas and admires Jerry for his bravery and after hostilities cease he congratulates him and as a reward he promises to permit Jerry to marry his pretty daughter.

They proceed to the Colonel's home and there Jerry is announced as the prospective son-in-law. Everything runs along smoothly until the Colonel is stricken with the gout and Jerry's clumsiness gets him in bad. A shower of blows upon his head and body dealt out by the Colonel causes Jerry to throw the old man in a rolling chair and dash out into the street with his captive. In and out among a mass of automobiles he rides the Colonel until at last a collision takes place and the enraged soldier is thrown into the gutter. A policeman witnesses the event and prevents Jerry's escape and arrests him. A squad of officers escort the Colonel to his home and Jerry is denounced. All chance of his marrying the pretty daughter is upset and while the girl makes love to the policeman that started the first argument with Jerry, the little fellow who had but a few hours previously established himself so solidly with the Colonel for his brave work against an army of policemen, is made an outcast and locked up in jail.

FALSTAFF.

POLITICKERS (May 22).—The cast: Oscar (Claude Cooper); Conrad (Frank E. McNish); Major Mannering (Riley Chamberlin); His Granddaughter (Gladys Dore).

Major Mannering is a veteran of the Civil War. His household is small, consisting of himself, May, his granddaughter, and an old negress housekeeper. Oscar and Conrad, two middle-aged lawyers, are almost daily visitors at his home. They are rivals for May. May, however, is in love with Frank. The Major is opposed to her marrying Frank, because in his opinion no man who is less than fifty can make a decent sort of husband.

The Major is such an enthusiastic student of the strategy of war that when he begins to relate some of the terrible events of the war he utilizes the ornaments in the room to demonstrate the effects of battle. During these harrangues, the lawyers and May are wont to slink out of the room without the Major noticing their absence.

One day Conrad rushes into the Major's library with joyful news that he has been nominated for mayor on the Republican ticket. The Major hates politicians and Conrad is told to leave immediately. Strange to relate, however, the reception given to Oscar when he announces that he has been nominated for mayor is quite the opposite that accorded Conrad. Oscar and Conrad get an opportunity to propose to May in the park. May gets rid of Conrad by urging him to resign in favor of the Major—something which Conrad wouldn't do for the sake of any woman, and of Oscar by putting him off till election day.

Election day arrives and the Major is returned the winner. He is so happy that he is willing to grant May anything. She seizes the occasion to broach the subject of her union with Frank, and the Major in an outburst of joy insists on their immediate marriage. That evening the Major sees himself serenaded and when he bows from his window to his admirers, he feels like a conquering hero. His imagination is brimful with visions of political grandeur. If a mayor, why not a president? Yes that is his ultimate aim.

The next morning he kisses May farewell and sees her and Frank off in their automobile on their honeymoon. He then returns to the library to peruse the glowing eulogies that the papers are sure to pour out upon him. What then is his amazement when the headline informs him in staring capitals that a recount has given Conrad the election by a small plurality. Seething with rage the Major falls back in his chair. If he could only murder somebody!

Just at this moment Oscar and Conrad enter, both rigged out in their best togs, each carrying a box of candy and an enormous bouquet under their arms. Both offer the Major their heartfelt sympathy and ask for May. Five minutes later they leave very much the worse for wear while the Major is breathing with a sense of relief as he contemplates the scattered debris of candy and flowers.

SAMMY'S SEMI-SUICIDE (May 27).—The cast: Sammy (Walter Hiers); His Sweetheart (Francis Keyes).

Sammy and May are sweethearts. Both are employed in the same office—he as bookkeeper, she as typist. Whenever anything goes against him, it is his wont to dispose without delay of all his belongings in the form of gifts to his friends and to make preparations to kill himself. At the critcal moment something always happens to set his design at naught.

One of his recent suicidal attempts is caused by the fact that his employer refuses to raise his salary before Christmas. He immediately sets out for the bank of a lake with the intent to drown himself. But just as he is about to precipitate himself into the deep, there rises in his mind's eye the vision of his sweetheart learning of his death and suffering agony untold as a result thereof. So no suicide act is "pulled off."

A fortnight later, May gives a birthday party—in the course of which she devotes too much attention to another gentleman. Sammy decides that she does not love him. Death then be his refuge! Indignant at his conduct the guests decide to call his bluff for once and concoct a little scheme which they immediately put into operation. Armed with revolvers and pebbles they follow Sammy to where he intends to execute his design—this time by shooting. Sammy has no sooner pressed his revolver against his temple than he calls up a vision of his entire family dying at a stroke when they learn of his suicide. He unselfishly decides to live—for the sake of his family.

At this moment the conspirators fire their pistols into the air and cast their pebbles at him. The suddenness of the uproar and the impact of the pebbles convinces Sammy that he has committed suicide, and the thought thereof causes him to faint with fright. When he comes to, he is alarmed by hearing a newsboy (fixed by the conspirators) yell forth the news of his suicide. He rises to follow the boy and comes upon two of the guests buying a paper of the boy. They immediately burst into tears and start out eulogizing the nobility of the deceased one's character. In vain does Sammy protest that he is very much alive.

When the girl he loves hears the news she faints. In vain does Sammy rush from one to the other, a living refutation of his death. Nobody pays any heed to him. The guests leave, in order to afford May the consolation of solitude. Only one gentleman remains—on purpose—and Sammy. May immediately casts sorrow to the winds and—to the infinite mortification of Sammy—enacts a love scene with the gentleman who brazenly declares that Sammy could have done no better than get out of his way. Sammy collapses in a chair, whereupon the loving couple immediately occupy the same chair, just as if it had been vacant, and continue their flirtation. The gentleman then suggests how glorious it would be for them to get married at once. In vain does Sammy protest. The girl consents, and they immediately set out by auto to the minister's home. Sammy has slipped into the auto and finds himself seated between them—which in no wise prevents them from continuing their flirtation right across his body, as though to them he was non-existent. They get to the minister's, but as they shut the door quickly, Sammy is spared the agony of witnessing the marriage ceremony—which, of course, does not take place. A few minutes later some friends of his arrive. He pours out to them his tale of woe, but they pay absolutely no attention, and when the newlyweds appear, they give them a rousing send-off.

Sammy is seething with indigantion. Had they at least accorded him burial instead of permitting him to roam around as a ghost—witnessing such heart-rending spectacles! He totters home and collapses, exhausted on his bed. He falls asleep. The next morning he is startled out of his sleep by his mother, who shows him the clock and warns him that he has overslept. At the sound of the familiar voice and the sight of the familiar face he is convinced that he is alive after all, and all his experiences have been the creation of a morbid imagination. To make assurances doubly sure he hastens to the office to discover if May is still in her accustomed place. When he finds her there—working away as usual—he feels deeply ashamed of himself and takes good care not to mention a word about his nightmare so as not to make a laughing stock of himself. He merely gets hold of May's hand and slips an engagement ring on her finger—as a token of his reformation. Sammy never has another suicidal fit.

VOGUE.

THE MAN WITH THE HOD (May 16).—The cast: The art student (Madge Kirby); her hubby (Arthur Tavares); the man with the hod (Henry Kernan); his affectionate mate (Alice Neice). Directed by Rube Miller.

Madge is an art student who seeks a big, strong model. Those which the art school can offer are not satisfactory. In search of the right kind of a model, she comes upon the man with the hod, and prevails upon him to return with her to pose for her painting. While she is arranging the pose, her husband returns, and, finding his wife with another man, forcibly ejects the intruder, thereby arousing Madge's anger.

Discovering the absence of his hod, the man returns to Madge's house for it. Meanwhile, neighborhood gossips have discovered the strange man in Madge's study, and hurry to tell the hod carrier's spouse of the actions of her husband.

Madge prevails upon the hod carrier to pose in skins. Her husband returns as the picture is about to be started, and starts after the hod carrier with a gun. Alice, the hod carrier's wife, enters through a window, and attacks her husband. A chase ensues, which ends with a ducking in a mortar box, with the two women, Madge and Alice, spraying water over their trouble makers with leads of hose.

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CHINATOWN VILLAINS (May 21).—The cast: The villian (Jack Connelly); the secret service man (Jack Gaines); Hop Head Joe (Paddy McQuire); Rena, an heiress (Rena Rogers); her sweetheart (Arthur Moon); her father (Edward J. Laurie). Directed by Jack Dillon. Scenario by Robert A. Dillon.

A villain engaged in smuggling opium reads in the paper that a millionaire, the father of the girl he seeks to marry, is going to bequeath a million for the suppression of opium smoking. For revenge at the millionaire's interference in his business, the villain kidnaps his daughter with the aid of Hop Head Joe, and take her to the opium den and hold her prisoner.

At this time Secret Service Sam, a government detective, is on the villains' trail, and, in looking over his den he falls through a skylight and lands in the hop joint, just as Rena's sweetheart, disguised as a Chinaman, has found her in the den. The detective is made a prisoner also. Eventually the heroine is rescued and married by the hero, while the villain is captured by Sam.

RIVAL ROGUES (May 23).—The cast: Limpy Joe (Rube Miller); Artful Art Arthur Tavares); The Alley Belle (Alice Neice); The Lady (Madge Kirby). Produced by Rube Miller. Scenario by Thomas Delmar.

Artful Art is the real noise with the belle of the alley, until one day he tries to take a purse from the lady. Limpy Joe interferes and prevents him from doing so. The belle happens to be watching him at the time. Art resents this and gets trimmed. The belle admires Joe, and takes him over to meet the gang Art gets the gang to mob Joe, and he trims them all.

Both Joe and Art would like to be the big noise with the belle, and tell her so. She likes jewelry and says that the one who gets her the most jewelry she will have. Both go off to rob a house, and both select the same house, which happens to be the home of the lady. Both get caught, and as Joe has saved the lady's purse, she believes him when he tells her he has come into the house to prevent Art from robbing her. Art is taken to jail. Joe goes to the alley and gives the belle the jewelry. When she asks for Art, Joe tells her that he is in jail. She goes there. The lady is there and sees the jewelry. The belle is questioned. Joe is caught. Art and Joe are thrown into the same cell, where they fight out their difference.

NATIONAL NUTS (May 28).—The cast: Strikeout Murphy (Paddy McQuire); A Substitute Pitcher (Ben Turpin); Lord Crawford Rawsberry (Arthur Moon); The Baseball Nut (Ed Sedgwick); His Daughter (Rena Rogers); The Umpire (Jack Gains). Directed by Jack Dillon. Scenario by Robert A. Dillon.

Strikeout Murphy, sensational pitcher of the Big League, comes to the ball grounds for his morning practice. His ingenious curving of the ball and his ability to strike out the hard hitting sluggers of the opposing teams have made him famous and he is admired by thousands, among whom is Rena, in love with little Jeff, a substitute pitcher on Murphy's nine.

Jeff calls at Rena's house, and succeeds in inducing her to go to the ball park, despite the objections of her rich father, who wants her to marry Lord Rawsberry, a fictitious nobleman. At the ball park Rena is fascinated by Murphy, and her love for Jeff wanes. Murphy cleverly has the ball thrown in the direction of Rena, and in this manner works his way into her confidence, while the other players laugh at the jealousy of Jeff.

Rawsberry finds this out, and after many attempts finally induces the umpire to aid him in causing Murphy's downfall. At the opening game of the season, the umpire, faithful to Rawsberry, and inclined to be vindictive to Murphy, rubs arsenic on the ball as the strikeout man wets it with his saliva.

This effects Murphy, and he gradually falls before the onslaught of his opponent's bats. Meanwhile little Jeff, who has been instrumental in defeating some nefarious designs of Rawsberry, has been kidnapped and makes his escape from the den in which he has been held a captive. Arriving at the ball park just in time to go in the box, he is able to demonstrate his ability by saving the game. The umpire, who is assailed by the fans for calling every ball, Jeff threw a strike, confesses under pressure, that Jeff bribed him to do it, and instead of being a hero, Jeff was chased from the park, while Strikeout Murphy became a hero when the duplicity of Rawsberry and the umpire was exposed. He married Rena and is the idol of thousands, while Jeff is a mascot now in one of the Bush Leagues.

AMERICAN.

THE PRETENDER (Two Parts—May 15).—The Cast: Roberts Arnold (Robert Klein); Phyllis (Lizette Thorne); Stuart Kendall (Edward Coxen); Charlston Lane (George Field).

Phyllis Arnold is the daughter of Robert Arnold, still active as one of the big men of the wheat pit. Stuart Kendall and Phyllis are engaged at the time Charlston Lane becomes associated with Arnold in a particularly big deal. Having heard about Phyllis' influence with her father he is most careful to make a good impression on her and is successful in doing so. Only, as time passes, and Phyllis learns that her father is becoming more and more deeply involved through Lane's advice she begins to distrust the man. Lane, who has not yet made his big play, realizes that he is slipping and seeks some way to regain his lost standing.

At this time the young set, of which Phyllis is a member, becomes interested in a mystic who has been most successful in readings for some of them. With her friends Phyllis is induced to go to him, and he surprises her by requesting her to return again alone when he will have more to tell her. As an adventure she goes back to him again.

The mystic person, who is known as the Oracle, is operating through Lane who, with his knowledge of prominent people, tips him off. It is Phyllis whom he wishes to influence and the Oracle works towards this result. Through the large amount of information Lane has given him he appears really psychic and tells her a number of facts from her past life that convinces Phyllis of the sincerity of his powers. Meanwhile, Lane continues to stay close to Arnold and endeavor to win him over to a big plunge to corner wheat. Stuart notices Phyllis' growing coolness and tries to find out the cause but she denies that there is anything wrong.

Arnold's decision as to whether or not he will go into Lane's pool trembles in the balance. Lane again has the Oracle send for Phyllis and this time the Oracle comes out boldly and warns her of her connection with Stuart. She returns to her home and that evening breaks off her engagement, refusing to give Stuart any satisfactory reason. Stuart suspects that Lane is somehow concerned in the matter. He finds him at the club at dinner and watches him during the course of the evening. Stuart follows Lane to the home of the Oracle but is unable to find out what happens there. However, to safeguard himself, he bribes the maid in Phyllis' home to let him know when her mistress is going out. The maid agrees.

The following day the maid reports to Stuart at his club that Phyllis is going to the house of the Oracle for a final appointment. Stuart goes direct to the house of the Oracle and forces his way in. He has just time to give the mystic warning that, unless he comes clean and tells Phyllis the truth, there will be serious trouble. As Phyllis is announced Stuart steps into the alcove, covers the mystic with a revolver and draws the curtain about him. Phyllis enters and takes her place in front of the Oracle.

Lane hastens to the mystic's home to tell him the time has arrived to convince Phyllis. He enters as usual by another way and comes upon Stuart standing in the alcove covering the Oracle. He overpowers him from behind, then takes his place and signals the Oracle that all is all right and to go ahead and convince Phyllis that she must advise her father according to Lane's wishes. The Oracle does so, tells Phyllis of the grave danger to her father unless he takes sides with Lane and convinces her that haste is imperative.

Phyllis picks up the telephone under the Oracle's guidance and tells her father that she has reasons to believe that Lane is playing square and that she suggests he go in with him. Lane, satisfied that there is nothing now that can stop him, hurries to Arnold's office to complete the arrangement. As Lane leaves, Stuart manages to free himself and confronts the surprised mystic, a struggle follows as Stuart fights both the mystic and his servant whom he summons. Lane, meanwhile, is on his way to Arnold's office.

Stuart puts the servant out of the way and forces the mystic to tell Phyllis the truth. She now realizes the game that Lane has been playing and hastily tries to get her father on the phone at the office. He has left for the bank with Lane. A chase follows wherein Phyllis and Stuart arrive at the bank at the moment Arnold and Lane are about to enter. Surprised at his daughter's sudden appearance Arnold inquires the cause; she tells him briefly that there is something more important on hand than a matter of a stock deal, she will see him about that later. For the present she wants him to come along with them, she and Stuart are going to be married right away. Lane sees the game is off as Arnold assents to his daughter's imperative demand. As they climb into the car to drive away to the minister's, Lane turns and walks away, to recoup his fortunes as best he can.

FOUR MONTHS (Three Parts—May 18).—The cast: Billy (Alfred Vosburgh); Bess (Vivian Rich); Mullalay (George Periolat); Hazel Gerdina Bennett); Buffum (William Tedmarsh); Fordham (George Webb).

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Billy Carrington, millionaire and idler, is notified by his family physician, Dr. Howard, that he is afflicted with a new and incurable disease, hamora, and that at the best he has but four months to live. Billy takes the news philosophically, and, through the reading of a book dealing with the problems of the poor, and through catching his valet, Fordham, in the act of opening up his safe, there comes to him an inspiration. He notifies his lawyer, Johnson, of his plan and swears him to secrecy. To the first deserving person or cause that he can find, he determines to leave his entire wealth. His home closed, and having allowed the report to be spread that he has left for a tour of South America, he takes up quarters in a distant part of the city under an assumed name.

Chance leads him to the office of the Woman's Redemption Society, and to investigate its worthiness, he succeeds in obtaining a position as secretary for the society. But Buffum, the president of the home, has more than a charitable interest in fallen women, and others connected with him, for instance Hazel, a vulture of the tenements, and "Mug" Mullalay, with a lengthy police record, are not of the religious type. Billy leaves his position, and informs the police that it would be well to investigate the society's business. Detectives are put on the case immediately.

In the same tenement where Billy lives, there rooms a young girl by the name of Bess, who has come from the country to undertake a literary career. "Mug" Mullalay, also living in the same tenement, sees her and sets her down for his victim, while Billy also meets her and considers her as a candidate for his wealth.

One night Billy informs Bess that he was once the valet of Billy Carrington, the millionaire, and that he knows the combination of the Carrington safe. Without giving her a chance to declare herself, he leaves her with a key to the house, and also a diagram of the room, and the combination of the safe, and departs. Bess angrily tears up the paper. Fordham, Billy's discharged valet, reads that Carrington is supposed to be touring South America, and he plans to open the safe himself. But when Billy finds the safe opened, and the bit of paper that he left in it, he at once logically concludes that Bess must have done the work. The paper that he had left in the safe reads: "Perhaps some day you will learn that honesty is not only the best policy, but also the only policy—William Carrington."

Mullalay and Hazel drug Bess and take her to Mullalay's room. Returning to the tenement, Billy is about to enter his room when he hears Bess, now beginning to recover from the effects of the dope, pleading with her captors. He knocks at Mullalay's door and demands admittance. Mullalay and Hazel hurriedly shove Bess into a closet, with a gag over her mouth, and admit Billy. He tells them that he is going to look in the closet for her after they have stated that they have seen nothing of her, and in attempting to prevent him, Mullalay draws a gun. Billy struggles with him, and in the scuffle the gun is discharged. The landlady hears the report and policemen are summoned. Billy finally opens the door of the closet, and Bess, wounded by the bullet, falls into his arms. The police arrive, Bess is sent to the hospital, and the others taken to the police station. That same night sufficient evidence has been obtained to raid the Woman's Redemption Society, and in this raid Fordham and Buffum are caught.

At the police station the note that was left by Billy in the safe is found on Fordham, and when Billy recognizes his former valet, he realizes that it was he, and not Bess, who opened the safe. Billy goes to the hospital and finds that Bess's wound is only a slight one, and begs forgiveness from her for the proposition that he made, stating that perhaps she will understand later.

Leaving the hospital, Bess is informed by Johnson that all the wealth of the millionaire Carrington has been turned over to her. She rushes to break the news to Billy. He congratulates her warmly. While at this point Johnson discovers an item in a newspaper and dashes to find Billy. He finds Bess with him. Billy reads that the well known Dr. Howard has been found insane, having a mania for pronouncing his patients to be afflicted with a new and incurable disease, and giving them but four months to live. Bess turns to Johnson, tells him that she guesses that she will not accept the Carrington wealth, that she would rather be just a poor girl, but here, Billy discloses to her that he himself is William Carrington, and that he is willing to have his estate returned but only on condition that she comes with it, and to all of this Bess agrees.

MUSTANG.

THE BLINDNESS (Two Parts—May 19).—The cast: Joe (William Stowell); Sal (Dodo Newton); Jim (Roy Stewart); Anna (Rhea Mitchell); Mexican (Warren Ellsworth).

Joe and Jim are partners in a mining claim. With the opening of the school session, Joe, who is a widower, takes his little daughter, Sal, to the schoolhouse, where he meets Anna, the new teacher. He falls in love with her, and later proposing to her, is accepted. Jim has also become infatuated with Anna, but conceals his feelings when he learns of her engagement to Joe.

The mine is paying little, and Jim suggests a trip across the desert, in search of a lost mine, the finding of which would mean a fortune. Joe agrees to the proposition, and a few days later finds them in the desert. A sand storm blows up, and the two men become separated. With the morning Jim finds Joe. He sees that he is sand blind, and he realizes that he could never live to find his way out of the desert alone. He leaves him, returns back to Anna, and informs her that Joe became lost in the storm, and that when he found him he was dead. But some Mexicans find Joe, and take him to their abode on the edge of the desert. There after weeks of fever, he recovers to such an extent that he begs the Mexicans to take him to his home. They consent but one of them informs him that he will never be able to regain his sight.

Meantime, Jim has been pleading with Anna to marry him. Joe arrives at the cabin and overhears their conversation. He listens as Anna tells Jim that some day she may marry him. Silently Joe leaves, concluding that it would be the best thing for Anna never to know of his return. Aimlessly wandering about, he comes to an edge of a cliff and is almost about to step over it when he is rescued by a doctor who has been summoned from a nearby ranch. The doctor hears his story, and after having examined his eyes, tells him that he is only sand blind and that he can fix him up in a few hours. Joe then consents to accompany the doctor to his office.

That night Jim learns from the Mexican that he has brought Joe back. He hurries to Anna's cabin, and is perplexed when he finds that Joe has not yet arrived there. He increases his attentions to Anna, finally telling her that she must leave with him that night. Terrified, Anna manages to write a message for help on little Sal's white dress, and then sends the child to the neighbors. She pretends to consent to accompany Jim, and begins to pack up her belongings. Jim becomes suspicious when he misses Sal, and insists that she come at once. Joe, his sight restored, enters the cabin. He sees the packed valise and will not listen to Anna's attempts to explain. Joe tells Jim that only one of them can have Anna, and the two men fight. Sal arrives at the neighbors and they read the call for help on her dress. Joe has overpowered Jim when the neighbors and Sal arrive. He still believes that Anna intended going with Jim, but when he sees her message on little Sal's dress, he becomes convinced and begs for forgiveness.

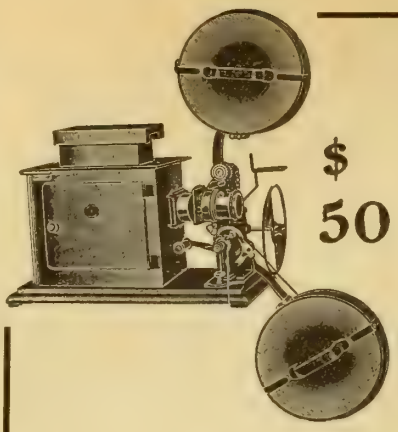
MUTUAL MASTERPICTURE.

THE RECLAMATION (American—Five Parts—May 25).—The cast: Gordon MacLeod (Clarence Purton); Robert Powell (Franklyn Ritchie); Louise MacLeod (Winnifred Greenwood); John Phelan (Dick La Reno); Edith Phelan (Margaret Nicholas); James Kirby (Harry McCabe); Walt Reid (Roy Stewart).

A vigorous character, Gordon MacLeod, represents the faction made up of small ranchers, and John Phelan is at the head of the powerful monopoly seeking to control the entire water supply of the Esperanza valley. Louise MacLeod is private secretary to Powell, who is the right hand man of Phelan. Louise is really in the service of the ranchers, to whom, through her father, she is furnishing information of the plans of Phelan. Louise becomes impressed with the native principles of Powell, though she cannot reconcile his character with his actions. She at length begins to exercise a peculiar influence over him, unconsciously, and he commenaces to realize that the ranchers have rights on their side.

While a lawsuit is pending regarding the water rights, Louise keeps her father informed of every important move made. Later on, when it has been decided to blow up the slide, at the head of the Esperanza, and form a new ditch robbing the settlers of their water supply, Louise informs her father and the ranchers get ready to resist the attempt. About this time Powell's conscience becomes active and he wavers in his loyalty to Phelan. Phelan badgers him and Powell suddenly resigns.

Through Louise, Powell joins her father's forces in the defense of the slide. There is a dramatic situation in which both sides line



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up at the slide. There is a clash of guns and men. Powell, at the risk of his life, destroys the fuse of a dynamite bomb while Louise holds a man at bay with a revolver. When peace is restored and the small ranchers have won the day, Powell is rewarded by the love of Louise. A bit of piquancy is added to the love of Powell and Louise by the unsuccessful efforts of Mrs. Phelan to inveigle Powell in the meshes of a flirtation.

THE OVERCOAT (American—Five Parts—May 8).—The cast: Belle (Rhea Mitchell) Maurice Norton (William Stowell); Sharp, a detective (Perry Banks); Stephen Norton, Maurice's father (Clarence Burton); Jack Wayne, son of the manager of a sweatshop (Warren Ellsworth). Scenario written by J. Edward Hungerford. Directed by Rea Berger.

Belle, a girl of the dance halls, is seated at a beer table in the notorious "Turkey Trot" dancehall. Maurice Norton, a cast-off rich man's son, just released from prison, thinly clad and minus an overcoat to protect him from the winter's cold, wanders into the saloon. Belle strikes up an acquaintance with him and he arouses her admiration when she realizes he has offered to spend his last three dollars on her.

Sharp, a detective, seated nearby in the dancehall, has recognized the ex-convict. He follows the pair when Belle takes Maurice to her home and makes a note of the address. Belle tells her new found friend how as a sweatshop girl she was made the mistress of her employer's son and later cast off, taking up the life of the dance halls and streets, because of her love for fine dresses and good food. She shows Maurice her bankbooks and tries to give him money to buy an overcoat. He refuses to take it.

After vainly seeking work for several days, Maurice, still making his home with Belle, gets a job as a street laborer. Later he is promoted to foreman of the same gang. Belle deserts her old life of the dancehalls, and takes up the drudgery of a workingman's wife. His father, longing for his son, seeks to find him and in the search hires a detective agency to locate him. The agency is the one employing the detective Sharp. When called in he tells the father he thinks his son is living with a girl of the half world and takes him to Belle's home.

Maurice comes home from work and finds his father there. The father implores his son to once more become the rich man's son. But Maurice scornfully turns the proposal down. Belle, thinking he is making the sacrifice for her, tries to make it appear that he is only a passing fancy with her and that she is anxious to return to her old life. Maurice sees through her motive and she breaks down and sobs out her love for him, while the wealthy father looks on with disgust.

The son tells Norton, Sr. he will not give up the woman who has slaved for him, and made a man of the "damned, depraved, idle spawn you gave birth" and denounces his parent for striving to make him do so. Maurice tells Belle he will make her his wife legally in the morning. As the father leaves, the scene fades out, with Belle and Maurice clasped in each other's arms and the bankbook showing her earnings of the old days of the dancehalls burning in the glare.

THE COURTESAN (American—Five Parts—May 18).—The cast: Mayda St. Maurice (Eugenie Forde); Glenn Manley (Hal Cooley); Bayard Vance (Al Fordyce); Betty Howard (Nell Franzen).

Mayda St. Maurice is a courtesan, who has sacrificed her whole existence that her son may advance in the world. Glenn Manley, her son, believes that his parents died in Alaska, leaving him an estate which paid an income sufficient for his education and needs. In order that her boy should have no inkling as to the source of his money a specified sum is paid each quarter to Bayard Vance, an elderly lawyer, who turns it over to Glenn, who is studying in the same profession.

Mayda tells Vance about her early life—how she eloped with Jim Brice, a gambler, but was deserted before her child was born. And she had been compelled to lead an immoral life in order to support herself and her son. Glenn is in love with Betty, who has been studying abroad, but is returning home.

Murdock Grandby, Sr. the political boss of the city, has obtained through fradulent means a contract for public construction. To head off any possible investigation while the work is being done he decides to have his son elected District Attorney. The taxpayers' league is aroused and Glenn is persuaded to run for the office in opposition to Murdock Grandby, Jr.

Grandby, Sr., alarmed at the progress that Glenn is making, sets his henchmen to work to discover some dark spot in the young man's past. Glenn is shadowed to Vance's office.

An agent of Grandby calls on the old lawyer and makes inquiries into Glenn's early life, but Vance puts him off. While Vance is answering the telephone the man notices two receipts—one showing that Glen Manley has received a certain sum of money from Mr. Vance and the other that Vance has received the same sum from Mayda St. Maurice. The henchman jumps to the quick conclusion that the courtesan is contributing to the campaign fund of the would-be prosecutor and he pockets the receipts.

These he turns over to Grandby, Jr. Murdock shows Mayda the receipts and promises her immunity from vice raids if she will make an affidavit that Glenn has accepted money. She pretends to fall in with the plan, but as soon as she obtains the receipts she hurls them into the fire.

Murdock now bribes Mayda's maid and is in the act of searching her trunk when he is cornered by Mayda and at the point of a pistol is compelled to relinquish possession of a photograph of his father and a document that would prove that Mayda is Glenn's mother. He orders that Mayda be shadowed day and night.

Murdock is unable to obtain legal evidence against Glenn, who is elected by a small majority, but he finds small comfort in his victory for it has cost him his sweetheart. In the meantime Vance had followed Grandby, Sr., to Palm Beach and he proves that the political boss was known as Jim Brice, and that he was the cause of Mayda's misfortunes. Vance obtains an agreement by which Grandby sets aside a sum of money for Mayda's use and he also recognizes Glenn as his legitimate son.

Grandby, Jr., attempts to circulate a recall petition and events move rapidly to a startling climax. Glenn is lured to his mother's illegal residence by a bogus note and Betty is also phoned for. Mayda protects her boy as long as she can, but is finally compelled to admit that she is his mother. "Yes, and that man," said Vance pointing to Murdock, "is your brother!" The excitement is too much for Mayda and she succumbs to an attack of heart failure. Lawyer Vance explains everything and Betty and Glenn are reconciled.

NANCY'S BIRTHRIGHT (Signal—Five Parts—May 22).—The cast: John Martingale (Murdock MacQuarrie); Nancy Levine, his daughter (Edythe Sterling); Nancy Levine, his granddaughter (Edythe Sterling); Leslie Warner (Nobert A. Myles); William Preston (Millard K. Wilson); Jack Levine (V. T. Henderson). Directed by Murdock MacQuarrie).

Jack Levine and his wife, Nancy, are the occupants of a room in one of the tenement houses of the slums. Nancy presents her husband with a baby girl, but he refuses to have anything to do with it and deserts her. Nancy becomes delirious and threatens to kill the child, is restrained by a youth, Leslie Warner. Nancy is dying and, realizing this, directs a note to John Martingale, head of the iron works, which is delivered by Leslie. The note reads, "I leave my baby to the care of your god." Leslie then goes to his home, where he lives with his widowed mother, and they decide to adopt the baby girl.

Sixteen years later Leslie Warner has become a prosperous business man. Nancy has been well educated and is a beautiful and good girl. Leslie finds that his affection for the child has grown into a love for the woman. In the meantime Jake Levine has become a criminal and leader of a gang in the underworld. He tells them he has a plan on foot whereby they can secure a big sum of money. He has learned that John Martingale, a wealthy manufacturer, had, years before, cast off his only daughter after she had eloped with a married man. Some two years later Martingale received a note from his daughter telling him she was leaving him a legitimate grand-daughter and that she, herself, was dying. Martingale has been unable to find the girl and, therefore, decides to adopt an orphan girl from the slums and leave his wealth to her. Jake's plan is to provide a girl from the slums whom they can control, and to split the old man's money between them.

As they are talking William Preston, manager of the Martingale factory (of whom Leslie Warner is assistant manager) enters and joins in the scheme. Leslie and Nancy are engaged to be married and one morning after leaving home in his car Leslie turns his head to wave goodbye and accidentally runs down a man. He is carried into Leslie's home, where it is found he is not seriously hurt. He tells Nancy he is an orphan and she in turn explains to him her own position. This man is the double of Jake and tells Jake and the gang about Nancy. They agree that she is just the girl they want. Jake goes to Leslie's home, recognizes him and discovers Nancy is his own daughter. He entices her to the rendezvous of the gang, proves to her that he is her father, and tells her their plan. He tells her her grandfather was a murderer, her father a thief, and her mother a rich man's daughter who became a dope fiend in the slums. Nevertheless, Nancy refuses to have anything to do with the plot. Jake locks her in the room and leaves.

(*Continued on page* 1580.)

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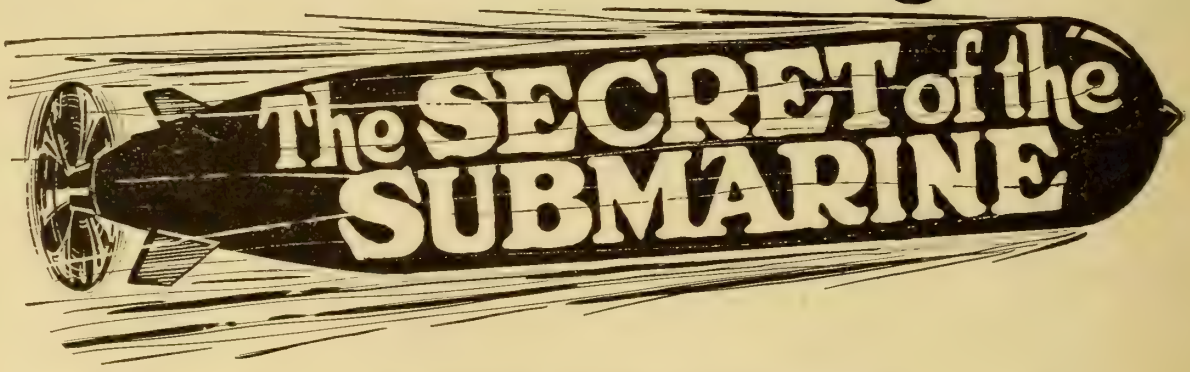

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(*Continued from page* 1577.)

Meantime, Leslie has been searching all night for her, but without success. The next day Nancy tells Jake she is engaged to marry Leslie. The gang arranges with Preston to get Leslie in trouble. Preston leaves a package of money in Leslie's care, but later returns himself and removes it. Leslie is accused of the theft and arrested. Jake then tells Nancy what they have done and says unless she will do as they want, Leslie will be sent to prison. She still refuses. He then sends one of his pals into the room, a hideous hunchback, but Nancy's beautiful nature conquers his evil heart and wins his support. He assists her to escape that night.

Meantime, a discharged employee observed Preston take the package of money from the safe, and goes to Martingale's home and informs him of this fact. Leslie is at once released and Nancy also returns and warns Martingale of the danger he is in. Martingale comments on Nancy's likeness to his own lost daughter and it is discovered that she is his granddaughter. He adopts her to avoid embarrassing explanations. At a meeting of the gang Jake tells them that Nancy has escaped and that he is through with the life he has been leading. The hunchback unexpectedly sides with Jake, and in the fight which follows they are the winners. They leave their old haunts and go to Martingale's residence, arriving there at the time of a reception given in honor of Leslie's engagement to Nancy. His identity is made known to Martingale, who at first refuses to have anything to do with him, but later yields to Nancy's pleas. Later Jake and the hunchback are given good jobs at Martingale's factory, of which Leslie is made manager following Preston's discharge.

GAUMONT.

SEE AMERICA FIRST NO. 35 "Atlanta, Ga." —May 10).—The metropolis of the South is the subject of this release, and the Traveller takes us through the busy railroad yards and terminals of the most important transfer point south of Mason's and Dixon's line. The extensive manufactures of cotton, fertilizers, patent medicines, car wheels, flour and iron are shown running at full capacity. The huge warehouses for the storage of cotton and tobacco are pictured, and for students of history the existing landmarks that show the vigor of Sherman's siege are very instructive.

"As an Umpire, Nosey Ned Is an Onion" is the title of the animated cartoon that makes up the balance of the reel. We can very well understand and appreciate the troubles of the gentleman who attempts to umpire a game without the proper mental and physical equipment. That's what Ned tries to do—we'll leave the rest to your imagination.

REEL LIFE NO. 2 (May 14).—This offering shows the Blackfeet Indians photographed in their own homes near the Glacial National Park in Montana. The region which they now use as reservation was the favorite hunting ground of their ancestors. Two-Gun-White-Calf, the hereditary chief of the tribe is seen marshalling his people and he proudly occupies the center of the stage. Three-Bears, the oldest living chief, runs his superior a close race for the honors.

Squaws, braves and maidens are shown in numbers. A demonstration of the Indian sign language as it has been used for centuries is given with such vividness that the trend of the conversation can be understood by those who have never left the city. The Blackfeet are in constant danger of floods and as a consequence they pray to the Under-Water God. This ceremony is shown with great attention to the details in order that students may have an accurate basis for opinions.

Other customs that are shown are the young braves dancing in competition for the hand of a maiden, a real war dance and the medicine elk ceremony that is held for the benefit of the sick.

As subsidiary numbers of the same reel are views of a cuttle-fish and a colony of ants. The cuttle-fish has ten arms with which it envelopes its prey and then eats the animals caught in its toils. For protection the animal has an ink bag, which squirts india ink, a dense, black fluid, and which hides it from sight. Naturally whenever the camera man attempted to "sheet" the beast, the pesky thing started squirting and it was only after many efforts and many spoiled feet of negatives before the picture was satisfactorily taken.

"ARMADALE" (Three Parts—May 25).—The cast: Neal, a lawyer (John Mackin); Alan Armadale, Sr., adopted son of the Armadale family (Henry W. Pemberton); Mrs. Armadale, his wife (Lucille Taft); The Doctor (Harry Chira); Miss Blanchard, later Mrs. Armadale (Kathleen Butler); Maid, later Miss Gwilt (Iva Shepard); Inglesby (Robert Clugston); Rev. Decemis Brock (James Levering); Alan Armadale, son of the disowned son (John Reinhard); Ozias Midwinter, son of the adopted Armadale (Alexander Gaden); Major Milroy (Charles A. Travis). Directed by Richard Garrick.

The story opens with Alan Armadale, Sr., on his death bed. With him are his wife, his infant son and family physician. They have been travelling but are forced to stop through the serious condition of the senior Armadale. Calling for a lawyer, that his confession may be legal, Armadale tells the following story:

At the age of twenty-one he had taken the name and become sole heir to the Armadale fortune. The legal son of the house had been cast out because of disgrace he brought upon the family name. The adopted son falls in love with a Miss Blanchard through her photograph. At the same time he meets a young chap called Inglesby, who in reality is the blood son of the house of Armadale. The two men become friendly, and Armadale, in a burst of confidence, tells Inglesby of his infatuation for Miss Blanchard. Shortly afterwards Armadale is stricken with fever.

Upon Armadale's recovery he learns that his friend Inglesby has gone away. The young lover leaves shortly for Madeira, to meet and woo the unknown Miss Blanchard. He arrives at the home of the girl only to learn that Inglesby had been there before, and that the two were now husband and wife. The outlawed son, Inglesby, had recognized the foster son, Armadale, and had, through stealing from him the girl of his choice, repaid in full measure the loss of his own fortune and name. Meeting Inglesby, Armadale learns that he has married the former Miss Blanchard under the name of Armadale, the girl thinking him to be the foster son and heir. The two men exchange cards and a duel is arranged.

In the meantime, Inglesby confesses to his wife the truth of his assumed inheritance. The wife accompanies him in quick flight aboard ship. When Armadale arrives at the beach chosen for the duel he learns that Inglesby has taken flight. Quickly pursuing him, in a swift yacht, he arrives to find the ship carrying the fleeing Inglesby, his wife and her young maid, a victim of a big storm at sea. Armadale, in the pursuing boat, gives quick aid to the passengers, rescuing Mrs. Inglesby and maid among the first.

Inglesby returned to the cabin to find his wife's jewels. Armadale followed him there, and locked him in the stateroom. Inglesby thus perished. His wife and her maid escape and drop out of the life of Armadale, who marries later and has a son. This is the confession of Armadale. It is followed by his dramatic death.

The story then deals with the fortunes of the son of the adopted Armadale, known as Midwinter, and the son of the disinherited Armadale of the earlier story who now enjoys the name of his forefathers as well as Armadale fortune. Legally, Midwinter should have the position. Mrs. Armadale, ne Blanchard, has been a party to the crime of her drowned husband in failing to disclose the proper heir to the millions. She is devoted to her son, but endures a fearful menace in the person of a mysterious veiled woman who pays her visits frequently to collect hush money. The veiled visitor is the erstwhile maid who had been Mrs. Armadale's companion on the fateful sea flight when the husband was drowned.

Armadale, the son, is out riding one day when he chances upon a stranger, hungry and exhausted. The former takes the stranger into a nearby inn and cares for him. Upon the latter's recovery he tells his benefactor that his name is Midwinter. Armadale gives his name. Midwinter recognizes in his friend the man who is keeping him out of his rightful inheritance, but because he knows, too, of his own father's share in the death of Armadale's

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father, Midwinter decides to allow his friend uninterrupted enjoyment of his wealth and position. Midwinter becomes a guest in the Armadale home. Mrs. Armadale recognizes him, but fears to make her discovery known. One night, from his room, Armadale sees the figure of a woman dancing gayly and with abandon on the moonlit lawn of a neighbor's home. He is vastly attracted to the girl and makes an effort to meet her. She vanishes however, leaving a gauzy veil in her trail. The following day Armadale calls upon his neighbor in the hope that the fair dancer may have been the daughter of the house. Instead, she is the governess, known as Miss Gwilt. Armadale is deeply infatuated.

In the meantime his mother has died, and with her one link that might bind the boy to the secret of his false position. Midwinter in the meantime has discovered that Miss Gwilt is no other than the young girl who acted as maid to Mrs. Armadale on the sea voyage when the deception as to legal rights was practiced. That she is a schemer is plain to Midwinter but Armadale will hear nothing against his promised wife. It is at this point that Midwinter finds his big opportunity to repay to the son the debt he owes him. Midwinter captures the fancy of Miss Gwilt and is caught by Armadale leaving her bed chamber late at night. Armadale is prostrated by the shock. He has recently drawn up his will, preparatory to his marriage, naming Miss Gwilt as his heiress. The woman knows this, and, in one last attempt to gain the wealth she has struggled so hard to win, attempts to poison the sleeping Armadale. Midwinter frustrates her plan and at the same time unveils to the eyes of the believing Armadale the duplicity of his former fiancee. The sound, lasting friendship that springs up between the sons of the two men who had fought and struggled to injure each other, comes as a pleasant climax to the story.

Pathe Exchange, Inc.

PATHE NEWS NO. 37 (May 6).—

Columbus, N. M.—New army auto trucks are fitted with flange wheels to enable them to run on railroad tracks.

El Paso, Texas.—General Obregon (with one arm) and staff are met by U. S. Army officers on their arrival to attend a conference with General Scott.—Sub-titles: 1. General Funston accompanies the Mexican party to their automobile after the conference held in General Scott's private car. 2. General Obregon, Carranza's strong man.

Boston, Mass.—Students of the Massachusetts Institute of Technology rush eagerly for the Book of Knowledge that is perched atop the Citadel of Effort—Sub-title: 1. Winner of the 1917 Technique.

Philadelphia, Pa.—One thousand sailors and marines board the U. S. S. Oklahoma, as the mighty oil-burning superdreadnaught is put into commission.—Sub-title: 1. The vessel is dedicated under the shadow of the huge fifteen-inch guns.

Paris, France.—Statesmen and soldiers from all the Allied countries hold a momentous conference to discuss the conduct of the war. —Sub-titles: 1. General Joffre (France) and General Gilinski (Russia). 2. M. Salandra (Italy) and M. Matsui (Japan). 3. H. H. Asquith and Sir Edward Grey (England). 4. Lord Kitchener.

American Fashions.—(Courtesy of Mood, New York.)—Sub-titles: 1. Walking costume of striped taffeta, with velvet ribbon on side of skirt to break the stripes. 2. The "Cleopatra" lounging gown of white satin, with baggy white satin trousers trimmed with silver lace. 3. Afternoon gown the distinctive feature of which is the "Billiard" pockets. 4. Gray taffeta evening gown; and a reversible wrap of black chiffon and corn colored taffeta eight yards around.

Washington, D. C.—President Wilson and members of his Cabinet inspect the "Safety First" train which the Government is sending out to exhibit the modern methods of saving life and property.

PATHE NEWS NO. 38 (May 10).—

New York City.—The Cymric, the largest 13,000 ton victim of the U boats, which was sunk while carrying a large munition cargo.

Glen Springs, Texas.—Troops on the Rio Grande from the Fourteenth U. S. Cavalry, who were attacked by Mexican insurgents, while negotiations were proceeding between Generals Scott and Obregon. Subtitles: General Obregon regrets the raid. United States Cavalry are quickly on the trail after the marauders. Shall we penetrate the night clouds of lawlessness in Mexico?

Chickamauga, Tenn.—The historic battlefield of Missionary Ridge is once again the scene of national defense, as the first Business Men's Military Camp opens in the cause of Preparedness. Subtitles: They are not yet expert, but by and by they hope to be real soldiers. Civil War veterans also join to aid their country.

Fresno, Cal.—Daredevil speed demons keep up an average rate of eighty miles an hour in the three hundred mile Raisin Classic, despite the poor country roads and sharp turns.

Greenpoint, L. I.—State officials round up the herd of wild deer that infest Shelter Island and ruin valuable garden crops. Subtitle: The deer are safely crated for shipment to the Adirondacks.

New York City—School children of this commercial city get a glimpse of open air life when they go to the parks to celebrate Arbor Day.

Lorraine War Front.—War does not deaden the French Poilu's sense of humor. Subtitle: Biting the dust.

Verdun, France.—German prisoners, taken during the big battle, are set to work making roads in the rear of the defenses.

Florence, Italy.—His Eminence Cardinal Mercier, who symbolizes the proud resistance of the heroic Belgians, visits the Catholic Institute.

PATHE NEWS NO 39 (May 13).

Marseilles, France.—Ten thousand Russian troops arrive to fight on the Western war front, after traveling nearly round the world to their destination. Subtitles: The men land just in their clothes, as the whole equipment of the division will be supplied by the French. The twelve-year-old mascot of the divsion.

New York City.—Little John Ryan wins the grand prize in the Babes Contest as the healthiest tot in the great city. Subtitle: Then the bouncing babes go a riding up Fifth avenue together with their sister babes Chin Chin and Nanny.

El Paso, Texas.—The conference to arrange cooperation of troops against Villa proves futile. Left to right: Generals Obregon, Scott and Funston.

Cartoon.—Patience is a virtue? An animated Cartoon.

Chihuahua, Mexico.—The troops in the camps guarding the line of communication pass their spare time in playing quoits. Subtitles: A trophy of war—a machine gun captured from Villistas.

French War Front.—The largest product of French inventive genius is the "370" big gun, which is claimed to outclass in speed and accuracy of firing the famous German "420." Subtitles: The shell is so heavy that rails are laid to transport it. The shell is got ready for firing and the fuse is set to explode five seconds after the shell is fired. The recoil after firing is on the principal of the famous "75," which automatically resights itself.

Bordeaux, France.—Their Majesties the King and Queen of Montenegro, driven from their own country, find a haven of refuge in France. Subtitle: The Chateau de Merignac, which the French Government have placed at their disposal.

New York City.—Children, children everywhere, as ten thousand school girls dance about their May poles on Central Park green to celebrate the ninth annual outing of the Public School Athletic League. Subtitle: And then they all dash forward to sing the national anthem.

THE GIRL WITH THE GREEN EYES (Gold Rooster—Five Parts—May 15).—While strolling through the park one evening, Travers comes upon a woman about to throw herself in the lake. It is his sister. She was betrayed she tells him, by a man who is the father of her son, and, unable to endure her destitution, is about to end it all.

Travers soothes her and promises to take care of her and her child. He furnishes an apartment for them and makes frequent calls there, on one of which he is seen and recognized by Mansfield, a clubman of his, who, infatuated with Mrs. Travers, uses this suspicious, though unconfirmed incident in trying to persuade her to give him her love.

Mrs. Travers, made credulous by her insane jealousy of her husband, slightly encourages Mansfield, who, with the bravado of his sort boasts at the club of his affair with her. Travers hears of this and is uncontrollable. He sends for his sister to come to his dressing room in the theatre, and Mansfield, hearing of it, brings Mrs. Travers to surprise him. Here is the big scene of the play wherein Travers demands of Mansfield an explanation of his conduct, and Travers' sister recognizes Mansfield as the man who deserted her. Travers attempts to kill Mansfield who is saved by the police.

Then Mrs. Travers, learning the identity of "the other woman," and ridden by remorse for the jealousy that has made her doubt her husband and lose his love, attempts to poison herself. She is saved, however, and reunited to her husband by a love whose constant light outshines the occasional flashes from her "green eyes."

THE IRON CLAW, NO. 12, "The Haunted Canvas" (Feature—Two Parts—May 15).—The latest episode tells how that mysterious agent for good, "The Laughing Mask," "foe of evildoers," discovers that Janet O'Mara, a poor girl, who has incurred the emnity of "The Iron Claw," is in danger and goes to an artist's studio to aid her. As she is made captive by "The Iron Claw," and his henchmen, who have first overpowered the artist, "The Laughing Mask" stationed behind a canvas of a man holding a gun, shoots poisoned needles at her captors through the gun barrel. Suspecting false play, Margery Golden, Dan O'Mara, (the girl's father) and her fiance come to the studio with the police, but "The Laughing Mask" and the "Iron Claw" make their escape. Margery, in her car, trails "The Iron Claw" to his den, but in making her escape, her chauffeur is killed. However, she learns the plans of the master criminal and reaches the O'Mara home in time to warn them of the explosion of a bomb. "The Laughing Mask" is already there and tosses the missile out of the window, thus again saving Margery. Interesting developments follow in the next episode. It is called "The Hidden Face."

WHO'S GUILTY? No. 2 "The Tight Rein" (Feature—2 Parts—May 15).—This picture tells the story of two wealthy mill owners, one with a high-strung son and the other with a high-minded daughter—who wish to perpetuate the union of their factories through the mating of their children. Now the son of the one man respects the daughter of the other, but there his interest in her ceases; he loves one of his father's mill-hands, and she one of the minor employees in her father's place. When the son marries as his father wishes him to, he is to become a partner in the joint factories. The girl, however, has no escape from the deadly struggle for existence except marriage; and her ideals of marriage forbid this step for selfish purposes.

When the fathers discover that their plans are likely to be thwarted the girl not only is discharged but she is black-listed in the town. Yet she and her mother are dependent solely on her meagre earnings. The son is tied even more closely to dependence on his fatrer by having even his small allowance stopped. Here is fertile ground for rebellion—and rebellion there is. The girl goes to a nearby city where she becomes one of many of a kind. The son searches for her, finds her, and is alone with her but a moment when the man she is dependent on rushes in, and misinterpreting their meeting, shoots both. Who's Guilty?

RECKLESS WRESTLERS (Mittenthal—May 15).—"Heinie," the "masked marvel" who, to convince the lady of his love that he had prowess beyond that of all other men, entered the arena, and from its mat challenged the world. But "Heinie" is far seeing. In collusion with his partner in crime, "Louie," he rigs up a mechanical device whereby "Louie," behind the scenes, at a signal from "Heinie" presses a button that releases a spike in the centre of the floor, which spike punctures the spinal column of the wrestler over it, and so makes him unfit for further dispute. Jack, another aspirant for the hand of the fair dame in the case, also enters the lists. Heinie's stunt works well, and in some screamingly funny bouts he manages to disable four of his most feared rivals. "Louie," behind the scenes, made careless by the easy success of his button pushing work, falls asleep, and when he awakes instinctively pushes the button. But alas! "Heinie" is over the spike at that moment and takes the count. Then Jack puts the other contenders wise, and "Heinie" and "Louie" show better form as sprinters than they have in any of their previous accomplishments.

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SIBERIA, THE VAST UNKNOWN, NO. 7 (Pathe—May 15).—The pictures show a round-up of more than 10,000 reindeer. The Siberian natives depend on the reindeer for their very existence, for the animal furnishes them with food and clothing, and is their only beast of burden. The film shows the herds being driven in from the plains, the native woman erecting tents for the herders and building a corral of upturned sleds and tent frames covered with skins. Then the vast herd, moving and nudulating like a great sea, is shown driven into the corral. Like the American cowboy, the Siberian herders are expert lasso throwers. They are shown ehre roping the deer to clip their ears for identification, which corresponds to the branding of live stock in this country. Many more interesting scenes are shown and this entertaining and instructive half reel ends up with a view of the herders at dinner at the end of a strenuous day in which more than 8,000 deer were roped and their ears clipped.

ON THE ISLAND OF LUZON (Philippine Islands—Pathe—On the same reel as foregoing).—The film starts with a picture of the natives of the Philippines observing the festival of St. Pashal Bailen. Throughout the islands, the natives are deeply religious, and church holidays always are times of great celebration. Dealers in articles of religious devotion do an immense business on holy days, and are shown here disposing of their wares. Next is shown one of the quaint native dances that is performed only on the feast days of the church. The palanquin, a hammock slung on a big bamboo carrier, is the favorite method of traveling of the more prosperous natives, whom we see lying back at their ease. Many other interesting scenes are shown, including the primitive methods of the Philippinoes for watering a rice field, a Philippino baby's bath, and "moving day."

Triangle Film Corporation

HIS BITTER PILL (Keystone—Two Parts, —April 30). The cast: Mack Swain, Louella Maxam, Ella Haines and Edgar Kennedy.

Swain, the sheriff, and Kenneuy, a gambler, are rivals for the affection of Louella, the local belle, with the representative of law and order the favorite. Through a misunderstanding, however, the gambler makes a spurt and comes under the wire first in the race. This he has accomplished by sending a confederate to shoot up a saloon while the sheriff is talking to Louella. Summoned to duty, Swain departs and is gone so long that the lady becomes petulant and willingly accepts the cuit of the devottee of chance.

When the sheriff finally returns to Louella and learns his fate, he departs to his home in tears. In his grief he is interrupted by a hold-up in the distance. Through his telescope he sees Kennedy single-handed holding up a stage coach. At the head of a posse he trails the bandit to the home of Louella. The fugitive departs by way of the chimney, leaving his boots in plain view. Thinking the criminal is still in the boots, the sheriff starts a fire to smoke him out. But Kennedy has gone. Once more Swain hits the trail and shoots his quarry from his horse. The prisoner is about to be lynched when Louella pleads for his life. Her request granted, she sinks into the arms of the sheriff.

THE NO-GOOD GUY (Ince—Five parts—May 7). The cast: Jimmy Coghlan (William Collier); Lucia Andrada (Enid Markey); "Big Malone" (Charles K. French); "Hair Trigger" Jo (Robert Kortman); Francisco Andrada (J. Frank Burke); Hawkins, Jimmy's valet (Walter Edwards).

Jimmy Coghlan is no good. His escapades are so notorious that even his uncle, "Big Malone," a political boss, is disgusted with him. Jimmy goes on the water wagon, but a stop watch wouldn't register the length of his stay, and his uncle's patience is exhausted when Jimmy runs his automobile into a department store on his way home from a cabaret party with several friends. Malone visits him in jail where he has been sent for reckless driving, and on Jimmy's promise to go to work, fixes it with the warden to release him.

Jimmy opens a detective agency and begins to worry for fear he will get a case. Andrada, who represents himself to be a bomb victim, comes with his daughter to retain him to run down the plotters. Lucia's dark eyes influence Jimmy to take the case and he goes into the underworld disguised as a gangster. In the midst of a gang fight he is so numbered by fear that the leader of the victorious gang mistakes his fear of fearlessness and invites him to join the gang. Jimmy is assigned to the job of blowing up a building and finds that Lucia is to be his confederate. She has joined the gang to learn their secrets.

After dynamiting a skyscraper Jimmy and Lucia hit the trail of the man higher up. By following "Hair Triger" Joe when he goes to get his pay for the job they discover that the principal in the case is none other than "Big Malone" himself. Jimmy then discusses the guardianship of his uncle, takes his affairs into his own hands, and Lucia into his arms.

THE GOOD BAD-MAN (Fine Arts—5 parts—May 7).—The cast: "Passin' Through" (Douglas Fairbanks); Bud Frazer (Sam De Grasse); Bob Evans (Pomeroy Cannon); "The Weazel" (Joseph Singleton): Amy, his daughter (Bessie Love); Jane Stuart (Mary Alden); Thomas Stuart (George Beranger); Sheriff (Fred Burns).

An eccentric outlaw, himself ignorant of his parentage, exhibits as the motive for the majority of his crimes his desire to aid unfortunate children. For instance, he robs a grocery store and gives the loot to a little orphan kid. Always cheerful, always smiling, he goes to such lengths as to hold up the Pacific Express to get the conductor's ticket punch.

One day he rides into the alleged mine where Bud Frazer's band of bandits made their rendezvous. Just "Passing' Through," he replies to their queries as to his identity. They send him to the shack of "The Weazel" for shelter and there he finds Amy. It is love at first sight and the stranger doesn't stay long. He doesn't know who he is so he rides away from the girl and shoots up a saloon in Maverick City just because he is in love and doesn't care what happens. A sheriff handy with the rope puts a halt to the proceedings but a United States marshal prevents a lynching. The marshal proves to be a former suitor of the prisoner's mother and from him "Passin' Through" learns that he has a right to hold his head as high as any man's. Bud Frazer coveted her and when he lost her he shot his rival and hounded mother and child until the former died.

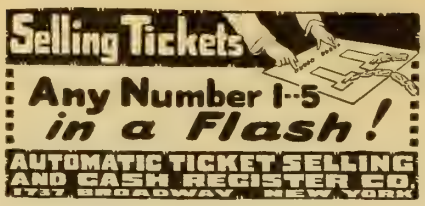
Meanwhile Frazer, now known as "The Wolf," has learned the real identity of the stranger. He now covets Amy and she is forced to accompany his band to Maverick City to await the killing of "Passin' Through" and then become the wife of "The Wolf" "Passin' Through," gunning for Frazer, is taken by surprise but escapes when the marshal arives with his posse. Frazer is killed, the bandits are exterminated and "Passin' Through" rides away to the horizon with Amy sitting behind.

A DASH OF COURAGE (Keystone—Two parts—May 7). The cast: Harry Gribbon, Wallace Beery, Guy Woodward, Gloria Swanson and William Mason.

A band of crooks, headed by Harry Gribbon, are on a train when they learn of a telegram sent to a fellow passenger, who is a police commissioner. The wire identifies him as official collector for the Old Cops' Home. A little chloroform does for him and when the train pulls out of his destination he is still on board while Gribbon is posing as the commissioner-collector.

Great preparations have been made to receive the distinguished visitor. The only drawback to the welcome is the sour music dispensed by the police band. The musicians are sent upstairs in the police station to practice some more, and here they are found by Gribbon's associates. A quart of choloroform poured into the base horn stops their discords and while they are asleep the crooks exchange clothing with them.

During the interruption Gribbon has begun his collecting by attempting to rob the safe of the richest man in town. Woodward telephones for the police and the crooks respond. They suggest that he wait until the culprit has the money, which can be used as evidence. Gribbon is then arrested by his own men. Woodward suspicious after a long wait, again telephones to the station and is answered by the real police, who have revived. Their pursuit is complicated by the fact that they are wearing the clothes which belong to the pursued. A combination of thrills and laughs brings the picture to a close.



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Miscellaneous Subjects

V-L-S-E, Lnc.

HEARST-VITAGRAPH NO. 33 (April 24).—Supplies for the United States Troops going into Mexico are carefully guarded against attack by cavalry.

Port Arthur, Ont.—The James Whelan, giant ice crusher, opens this port for the summer shipping on Lake Superior.

Berne, Switzerland.—Little children, orphaned by the European War, are adopted by the Swiss Government and are given good homes in this neutral country.

Hastings, N. Y.—Militiamen are called here to quell the rioting incident to the strike of employees of a big munition plant.

Lynn, Mass.—Wealthy yachtsmen of Lynn launch a new type of patrol boat which will be given to the government of the United States for coast defence in the event of war.

Chicago, Ill.—One entire street is roped off to provide a place for boys of the West Side Y. M. C. A. to roller skate.

San Francisco.—High school boys of this city become cadets and take a complete course in learning all the arts of war.

Tia Juana, Mex.—The racing season opens with a large and fashionable crowd in attendance. Gorden Russell wins the Spreckels handicap.

San Francisco.—One of the beautiful Italian towers which stood 250 feet high at the Panama Pacific Exposition, is torn down by wreckers.

Lexington, Mass.—Patriots Day is observed here in commemoration of battles of Concord and Lexington. Sergt. W. L. Hamilton duplicates Paul Revere's ride.

Washington, D. C.—President Wilson and Mrs. Wilson attend the opening ball game of the season here. The Chief Executive tosses out the first ball.

Princeton, N. J.—Princeton wins the first 1916 varsity shell race by 6 inches.

HEARST-VITAGRAPH NO. 34 (April 28).—Chihuahua, Mex.—Beautiful city in the war-torn section of Northern Mexico, is outwardly placid now that the bandit Villa, who ruled there, has departed.

New York, N. Y.—This city's annual Easter parade is held on Fifth Avenue, in spite of drizzling rain which ruined some of the gorgeous plumage.

Atlantic City, N. J.—Last word in fashion, is shown here at the Easter Sunday parade on the boardwalk.

Boston, Mass.—500 motorcycle riders leave Boston on their annual ride to Worcester.

Chicago, Ill.—National League season in Chicago is opened by the Cubs and the Cincinnati Reds, after imposing ceremonies.

New York, N. Y.—Crusade against the mosquito is on here, for one week. School children are told of the means to eliminate the disease-carrying insects.

Los Angeles, Cal.—Society girls of this city form the first squad to take military instructions. They learn the entire routine of a soldier's life.

New York, N. Y.—Loaves and fishes are given to the poor of this city by Fulton Market men.

San Diego, Cal.—Pacific Coast Squadron anchors in the Harbor of the Sun.

Brooklyn, N. Y.—An historic old house collapses while being moved and endangers adjoining property.

El Paso, Texas.—Girls of the El Paso High School visit and cheer Uncle Sam's soldiers in hospitals here, after they had become ill in the Villa hunt in Mexico.

Princeton, N. J.—President Wilson casts his vote in the presidential primaries here, and plants a tree beside Lincoln Highway, spading the ground with his own hand.

THE ORDEAL OF ELIZABETH (Vitagraph—Five Parts—May 15).—The cast: Elizabeth Van Vorst (Lillian Walker); Julian Gerard (Evart Overton); Paul Hallock (Denton Vane); Amanda (Ollie Walker); Cornelia Van Antwerp (Mrs. M. Storey); Aunt Rebecca (Kate Price); The District Attorney (L. Rogers Lytton); D'Hauteville (Templar Saxe); The Judge (R. M. S. Putnam); Elizabeth's Mother (Karin Norman); Elizabeth's Father (Walter McGrail). Director Wilfrid North. Author, George C. Hazelton.

At first sight of Elizabeth Van Vorst, Hallock loses interest in her cousin, Amanda, whom he professed to love. Bereft of parents at an early age, Elizabeth was left in the care of a matronly aunt, Cornelia. Now, at twenty, she is a charming young miss. While visiting her cousin, Amanda, she meets Hallock, a wandering artist and musician. Attracted by her loveliness and charm, he forgets his avowed love for her cousin, and becomes infatuated with Elizabeth. Elizabeth's old-fashioned aunt objects to her friendship with a man whose affections are so easily swayed, and forbids her to see him. Piqued at her aunt's objection, Elizabeth continues to see him and he asks her to be his bride. After much pleading, she goes with him to a neighboring town where they are married. Fearing her aunt's ire, she pledges her husband to secrecy. She continues to live at home, while Hallock returns to the city, where he soon forgets his wife.

Through an accident, Elizabeth meets and becomes interested in Julian Gerard, a gentleman from New York. Later, at the home of a mutual friend in New York they meet again. Their interest rapidly ripens into love. A prominent artist paints her portrait and when it is shown, she becomes the belle of the season. She goes to many social affairs with Gerard, and at one of them, is seen by her husband, who determines to use her apparent love for Gerard to his own benefit. In sore straits, he demands that she help him socially and financially, holding their marriage over her should she refuse. Elizabeth, unable to meet his demands for money sells her jewels. When she takes the black mail to him, she is seen by Amanda, who is in Hallock's power. Thinking Elizabeth's relations with Hallock are the same as her own Amanda, in a fierce tirade, upbraids her for coming between them. Gerard, deeply in love with Elizabeth, persistently pleads his suit and is puzzled by her attitude. Although he can see that she loves him, she refuses to give him an affirmative answer, nor will she explain her action. Finally, he demands an explanation and she tells him of her unfortunate marriage. Despondent, he leaves the country to go on a long hunting trip to try and forget his sorrow.

Soon after Gerard's departure, Hallock is found dead in his room, with a bottle of poison by his side bearing mute evidence to the cause of death. Elizabeth attracts suspicion to herself by a display of emotion, is taken into custody and held without bail. The trial begins. In connection with other damaging evidence, the testimony of the maid, who heard Elizabeth express a wish for Hallock's death, seems to nullify her chances of acquittal.

In London, Gerard reads of the murder and the trial of Elizabeth. He leaves at once for America, where, on his arrival, he gives evidence which sways the case in Elizabeth's favor. After hours of deliberation, the jury returns the verdict of not guilty, and Elizabeth is freed. After the trial she is summoned to the bedside of Amanda in a hospital. Here, with her life blood fast ebbing, Amanda confesses to the murder of Hallock telling of the disgrace and humiliation he had caused her. Her confession finished, her lips are sealed forever by the hand of death. After their marriage, Elizabeth and Gerard leave for a honeymoon in the country, where Elizabeth will have an opportunity to blot the terrible ordeal from her memory.

THE REDEMPTION OF DAVE DARCEY (Vitagraph—Five Parts—May 22).—The cast: Dave Darcey (James Morrison); Grace Harrington (Belle Bruce); Baroness Von Ehrenstein (Billie Billings); Philip Benton (Emanuel A. Turner); Grace's Mother (Mary Maurice); Thurston (Robert Gaillard); Renwick (Gerald Gordon); Mr. Benton (John Costello); Rofrano (Logan Paul); Paddy Burns (Dan Hayes).

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Written by Chas. T. Dazey. Director, Paul Scardon.

After landing a big "haul," Dave Darcey, a crook, decides to spend part of his booty by holding a dance for his followers. Paddy Burns, leader of a rival faction, decides to settle an old score with Dave by breaking up the affair. On the night of the dance he goes at the head of his gang with the avowed intention to "get" Dave. In the struggle, Dave shoots Paddy and makes good his escape. He is seen by Phillip Brenton, the son of the owner of the steel works, who thinks he is there to rob the house and demands an explanation, Dave explains the whole affair to him, and Phillip gives him a chance to make good by giving him a job in the steel plant. Phillip's father is not so sure of Dave's reformation, and tests him by leaving a large roll of bills exposed. Dave sees the money and a struggle with his other self follows. The new Dave comes out the winner and he returns the money.

The Baroness Von Ehrenstein, a secret agent for a foreign government, learns that the Benton Steel Works have accepted a huge war order for a nation hostile to her own. She gets permission from Phillip to visit the plant on the pretext of getting local color for a novel she is writing. Phillip personally guides her and her accomplices through the plant and they make a thorough study of the place. Phillip has become greatly interested in the Baroness and is neglecting his fiance, Grace. The latter notices his continued absence and asks Dave the cause. The latter, in order to protect Phillip, tells her that it is business. Dave, suspicious of the Baroness, warns Phillip of her and his young employer resents his interference and discharges him.

While Phillip is in a drunken stupor, the Baroness steals his office keys from him and gives them to her confederates who hasten to the steel works. Suspicious of their actions, Dave follows them and sees them plant bombs in the factory. He tries to foil them and a fight follows. Dave is finally subdued and is left, bound hand and foot, by the burning bombs. He rolls himself over to a saw and works frantically till he severs his bonds. He then starts to stamp out the fuses of the bombs, but one of them explodes and he is caught in the wreckage. The watchman, having seen part of the struggle, follows the conspirators. The police arrive at the scene and are closely followed by Phillip and his father. The latter accuses Dave of attempting to destroy his plant, and also charges him with the murder of Paddy Burns. The watchman returns with the real culprits and tells the true story, thus clearing Dave of guilt. One of the policemen then tell Dave that he need not fear of trial for murder, as Paddy is still alive, having been only slightly injured by the shot. Dave is acquitted of the charge of assault which he had to answer to for the shooting and returns to a better job with the Benton Steel Works. Phillip and Grace are reunited.

"KERNEL NUTT WINS A WIFE" (Vitagraph—May 22).—The cast: Mr. Jack (Mr. Frank Daniels); Martha (Miss Alice Washburn); Dotty (Miss Adele de Garde). Author, Reginal Wright Kaufman. Director, Mr. C. Jay Williams.

"Want a wife? They're a fine thing to have around the house." So sayeth the sage, Kernel Nutt, proprietor of a matrimonial agency in his eager search for customers. He finally gets Smith, a poor fellow who wants some one to sew buttons on his vest, to advertise in the Matrimonial Gazete. He receives an answer from a woman in a small town. They correspond for some time, each letter containing more than the one before.

Then Smith gets an unexpected inheritance and decides to call off the marriage with Martha, and live a gay life. Martha has something to say about that though, and comes to the city to bring suit for breach of promise. Smith gives Nutt a bankroll and tells him to take his place when Martha arrives, thinking that his face will scare her off, but when a woman gets as ancient as Martha without corraling a husband, looks don't make much difference and she determines that Mr. Smith shall not elude her. Nutt does a "fade away" but is brought back by a detective, and forced at the point of a gun, to take the old spinster "for better or for worse, till death do us part, etc.," much to his chagrin.

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"POLICE" (Essanay—Two Parts—May 27).—The cast: Convict 999, alias Charlie (Charlie Chaplin); The Girl (Edna Purviance); The Cook (Wesley Ruggles); The Miser (Billy Armstrong); The "Cop" (John Rand); Lodging House Keeper (Leo White).

Charles Chaplin, a convict, is given $5.00 and released from prison after having served his term. He meets a man of the church who makes him weep for his sins and while he is weeping takes the $5.00 away from him. Chaplin goes to a fruit stand and samples the fruit. When he goes to pay for it he finds his $5.00 is missing. This results in a battle with the fruit dealer, but Chaplin finally escapes.

He is held up by a footpad and finds it is his former cellmate. He is inveigled into joining him in robbing a house. They put a police officer out of commission with a mallet and stack up the silverware. They then start upstairs to search the upper rooms, but are met by a young woman who implores them to leave because her mother is ill and fears the shock will kill her.

Chaplin's heart is touched but the footpad insists on ransacking the house. This results in a battle between the footpad and Chaplin. While they are fighting, a squad of police arrives. The footpad makes his escape, but the police capture Chaplin. The woman of the house, however, saves him by telling the police he is her husband. She gives him a dollar and he leaves.

He goes to a lodging house and in order to save his dollar from thieves puts it in his mouth, swallowing it while he sleeps. A crook robs all the men in the lodging house but Chaplin takes the money away from him, and also the rings his "pal" had stolen. This starts a battle in which all join. Chaplin flees. In order to do a good turn to the woman who had saved him from the police, he takes her rings back.

THE SUSPECT (Vitagraph—Five Parts—May 29).—The cast: Sophie (Anita Stewart); Paul Karatoff (S. Rankin Drew); Duke Karatoff (Anders Randolf); Jack (Bobby Connelly); Lady Armitage (Julia Swayne Gordon); Sir Richard (Frank Wupperman); Valdor (George Cooper); Mouroff (Edward Elkas); Falk (Albert Rabock); Mouroff's wife (Anna Brody). Directed by S. Rankin Drew.

Mouroff's aim is bad; the bomb which he threw at Karatoff, the butcher, explodes harmlessly many feet away. Karatoff's son Paul, puts spurs to his horse, and chases the nihilist. The latter is elusive, but Paul trails him and enters a house after him. Once inside, Valdor, another nihilist, stuns Paul with a blow from his club and carries him to his apartment.

Valdor would willingly let him die from loss of blood, but Sophie commands him to heal the wound. This, at first, puzzles Valdor, coming as it does from Sophie Karrinini, leader of the nihilists and one who has ample reasons to hate Karatoff and his kin; but in an undertone, she explains. The sight of Paul Karatoff rouses to her mind vivid recollections of the scene, years before, when Paul's father compelled her to stand helplessly by, while her father was tortured to death, and her mother had died from the effects of the gruesome sight. Now what is the one little life of Paul Karatoff? She can find better ways to strike at the butcher's heart, by allowing him to live.

Paul returns to consciousness, and Sophie gives him her most tender care. She listens, apparently horrified, to his tale of the attempt on his father's life. Soon, he is well enough to be moved, and is returned in safety to his father, cherishing in his heart, a love for Sophie. He asks her to be his bride. This being the first step in her plan, she readily consents. Karatoff's son the husband of a nihilist! But then—their child is born—and with the boon of motherhood comes the realization that she loves Paul more than the cause.

Having heard rumors of his wife's affiliation with the nihilists, Paul confronts her with the evidence and she confesses. He leaves to expose her, but is waylaid and stunned by Valdor, who throws his apparently lifeless form into the ice of the river. Mouroff, on the way to the market, finds the body, and seeing signs of life, takes it home with him. When Paul awakes, his memory is gone and Mouroff brings him up as a nihilist. Valdor returns to Sophie and tells her that the police have killed her husband.

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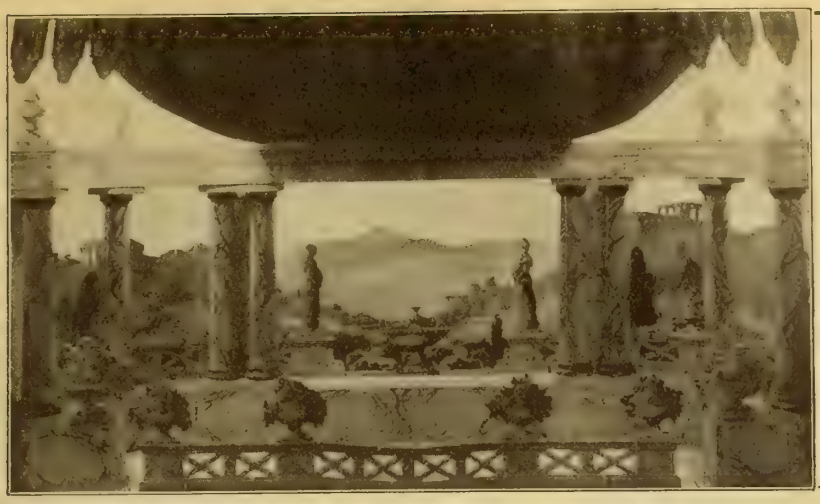

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under an assumed name, Sophie meets Sir Richard Stanhope, an English nobleman, and they become interested in each other. Karatoff captures a nihilist messenger from whom he learns of a meeting of the band, and being unknown to the members, he takes the place of the messenger. He meets Richard, to whom he is known, and explains the reason for his assumed name. Mouroff receives the call to the meeting and takes Paul along. At the meeting Mouroff recognizes and denounces Karatoff and the true identities of all are established. While Karatoff is greeting his son, a shot is fired, intended for Karatoff, but it kills Paul. The police rush into the place and arrest all present, including Richard who had just appeared on the scene. Little Jack, Sophie's son, is now a Prince. His pleas for his mother's freedom are finally granted by his grandfather, Karatoff, with whom he returns to Russia to fulfill the duties of his heritage. Sophie now leaves her nihilistic tendencies behind, as she travels, in peace, at last, to England with Richard.

KERNUL NUTT, THE FOOTMAN (Vitagraph —May 29).—The cast: Kernel Nutt (Frank Daniels); Mr. Gotrox (John T Kelly); Mrs. Gotrox (Alice Washburn); Stenographer (Adele de Garde). Written by Charles Brown. Directed by C. Jay Wiliams.

"Confidence, that's the stuff in landing jobs." Nutt takes the kind advice and starts out with lots of the requirement to connect wih old Gotrox, but all he gets is a rather strong "request" to vamoose. Seeing an advertisement for a footman, he lands it, though he knows nothing about feet, and is ignorant of the fact that it is Gotrox's house. Gotrox recognizes him but is restrained from kicking him out by the presence of his guests. Nutt helps himself to samples of all the foods and drinks in the house.

Later the host tells a funny story and in laughing, Nutt who is assisting in the serving spills wine all over Gotrox's shortfront. In his hurry to escape, he snatches a wig from Mrs. Gotrox's head and this gives him an idea. He dons the crowning glory, drapes himself in a curtain, poses as one of the female guests—and gets away with it. While they are searching for him, he appropriates various tender morsels of food and kisses the place good-bye. In the park he spreads the food on a bench before him, and rubs his hands in anticipation of a hearty meal. His fond hope goes soaring away when a cop appears on the scene and poor, disgruntled Nutt sulks off, leaving a free meal for friend officer.

GEORGE KLEINE.

LOST IN THE EVERGLADES (Chapter 1 of "Gloria's Romance"—May 22).—The cast: Gloria Stafford (Billie Burke); Dr. Royce (Henry Kohler); Richard Freneau (David Powell); David Stafford (William Roselle); Frank Mulry (Frank Belcher); Pierpont Stafford (William T. Carleton); Lois Freeman (Jule Power).

Gloria Stafford, the young and vivacious daughter of Pierpont Stafford, a wealthy New York banker, goes with her father and brother, David, to spend the winter at Palm Beach, Florida. There Gloria meets and attracts the attention of young Dr. Royce, who is attending Judge Freeman, a friend of the Stafford family, who, with his daughter, Lois, is likewise spending the winter at Palm Beach. David, Gloria's brother, is in love with Lois Freeman and soon discovers that Richard Freneau, a young broker, in charge of the Palm Beach branch office of his firm, is to be his rival for the hand of Lois. Gloria Stafford is under the care of a rather strict governess who insists upon her performing certain tasks each day. Gloria resents the rigid rules laid down by her governess and succeeded in getting Dr. Royce to assist with the problem given her to solve, a task Dr. Royce is glad to assume, merely for the privilege of being near the girl he is learning to admire.

One night Gloria eludes her governess, steals out of her room in the Royal Ponciana Hotel, looks in upon the gay throng in the ballroom of the hotel, and then, noting her brother's big racing car at the curb, climbs aboard and goes for a moonlight spin along the beach, all by herself. While running the car at high speed she loses control of the steering gear and the car rushes straight out into the breakers of the Atlantic ocean. Gloria succeeds in getting safely out of the car, but loses her way when she attempts to return to the hotel afoot, and dawn finds her wandering in the Everglades, a most lonesome and forlorn little maid.

GLORIA'S ROMANCE (Chapter Two—"Caught the Seminoles"—May 29).—The cast: Gloria Stafford (Billie Burke); Dr. Royce (Henry Kolker); Richard Freneau (David Powell); David Stafford (William Roselle); Frank Mulry (Frank Belcher); Pierpont Stafford (William T. Carleton); Jule Freeman (Jule Power).

Gloria Stafford, daughter of Pierpont Stafford, New York millionaire, and sister of David Stafford, after losing herself in the Everglades of Florida, while on a midnight lark in her brother's racing auto, finds her way to the hut of a Florida "cracker" where she obtains a bite to eat and a suit of boy's clothing, in exchange for an expensive ring and a gold bracelet. After discarding her torn and tattered Lucile gown, which was ruined by her plunge in the ocean and wanderings through the sword-grass of the Everglades, Gloria dons the suit of boy's clothing and sets out to find her way back to the Royal Ponciana Hotel at Palm Beach, where her father, brother and governess are staying.

The son of the "cracker" sends her in the wrong direction and hours later she wanders into a camp of Seminole Indians and is taken captive. Chief Katcalani, the young brave who has just fallen heir to the chieftenship of the tribe, is much struck by Gloria's beauty and makes bold to propose to her. He offers her a dollar watch, 16 handkerchiefs, 18 shirts and a gay-colored turban with four silver dollars in the band, if she will become his "squaw," but Gloria is unable to accept, having fainted dead away. Just about this time Dr. Royce, who has been searching the Everglades all night long for a trace of the missing heiress, comes upon the scene and at once clashes with Chief Katcalani.

The Seminole chief draws his knife and attacks Dr. Royce, but the husky young physician after a hard struggle succeeds in disarming the chief and mixing things in a regular hammer and tongs fight with bare fists. While the fight is in progress Richard Freneau, also searching for Gloria in the hope of winning the reward which has been offered for her safe return, reaches the little clearing and discovers the unconscious girl. Noting that Royce is too busy to notice what is going on, Freneau bears Gloria away and finally restores her to her anxious father and excited brother. The girl, believing Freneau has really been her savior, is loud in her praises of his bravery and recommends him to her father in the highest terms. Royce, meanwhile, conquers his Indian adversary, returns to find Gloria gone, follows Freneau's trail and arrives on the scene just in time to learn that the young broker has been cad enough to claim credit for a rescue he never performed.

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"A SON OF THE IMMORTALS" (5 Parts—May 22).—The cast: Prince Alexis Delgrade (J. Warren Kerrigan); Prince Michael Delgrade (Bertram Grassby); Joan Cameron (Lois Wilson); Gen. Stampoff (Harry Carter); Countess Makotin (Maud E George); Felix Poluski (H. J. Holland); Sergius Nesimir (George Hernandez); Princess Delgrade (Girrard Alexander). Scenario written by Bertram Grassby. Directed by Otis Turner.

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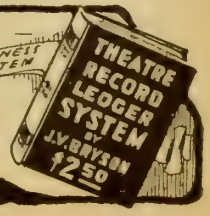

NORTHWESTERN MOTION PICTURE EQUIPMENT CO. INC. MINNEAPOLIS, MINN. U.S.A.

Theodore, while the rightful king, Prince Michael, lives in Paris on the money provided by his rich American wife. Their son, Alexis, is given to idling his time in the Latin quarter, where he has met and loves an American girl, in Paris studying art.

Stampoff leads the militant party in Kosnovis through his control of "The Bloody Seventh," a regiment of butchers. Stampoff causes the death of King Theodore, intending to put the foppish and weak minded Prince Michael on the throne. But Michael refuses to risk assassination and his son, Alexis is chosen by Stampoff to rule.

Going to Kosnovia to be crowned, Alexis breaks down tradition in making a speech to the lawmakers assembled declaring that he will not become their king unless he shall be chosen by election to fill the office. Because Alexis insists that the murderer of Theodore shall be executed, Stampoff plans to have Alexis assassinated, for the new King is too democratic and has in too many ways endeared himself to the populace.

Twice Stampoff's plans to assassinate Alexis fail; and Alexis grows more and more popular with his subjects. One incident that eventually had great bearing upon the future of Alexis and the Kingdom was when he descended from his horse and danced in the street with a poor girl, so unattractive that nobody else would dance with her.

This girl chanced to overhear a third plot to assassinate the King. Knowing that the "Bloody Seventh" would be engaged in the assassination, the girl tries first to have the proper officials checkmate the plot, and, failing in this, she rides a horse from door to door and arouses the people to the defence of their young and idolized King.

When matters reach a crisis, and the assassins' plot for a third time fails, the foppish old Prince Michael is called to take the throne in accord with plans Stampoff has made. Alexis has all along insisted that the American girl he loves should become his Queen, but despite her own love for Alexis she realizes that her marriage with Royalty would be illegal and that she would be wife in name only.

The end of the tangle is a surprise. When Alexis is called upon to either renounce the American girl or his throne, he is quick to chose the girl—and then his American mother makes a confession that brings the story to a happy ending.

WORLD EQUITABLE.

SUDDEN RICHES (Peerless—Five Parts—May 15).—The cast: Robert Crewe (Robert Warwick); Marion Crewe (Gerda Holmes); Suzanne (Clara Whipple); Little Emily (Madge Evans). Scenario written by E. Richard Schoyer. Directed by Emile Chautard.

On his death-bed, old Abner Crewe wills his entire fortune, $5,000,000, to his nephew, Robert. The legacy is made in the spirit of revenge because Robert's father loved and won the girl old Abner himself sought to marry. Then his mother died in giving birth, which was a double reason why old Abner disliked the young man

Robert, an ambitious young architect in New York city, with a fine wife and beautiful child, has everything to live for. In making his will, old Abner chuckles as he tells his attorney: "He has a good little wife and baby—something to work for, eh? We dump these millions in his lap. What happens? Their entire life is changed. They move to new quarters, they plunge into the swirl of gay society. With no need of work, his ambition dies—he becomes an idle, dissipated man about town. Their home life is disrupted, sooner or later will come the crash. Wait and see. I'll give them two years."

When Robert receives the money, all of his uncle's prophesies come true. The young couple move to better quarters and enter society. Robert meets Suzanne, a Broadway siren, with whom he becomes infatuated. He abandons his work and forgets his wife and child. The child, deserted by its parents, is left to the care of servants more and more. Marion becomes infatuated with a society portrait painter, who has his studio apartment in the same building where Robert's mistress lives. After considerable urging, Marion agrees to visit the painter's studio to pose for her portrait. Nothing serious happens until one evening, after receiving a 'phone call from Robert to the effect that he would have to spend the night in the city, Marion, more out of pique than anything else, motors into town to meet the painter in his apartment. The two couples come face to face in the hallway of the apartment house, as Marion is coming in.

There is a scene and both agree to separate Things go from bad to worse. Robert loses a great deal of money in his speculations and while attempting to recover some of the money he lavished on his mistress to help him out, there is a telephone call. It is for Robert. The butler at the Crewe home knew the 'phone number of Robert's clandestine establishment to use in case of emergency. The butler is greatly agitated. The Crewe child is dying and the butler is unable to get Mrs. Crewe, who is attending a ball at a neighboring country club.

He rushes in his motor car to the bedside of his child, then leaves to get Marion. Dishevelled and wild of eye, he brushes aside the doorman and other servants and reaches the ball room. His wife is gayly dancing. Heedless of the sensation he is causing, Robert pushes out upon the crowded floor, tears his wife and her partner apart and breaks the news to her. They both return to their child and watch carefully over her.

The crisis in the child's illness passes, the doctor announces she is out of danger, Marion and Robert, their souls seared by the night of suffering, begin to realize that all their suffering and all their trouble emanated from Uncle Abner's legacy. Beside the bed where lies their feeble, smiling child, the couple tenderly and solemnly plan the rebuilding of their happiness. Upon learning this, the old lawyer, sitting in his office, chuckles to himself, looking at Abner Crewe's portrait, "You had everything figured, Abner, excepting the child."

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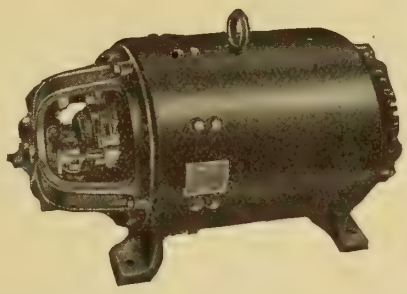

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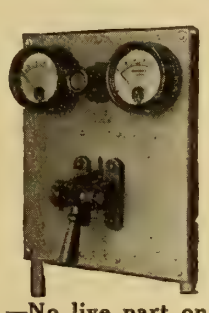

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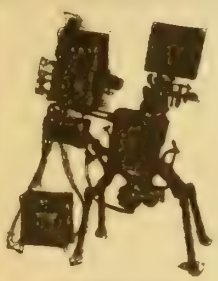

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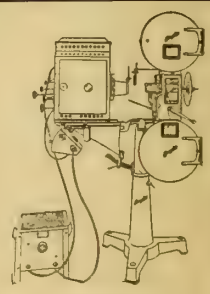

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FOR SALE—Two hundred and forty chairs in fine condition, upholstered back and seat, fifty cents each. Mirror Screen seventy-five dollars. Compensarc twenty-five dollars. Colonial Theater, Kalamazoo, Mich.

GUARANTEED REBUILT MACHINES—1908 Motiograph $60, 1911 Motiograph $75, 1913 Motiograph $90, Simplex Motor Drive $250, Power's No. 6 A, $150, Edison Exhibition $65, Edison Type B $75. Power's No. 5 $65. Going quick. Rush your order. Amusement Supply Company, 300-2 Mallers Bldg., Chicago, Ill.

POWER'S 6A MACHINE—Like new, full equipment less rheostat, $175, also 100 highest grade benches seating 500, $175. Ewell, 8 West 87th Street, N. Y. City.

FOR SALE—550 open air theater chairs, style No. 150, make American Seating Co., also two Edison moving picture machines 1915 make, and booth, used only one season. M. A. Harrison, 274 Central Ave., Far Rockaway, N. Y.

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WANTED—Motion picture camera for cash. Professional, any condition, any price. Address H. R. H., care M. P. World, N. Y. City.

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WANT TO BUY—Features, state number of reels and amount of paper for each subject. State price and particulars in first letter or no attention paid. Wm. Orr, 172 W. Washington St., Chicago, Ill.

SERIALS WANTED for export. Also "Hazards of Helen," "Spoilers," "Ordeal" and like films. Will buy for cash from principals only. Export, care M. P. World, N. Y. City.

FILMS FOR SALE OR RENT.

OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

"THE POISONED POOL"—A dandy three-reel Westerner. State Rights, ten cents per foot. Lone Star Co., Twenty-four-ten North Flores St., San Antonio, Tex.

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500 FULL REELS (dramas, comedies, educationals, westerners), first class condition. Call or write for complete list details. Price $250 per reel. Maxwell Film Co., 605 Candler Bldg., N. Y. City.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See pages 1560, 1562.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem.

Wednesday—Biograph, Edison, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

May 1—Swords and Hearts (Drama) (Biograph—Reissue No. 48).
May 3—Fit for Burning (Three parts—Dr.).
May 6—During the Round-Up (Drama) (Biograph—Reissue No. 49).
May 9—Merry Mary (Two parts—Com.-Dr.).
May 15—The Perfidy of Mary (Drama) (Biograph Reissue No. 50).
May 17—Beverly of Graustark (Three parts—Drama).
May 22—The Mistake (Drama) (Biograph-Reissue No. 51).
May 23—Who's Looney Now? (Two parts—Comedy).
May 29—The House with Closed Shutters (Drama) (Biograph Reissue No. 52).
May 31—Woman Against Woman (Three parts—Drama).

EDISON.

May 3—The Real Dr. Kay (Comedy).
May 9—Celeste of the Ambulance Corps (Three parts—drama).
May 10—A Mix-Up in Black (Comedy).
May 16—The Littlest Magdalene (Three parts—Drama).
May 17—Robbing the Fishes (Comedy).
May 23—The Coward's Code (Three parts—Drama).
May 24—The Cecropia Moth (Educ.).
—Tom the Tamer and Kid Kelly (Cartoon).
May 30—Helen of the Chorus (Three parts—Drama).

ESSANAY.

Apr. 26—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—Scenic Subject on the same reel.
Apr. 29—The Danger Line (Three parts—Dr.).
May 1—The Strange Case of Mary Page, No. 15 (Two parts—Dr.).
May 2—In the Moon's Ray (Two parts—Dr.).
May 3—The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So" (Comedy).
May 6—Once a Thief—? (Three parts—Dr.).
May 9—A Return to Youth—and Trouble (Two parts—Comedy-Drama).
May 10—The Fable of the Good Fairy and the Lorgnette and Why She Got It Good (Comedy).
May 13—The Jester (Three parts—Drama).
May 16—The Double Cross (Two parts—Dr.).
May 17—Vernon Howe Bailey's Sketch Book of San Francisco (Cartoon).
A Scenic subject on the same reel.
May 20—A Rose of Italy (Three parts—Dr.).
May 23—The Condemnation (Two parts—Dr.).
May 24—Canimated Nooz Pictorial No. 10 (Cartoon).
—A scenic subject on the same reel.
May 27—The Schemers (Three parts—Drama).
May 30—The Song in the Dark (Two parts—Drama) (Reissue).
May 31—The Fable of "The Willing Collegian Who Wanted to Get a Foothold" (Comedy).
June 3—Our People (Three parts—Drama).

KALEM.

Apr. 28—A Lucky Mistake (Comedy).
Apr. 29—The Trail of Danger (No. 77 of the "Hazards of Helen" Series—Dr.).
May 1—The Master Swindlers (No. 6 of the "Social Pirates"—Two parts—Dr.).
May 2—Ham and the Masked Marvel (Com.).
May 3—Romeo of the Coal Wagon (Com.).
May 5—The Dumb Heiress (Comedy).
May 6—The Human Telegram (No. 78 of the "Hazards of Helen" Railroad Series) (Drama).
May 8—The Rogue's Nemesis (No. 7 of the "Social Pirates"—Two parts—Dr.).
May 9—The Tank Town Troupe (Comedy).
May 10—Not What the Doctor Ordered (Com.).
May 12—A Lunch-Room Legacy (Comedy).
May 13—Hazards of Helen Railroad Series No. 79, "The Bridge of Danger" (Dr.).
May 15—Sauce for the Gander (No. 8 of the "Social Pirates"—Two parts—Dr.).
May 16—The Irish Rebel (Drama).
May 17—The Artful Dodger (Comedy).
May 19—An Innocent Vampire (Comedy).
May 20—One Chance in a Hundred (No. 80 of the "Hazards of Helen Railroad Series—Drama).
May 22—The Missing Millionaire (No. 9 of the "Social Pirates"—Two parts—Dr.).
May 23—Ham's Busy Day (Comedy).
May 24—The Bogus Ghost (Comedy).
May 26—A Baby Grand (Comedy).
May 27—Hazards of Helen Railroad Series (No. 81), "The Capture of Red Stanley" (Drama).

LUBIN.

Apr. 20—The Heart's Tribute (Three parts—Drama).
Apr. 22—Millionaire Billie (Comedy).
Apr. 24—Germs and Microbes (Comedy).
Apr. 27—Playthings of the Gods (Three parts—Drama).
Apr. 29—Love and Bullets (Comedy).
May 1—The Buckshot Feud (Comedy).
May 2—The Candle (Two parts—Drama).
May 4—None So Blind (Three parts—Dr.).
May 6—Father's Night Off (Comedy).
May 8—Skirts and Cinders (Comedy).
May 11—The Wheat and the Chaff (Three parts—Drama).
May 13—Jenkins' Jinx (Comedy).
May 15—Otto the Artist (Comedy).
May 16—The Beggar King (Two parts—Dr.).
May 18—Jackstraws (Three parts—Drama).
May 20—The Winning Number (Comedy).
May 22—Otto the Hero (Comedy).
May 25—Prisoners of Conscience (Three parts—Drama).
May 27—Oh, You Uncle! (Comedy).

SELIG.

Apr. 24—Selig-Tribune No. 33, 1916 (Topical).
Apr. 27—Selig-Tribune No. 34, 1916 (Topical).
Apr. 29—Badgered (Drama).
May 1—The Man Within (Three parts—Dr.).
May 1—Selig-Tribune No. 35, 1916 (Topical).
May 4—Selig-Tribune No. 36, 1916 (Topical).
May 6—The Elephant's Gratitude (Animal—Drama).
May 8—A Stranger in New York (Three parts—Drama).
May 8—The Selig-Tribune No. 37, 1916 (Topical).
May 11—The Selig-Tribune No. 38, 1916 (Topical).
May 13—The Sheriff's Duty (Western—Drama).
May 15—The Hard Way (Three parts—Drama).
May 15—The Selig-Tribune No. 39, 1916 (Topical.)
May 18—The Selig-Tribune No. 40, 1916 (Topical.)
May 20—A Boarding House Ham (Comedy).
May 22—The Test of Chivalry (Three parts—Drama).
May 22—The Selig-Tribune No. 41, 1916 (Topical).
May 25—The Selig-Tribune No. 42, 1916 (Topical).
May 27—A Five Thousand Dollar Elopement (Comedy-Drama).

VIM.

Apr. 21—Hired and Fired (Comedy).
Apr. 27—What's Sauce for the Goose (Comedy).
Apr. 28—The Rivals (Comedy).
May 4—The Brave Ones (Comedy).
May 5—Home-Made Pies (Comedy).
May 11—The Water Cure (Comedy).
May 12—The Pretenders (Comedy).
May 18—Thirty Days (Comedy).
May 19—A Fair Exchange (Comedy).
May 25—Baby Doll (Comedy).
May 26—Villains and Violins (Comedy).
June 1—The Schemers (Comedy).
June 2—The Land Lubbers (Comedy).

VITAGRAPH.

Apr. 15—Sin's Penalty (Three parts—Drama) (Broadway Star Feature).
Apr. 17—Life and Training in the U. S. N. (Educational).
Apr. 21—His Lucky Day (Comedy).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama (Broadway Star Feature).
Apr. 24—The Rookie (Drama).
Apr. 28—Terry's Tea Party (Comedy).
Apr. 29—The Man Hunt (Three parts—Drama) (Broadway Star Feature).
May 1—Jane's Husband (Comedy).
May 5—Some Chicken (Comedy).
May 6—The Resurrection of Hollis (Three parts—Drama) (Broadway Star Feature).
May 8—The Double-Double Cross (Comedy).
May 12—Out Ag'in In Ag'in (Comedy).
May 13—Accusing Voice (Three Parts—Dr.). (Broadway Star Feature).
May 15—A Lucky Tumble (Comedy).
—Scenes in Iceland (Scenic).
May 19—More Money than Manners (Comedy).
May 20—Miss Adventure (Three parts—Drama) (Broadway Star Feature).
May 22—The Cost of High Living (Comedy).
May 26—The Battler (Comedy).
May 27—The Primal Instinct (Three parts—Drama) (Broadway Star Feature).

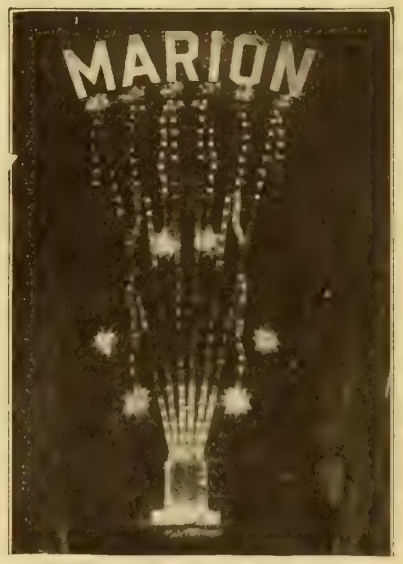
General Film Company Features

BROADWAY STAR FEATURES.

Apr. 1—Out of the Quagmire (Three parts—Drama).
Apr. 8—Myrtle, the Manicurist (Three parts—Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama).
Apr. 29—The Man Hunt (Three parts—Dr.).
May 6—The Resurrection of Hollis (Three parts—Drama).
May 13—Accusing Voice (Three parts—Dr.)
May 20—Miss Adventure (Three parts—Dr.).
May 27—The Primal Instinct (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Apr. 21—When Might is Right (Three parts—Drama).
Apr. 28—The Broken Promise (Three parts—Drama).
May 5—The Oath of Hate (Three parts—Dr.).
May 12—Broken Fetters (Three parts—Drama).
May 17—Spellbound (Five parts—Drama).
May 19—A Child of Fortune (Three parts—Drama).
May 26—The Flirting Bride (Three parts—Dr.).
June 2—Shadows (Three parts—Drama).



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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1560, 1562.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Apr. 26—Number 17 (Topical).
May 3—Number 18 (Topical).
May 10—Number 19 (Topical).
May 17—Number 20 (Topical).
May 24—Number 21 (Topical).
May 31—Number 22 (Topical).

BIG U.

Apr. 26—Lonesome House (Drama).
May 4—The Beloved Liar (Three parts—Dr.).
May 11—No release this day.
May 19—Nadine of Nowhere (Drama).
May 25—Corporal Billy's Comeback (Two parts Drama).
May 31—The Attic Princess (Drama).
June 1—Brother Jim (Drama).

BISON.

Apr. 29—The Torrent of Vengeance (Two parts—Drama).
May 6—The Leap (Two parts—Drama).
May 13—A Fight for Love (Two parts—Drama).
May 20—Huida, the Silent (Two parts—Dr.).
May 27—The Wedding Guest (Two parts—Dr.).
June 3—Tammany's Tiger (Two parts—Com.).

GOLD SEAL.

Apr. 25—The Other Half (Two parts—Society—Drama).
May 2—The Purple Maze (Two parts—Dr.).
May 9—The Mark of a Gentleman (Two parts—Drama).
May 16—Darcy of the Northwest Mounted (Three parts—Drama).
May 23—The Woman Who Followed Me (Two parts—Comedy-Drama).
May 30—The Silent Man of Timber Gulch (Two parts—Drama).

IMP.

Apr. 28—Why Mrs. Kentworth Lied (Three parts—Drama).
Apr. 30—Through Flames to Love (Two parts—Drama).
May 2—When Slim Was Home Cured (Com.).
May 4—Won With a Makeup (Comedy).
May 5—Just Kitty (Drama).
May 9—When a Wife Worries (Comedy).
May 10—The Go-Between (Drama).
May 12—The Capital Prize (Two parts—Dr.).
May 16—When Slim Picked a Peach (Comedy).
May 21—Claudia (Comedy).
May 23—The Health Road (Drama).
May 26—The Unconventional Girl (Two parts—Drama).
May 30—A Double Fire Deception (Comedy).
June 2—Jim Slocum No. 46393 (Two parts—Drama).

JOKER.

May 6—A Perfect Match (Comedy).
May 13—A Wife for a Ransom (Comedy).
May 20—A Raffle for a Husband (Comedy).
May 27—A Stage Villain (Comedy).
June 3—A Dark Suspicion (Comedy).

LAEMMLE.

May 4—No release this day.
May 5—The Thief of the Desert (Drama).
May 7—The Marriage of Arthur (Two parts—Comedy—Drama).
May 11—Her Husband's Faith (Two parts—Drama).
May 14—Her Great Part (Comedy—Drama).
May 18—Grouches & Smiles (Comedy—Drama).
May 19—Heartaches (Two parts—Drama).
May 25—No release this day.
May 28—No release this day.
May 30—The Fur-Trimmed Coat (Drama).
June 1—Two Mothers (Two parts—Drama).
June 4—The Wire Pullers (Comedy).

L-KO.

May 3—The Bankruptcy of Boggs & Schultz (Comedy).
May 7—Mr. Buddy Briggs Burglar (Comedy).
May 10—The Great Smash (Three parts—Comedy).
May 14—No release this day.
May 17—Gaby's Gasoline Glide (Two parts—Comedy).
May 22—No release this day.
May 24—A Busted Honeymoon (Comedy).
May 28—Gamboling on the Green (Comedy).
May 31—Tough Luck on a Rough Sea (Two parts—Comedy).
June 4—No release this day.

NESTOR.

May 1—Her Hero Maid (Comedy).
May 5—Lem's College Career (Two parts—Comedy).
May 8—Potts Bungles Again (Comedy).
May 12—Never Lie to Your Wife (Comedy).
May 15—He's a Devil (Comedy).
May 19—The Wooing of Aunt Jemima (Comedy).
May 22—Her Celluloid Hero (Comedy).
May 26—Her Husband's Wife (Comedy).
May 29—All Over a Stocking (Comedy).
June 2—Good Night Nurse (Comedy).

POWERS.

Apr. 29—A Family Affair (Comedy).
May 6—No release this day.
May 11—Mr Fuller Pep—He Tries Mesmerism (Comedy—Cartoon).
—Some Monkey Stars (Ditmars Educational).
May 13—No release this day.
May 18—A Toyland Robbery.
—Little Journeys in the Frozen North, Nome, Alaska (Educational).
May 20—Their Social Smash (Comedy).
May 25—Mr. Fuller Pep—He Dabbles in the Pond (Cartoon).
—The Juvenile Dancer Supreme (Leha Baskette in a Group of Classic Dances).
May 27—Storming the Trenches (Comedy).
June 1—It Can't Be True (Comedy).

RED FEATHER PHOTOPLAYS.

May 1—Dr. Neighbor (Five parts—Drama).
May 8—A Huntress of Men (Five parts—Dr.).
May 15—A Youth of Fortune (Five parts—Dr.).
May 22—Half a Rogue (Five parts—Drama).
May 29—The Iron Hand (Five parts—Dr.).

REX.

Apr. 30—Their Anniversary (Comedy).
May 2—Eleanor's Catch (Drama).
May 7—Scaling the Jungfrau (Educational—Scenic).
May 9—War in Mexico (Top.).
May 14—A Soul for Sale (Three parts—Dr.).
May 16—No release this day.
May 18—A Wife at Bay (Two parts—Drama).
May 21—Love Triumphant (Two parts—Dr.).
May 23—Virginia (Drama).
May 26—Harmony in a Flat (Comedy).
May 28—A Gentle Volunteer (Three parts—Drama).
June 3—A Cad (Drama).
June 4—As in a Dream (Three parts—Drama).

VICTOR.

Apr. 28—No release this day.
May 3—The Girl Who Feared Daylight (Two parts—Drama).
May 12—A Strange Confession (Drama).
May 17—The Three Wishes (Drama).
May 24—The Limousine Mystery (Two parts—Drama).
June 2—No release this day.

UNIVERSAL SPECIAL FEATURE.

May 8—The Adventures of Peg o' the Ring, No. 2, "A Strange Inheritance" (Two parts—Drama).
May 15—The Adventures of Peg o' the Ring, No. No. 3, "In the Lion's Den" (Two parts—Drama).
May 22—The Adventures of Peg o' the Ring (No. 4, "The Circus Mongrels") (Two parts—Drama).
May 29—The Adventures of Peg o' the Ring, No. 5, "The House of Mystery" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts Drama).

Mutual Film Corp.

AMERICAN.

May 1—Pierre Brissac the Brazen (Two parts—Drama).
May 8—The Touch on the Key (Two parts—Drama).
May 11—The Profligate (Three parts—Drama).
May 15—The Pretender (Two parts—Drama).
May 18—Four Months (Three parts—Drama).
May 22—Repaid (Two parts—Drama).

BEAUTY.

Apr 30—Two beds and No Sleep (Comedy).
May 3—Billy Van Deusen's Ancestrie (Com.).
May 7—All for Nuttin' (Comedy).
May 10—Skelly's Skeleton (Comedy).
May 14—No title (Comedy).
May 17—Billy Van Deusen's Fiancee (Comedy).
May 21—Twenty Minutes in Magic (Comedy).
May 24—Adjusting His Claim (Comedy).
May 28—The Pork Plotters (Comedy).

CENTAUR.

May 13—The Jungle Outcasts (Two parts—Drama).
May 20—High Lights and Shadows (Two parts—Drama).

CUB.

Apr 28—The Traitor (Comedy).
May 5—M. T. Dome's Awful Night (Comedy).
May 21—"Reel Life" (Mutual Film Magazine).
May 19—The Harmony and Discord (Comedy).
May 26—Preparedness (Comedy).

FALSTAFF.

Apr 29—Willing Wendy to Willie (Comedy).
May 1—The Dashing Druggist's Dilemma (Comedy).
May 6—The Skilful Sleigher's Strategy (Com.).
May 8—The Kiddie's Kaptain Kid (Comedy).
May 13—Freddie's Frigid Finish (Comedy).
May 15—Deteckters (Comedy).
May 20—Steven's Sweet Sisters (Comedy).
May 22—Politickers (Comedy).
May 27—Sammy's Semi-Suicide (Comedy).

GAUMONT.

May 3—See America First, No. 34, "Yosemite National Park" (Topical).
—Kartoon Komics (Cartoon).
May 7—"Reel Life" (The Mutual Film Corp.).
May 10—See America First, No. 35, "Atlanta, Ga." (Scenic).
—Kartoon Komics (Cartoon).
May 14—"Reel Life" (The Mutual Film Corp Magazine).
May 17—See America First, No. 36, "Yosemite National Park" (Scenic).
—Kartoon Komics (Cartoon).
May 21—"Reel Life" (Mutual Film Magazine).
May 24—See America First, No. 37, "Savannah, Ga" (Scenic).
—Kartoon Komics (Cartoon).

MUSTANG.

Apr 28—Unlucky Luke (Two parts—Western—Drama).
May 5—With a Life at Stake (Two parts—Drama).
May 12—The Gulf Between (Two parts—Dr.).
May 19—The Blindness (Two parts—Drama).
May 26—Jack (Two parts—Drama).

MUTUAL WEEKLY.

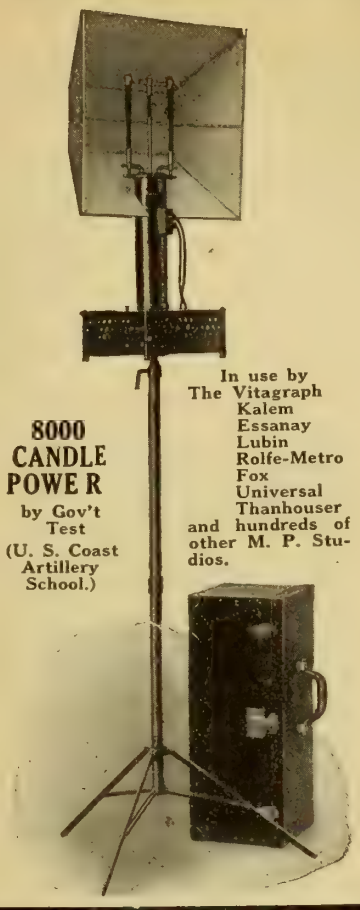
Apr 26—Number 69 (Topical).
May 3—Number 70 (Topical).
May 10—Number 71 (Topical).
May 17—Number 72 (Topical).
May 24—Number 73 (Topical).

THANHOUSER.

Apr 25—A Man of Honor (Two parts—Dr.).
Apr 29—The Carriage of Death (Three parts—Drama).
May 2—The Weakling (Two parts—Drama).
May 4—The Spirit of '61 (Three parts—Dr.).
May 9—When She Played Broadway (Two parts—Drama).
May 16—The Answer (Two parts—Drama).
May 23—For Uncle Sam's Navy (Two parts—Drama).

(*Mutual Releases continued on page* 1596.)

A&H.



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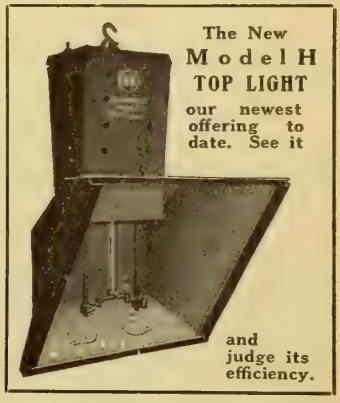

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1560, 1562.)

(*Mutual Releases continued from page* 1594.)

MUTUAL MASTERPICTURE DE LUXE.

May 4—Lying Lips (American—Five parts—Drama) (No. 98).
May 8—The Overcoat (American—Five parts—Drama) (No. 99).
May 11—Her Father's Gold (Thanhouser—Five parts—Drama) (No. 100).
May 15—The Isle of Love (Gaumont—Five parts—Drama) (No. 101).
May 18—The Courtesan (American—Five parts—Drama) (No. 102).
May 22—Nancy's Birthright (Signal—Five parts—Drama) (No. 103).
May 25—The Reclamation (American—Five parts—Drama) (No. 104).

MUTUAL SPECIAL FEATURE.

May 8—The Secret of the Submarine, No. 1 (Two parts—Drama).
May 15—The Secret of the Submarine No. 2 (Two parts—Drama).
May 22—The Secret of the Submarine, No. 3 (Two parts—Drama).
May 29—The Secret of the Submarine, No. 4 (Two parts—Drama).

VOGUE.

May 2—Out for the Count (Comedy).
May 7—Bungling Bill's Dream (Comedy).
May 9—Germatic Love (Comedy).
May 14—A Mix-Up at Rudolph's (Comedy).
May 16—The Man with the Hod (Comedy).
May 21—The Chinatown Villains (Comedy).
May 23—Rival Rogues (Comedy).
May 28—National Nuts (Comedy).

Pathe Exchange, Inc.

ARROW.

May 8—Who's Guilty? No. 1, "Pupnets of Fate" (Two parts—Drama).
May 15—Who's Guilty? No. 2, "The Tight Rein" (Two parts—Drama).

FEATURE.

May 1—The Iron Claw, No. 10, "The Living Dead" (Two parts—Drama).
May 8—The Iron Claw, No. 11, "The Saving of Dan O'Mara" (Two parts—Dr.).
May 15—The Iron Claw, No. 12, "The Haunted Canvas" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Apr. 18—Big Jim Garrity (Five parts—Dr.).
May 15—The Girl with the Green Eyes (Five parts—Drama).

MITTHENTAL.

May 1—Trouble Enough (Comedy).
May 15—Reckless Wrestlers (Comedy).

PATHE.

May 1—Siberia, the Vast Unknown, No. 6 (Scenic).
—How Small Sea Creatures Breed (Educational).
May 8—Boob Weekly (Animated Com.-Car.).
May 8—The Ascent to Mt. Rainier (Scenic).
—Beautiful Lake Chunzenji (Picturesque Japan) (Scenic).
May 15—Siberia, the Vast Unknown, No. 7 (Scenic).
—On the Island of Luzon, (Philippine Islands) (Scenic).

PATHE NEWS.

Apr 29—Number 35, 1916 (Topical).
May 3—Number 36, 1916 (Topical).
May 6—Number 37, 1916 (Topical).
May 10—Number 38, 1916 (Topical).
May 13—Number 39, 1916 (Topical).
May 17—Number 40, 1916 (Topical).
May 20—Number 41, 1916 (Topical).

PHUNPHILMS.

Apr 19—Lady Killers (Comedy).
Apr. 26—Them Was the Happy Days (Comedy).

ROLIN.

May 8—Luke and the Bomb Throwers. (Com.).

Miscellaneous Releases.

AUTHORS FILM CO., INC.

Mar.—Her Redemption (Drama).
Mar.—Love's Sacrifice (Drama).
Mar.—Sins of the Father (Drama).
April—Alsace (Five parts—Drama).

BLUEBIRD PHOTOPLAYS.

May 15—Elusive Isabel (Six parts—Drama).
May 22—A Son of the Immortals (Five parts—Drama).
May 29—Naked Hearts (Five parts—Drama).
June 5—The Eye of God (Five parts—Drama).
Jun. 12—Bobbie of the Ballet (Five parts—Drama).

FOX FILM CORPORATION.

May 1—Blazing Love (Five parts—Drama).
May 8—The Eternal Sapho (Five parts—Dr.).
May 15—Sins and Men (Five parts—Drama).
May 22—Battle of Hearts (Five parts—Drama).

INTERNATIONAL FILM SERVICE INC.

May 1—The Mysteries of Myra, No. 2 (Two parts—Drama).
May 8—The Mysteries of Myra (No. 3) (Two parts—Drama).
May 15—The Mysteries of Myra No. 4. (Two parts—Drama).

IVAN FILM PRODUCTIONS, INC.

Apr.—City of Illusion (Five parts—Drama).

JUVENILE FILM CORPORATION.

Mar.—A Chip Off the Old Block (Comedy).
Mar.—Chip's Elopement (Comedy).
Mar.—Chip's Backyard Barnstormers (Two parts—Comedy).
Mar.—Chip's Rivals (Comedy).

METRO PICTURES CORPORATION.

Apr. 24—The Comeback (Five parts—Drama).
May 1—The Snowbird (Rolfe—Five parts—Drama).
May 8—A Million a Minute (Quality—Five parts—Drama).
May 15—The Spell of the Yukon (Popular Plays & Players—Five parts—Dr.).
May 22—Notorious Gallagher (Columbia—Five parts—Drama).
May 29—The Scarlet Woman (Popular Plays & Players—Five parts—Drama).
Jun. 5—Borrowing Trouble (Five parts-Dram).

METRO-DREW COMEDIES

Have been released in the following order:
The Count of Ten (Comedy).
Number One (Comedy).
Childhood's Happy Days (Comedy).
Their Quiet Little Honeymoon (Comedy).
The Swooners (Comedy).
System Is Everything (Comedy).
Their First (Comedy).
The Model Cook (Comedy).
Sweet Charity (Comedy).

PARAMOUNT PICTURES CORPORATION.

May 1—David Garrick (Pallas—Five parts—Drama).
May 4—The Red Widow (Famous Players—Five parts—Drama).
May 8—Maria Rosa (Lasky—Five parts—Dr.).
May 11—Alien Souls (Lasky—Five parts—Dr.).
May 15—The Trust (Famous Players—Five parts—Drama).
May 18—Pasquale (Morosco—Five parts—Dr.).
May 22—The Frameup (Lasky—Five parts—Drama).
May 25—Saints and Sinners (Famous Players—Five parts—Drama).
Jun. 1—The Gutter Magdalene (Lasky—Five parts—Drama).
Jun. 5—The Evil Thereof (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Apr. 27—Col. Heeza Liar Wins the Pennant (Comedy).
May 3—Al Falfa's Scientific Diary (Comedy).
May 10—A Toyland Paper Chase.
May 17—Bobby Bumps and His Goatmobile (Cartoon—Comedy).
May 24—Kid Casey the Champion (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

May 1—The Dog Eaters of Benguet.
May 8—"Hiking" With the Igorots.
May 15—Among the Head Hunters.
May 22—Cruising Through the Philippines.
May 29—The Murderous Moros of Mindanao.
June 5—Visiting the Sultan of Sulu.
June 12—The Penal Colony of Palawan.

TRIANGLE FILM CORPORATION.

Releases for week of May 7:
The Good Bad-Man (Fine Arts—Five parts—Drama).
The No-Good Guy (Ince—Five parts—Dr.).
Releases for week of May 14:
Susan Rocks the Boat (Fine Arts—Five parts—Drama).
Not My Sister (Ince—Fine Arts—Five parts—Drama).

UNICORN FILM SERVICE CORPORATION.

May 7—The Rivals (Utah—Drama).
May 7—Count Meout (Comedy).
May 7—Gold and Dross (Puritan—Drama).
May 8—Tess of the Hills (Supreme—Two parts—Drama).
May 8—Our Darling Needs Nourishment (Comedy).
—The Syncopated Melody (Comedy).
May 9—His Indian Wife (Hiawatha—Two parts—Western—Drama).
May 9—Deceiving Dad (Comedy).
—U. S. Cavalry at Fort Meyer.
May 10—Hold-Up at Devil's Pass (Western—Drama).
May 10—Tango and Poker (Hippo—Comedy).
May 10—For His Brother's Sake (Puritan—Drama).
May 11—The Bachelor's Romance (Lily—Two parts—Drama).
May 11—A Good Skate (Jockey—Comedy).
—Toys of Mystery (Comedy).
May 12—The Sure Shot (Rancho—Western—Drama).
May 12—Pretzel and Flanigan (Gayety—Com).
May 12—The Gangster's Decoy (Supreme—Drama).
May 13—The Demon's Victim (Sunset—Two parts—West—Drama).

WORLD-EQUITABLE.

May 1—Twin Triangles (Equitable—Five parts—Drama).
May 8—Her Maternal Right (World—Five parts—Drama).
May 15—Sudden Riches (World—Five parts—Drama).
May 22—Tangled Fates (World—Five parts—Drama).
May 29—The Other Sister (World—Five parts—Drama).
June 5—The Woman of It (World—Five parts—Drama).
Jun. 12—The Crucial Test (World—Five parts—Drama).

V-L-S-E, INC.

Apr. 24—God's Country and the Woman (Vitagraph—Eight parts—Drama).

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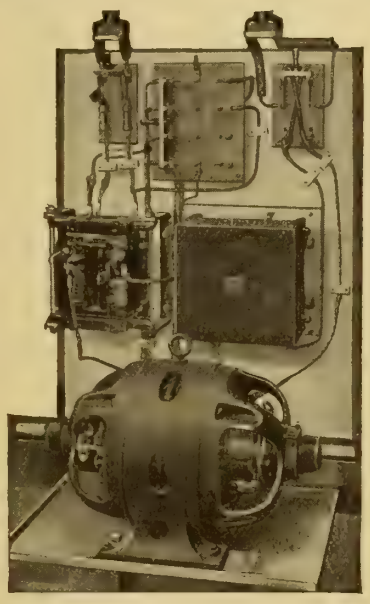

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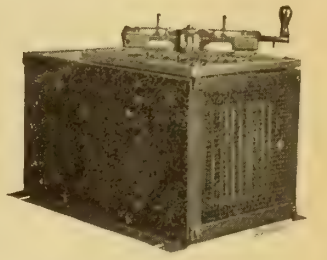

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1560, 1562.)

(*Continued from page* 1596.)

Apr. 24—Hearst-Vitagraph News No. 33, 1916 (Topical).
Apr 24—Mr. Jack Goes Into Business (Vitagraph—Comedy).
Apr. 28—Hearst-Vitagraph News No. 34 (Topical).
May 1—At Piney Ridge (Selig—Five parts—Drama).
May 1—Hearst-Vitagraph News No. 35 (Topical).
May 1—The Law Decides (Vitagraph—Seven parts—Drama).
May 1—Mr. Jack Hires a Stenographer (Com.).
May 5—Hearst-Vitagraph News No. 36 (Topical).
May 8—Britton of the Seventh (Vitagraph—Five parts—Drama).
May 8—Love's Toll (Lubin—Five parts—Dr.).
May 8—His Dukeship, Mr. Jack (Comedy) (Last No.).
May 8—Hearst-Vitagraph News No. 37 (Top.).
May 12—Hearst-Vitagraph News No. 38 (Top.).
May 15—Sherlock Holmes (Essanay—Seven parts—Drama).
May 15—Hearst-Vitagraph News No. 39 (Top.).
May 15—Kernel Nutt the Janitor (Comedy).
May 15—The Ordeal of Elizabeth (Vitagraph—Five parts—Drama).
May 19—Hearst-Vitagraph News No. 40 (Top.).
May 22—Kernel Nutt Wins a Wife (Comedy).
May 22—Hearst-Vitagraph News No. 41 (Top.).
May 26—Hearst-Vitagraph News No. 42 (Topical).
May 29—Hearst-Vitagraph News No. 43 (Topical).
May 29—Kernel Nutt, the Footman (Vitagraph—Comedy).

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Apr. 26—The Mishaps of Musty Suffer "Out of Order" (Comedy).
May 3—The Mishaps of Musty Suffer "Coming Down" (Comedy).
May 22—Gloria's Romance, No. 1, "Lost in the Everglades" (Drama).
May 29—Gloria's Romance, No. 2 (Drama).
Jun. 5—Gloria's Romance, No. 3 (Drama).

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Apr.—The Fire King (Five parts—Drama).

AMERICAN CORRESPONDENT FILM CORPORATION.
May 8—The Fighting Germans (Five parts—Topical).

THE BEACON FILMS, INC.
May —Get Villa Dead or Alive (Two parts—Drama).

CALIFORNIA MOTION PICTURE CORP.
Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.
Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.
Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.
Mar.—The Birth of Character (Five parts—Dr.).

DOMINION EXCLUSIVES, LTD.
Apr.—Nurse and Martyr (Drama).

E. & R. JUNGLE FILM CO.
Apr.—"Napoleon" and "Sally" (Comedy).

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HIPPODROME FILM COMPANY.
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IL GIORNALE ITALIANO.
April—On the Italian Battlefront (Five parts—Topical).

MEXICAN FILM CO.
April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.
April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.
Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.
Apr.—The Folly of Revenge (Nola—Five parts—Drama).

OLYMPIC MOTION PICTURE CO.
Mar.—The Little Orphan (Five parts—Drama).

PUBLIC SERVICE FILM COMPANY.
March—Defense or Tribute? (Topical).

RAVER FILM CO.
Mar.—Driftwood (Five parts—Drama).
Mar.—The Fortunate Youth (Drama).
Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

THE SUN PHOTOPLAY CO.
May—A Woman Wills (Five parts—Drama).

THE GEO. A. MAGIE DISTRIBUTING CO.
Mar.—Villa—Dead or Alive (Topical).

VARIETY FILMS, INC.
April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.
Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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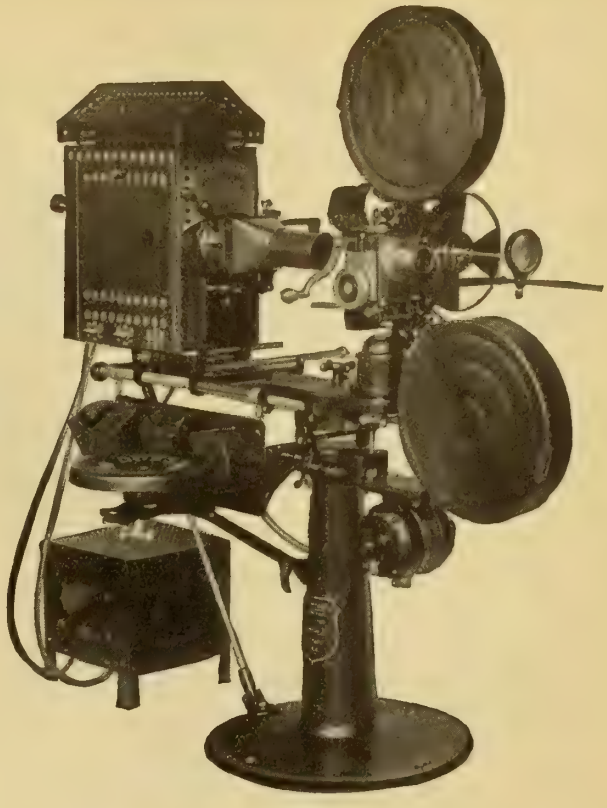

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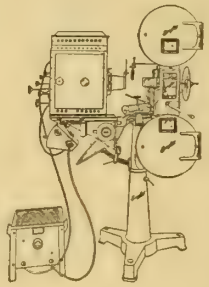

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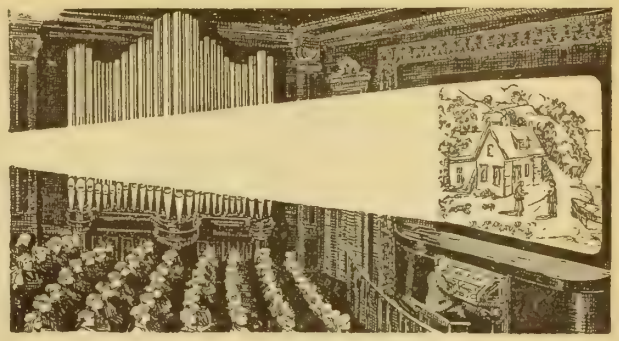

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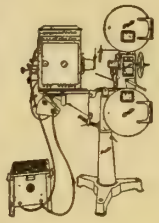

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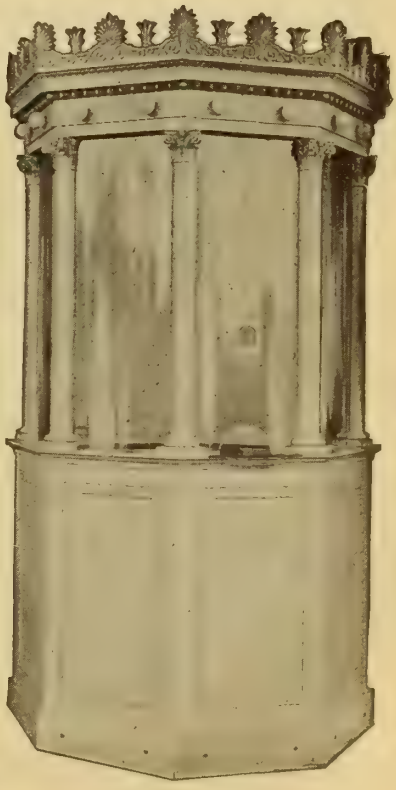

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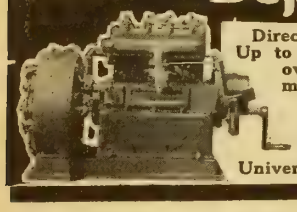

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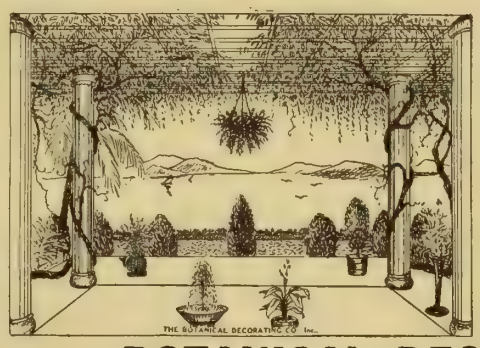

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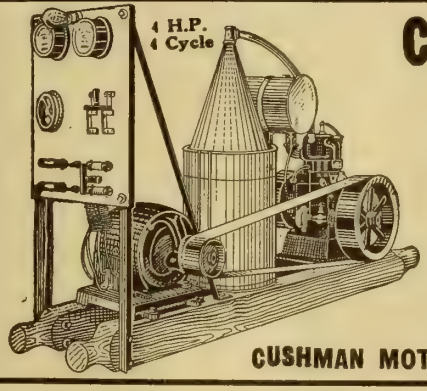

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If you have not donated 10% as yet please do so now or before June 15th.

The American public appreciate the worthiness of the Motion Picture Campaign for the Actors Fund of America and will help by packing your theatres and increasing your receipts on ***your*** day.

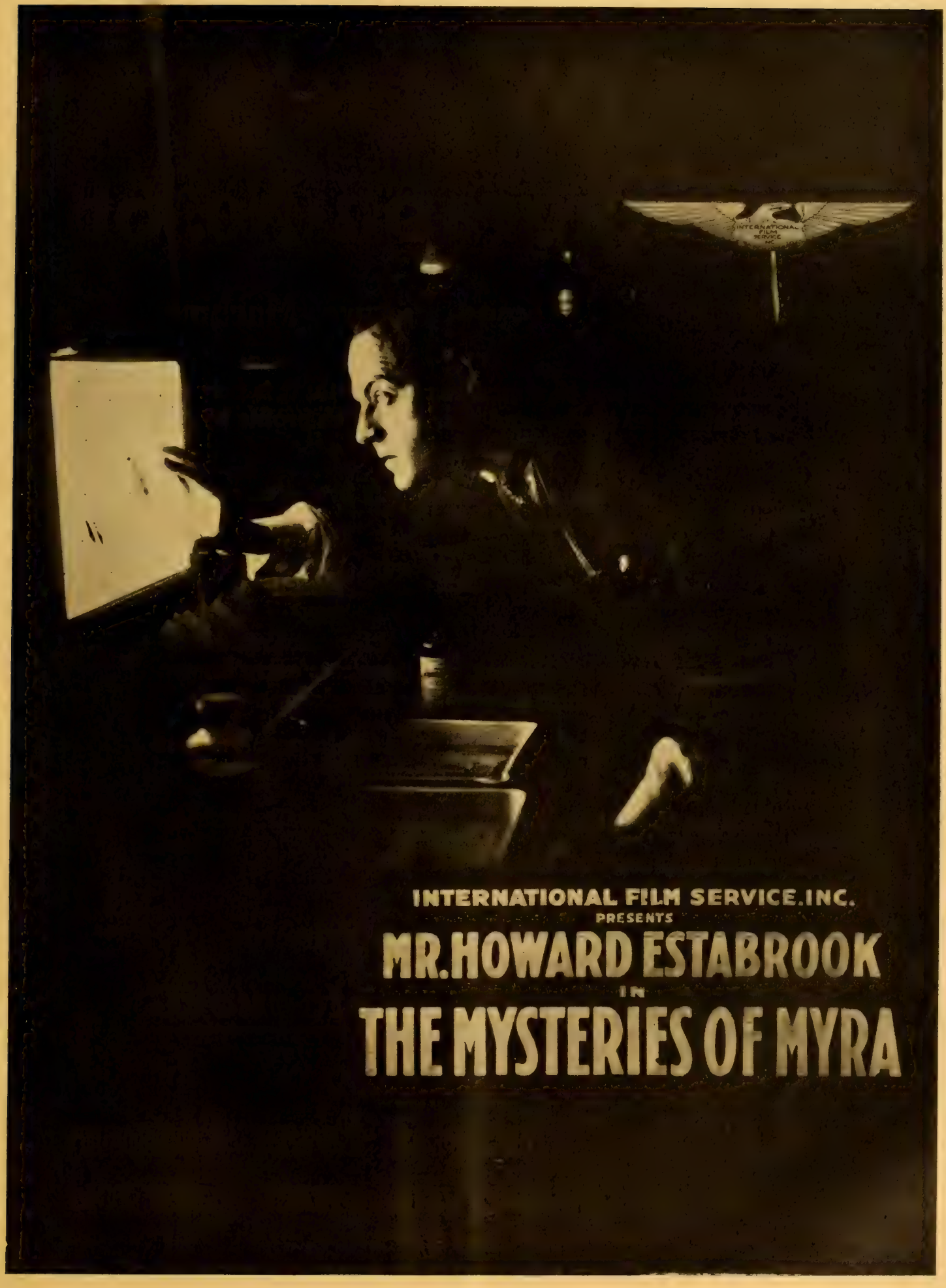
The Motion Picture Campaign for the Actors Fund Extends to

June 15th

The wide range of this campaign and the support given it by the American public is largely due to the enthusiastic co-operation and assistance of Exhibitors in the United States of America. The Executive Committee extends them a hearty vote of thanks and grateful appreciation for their disinterested kindness.

SAMUEL GOLDFISH, Chairman
EXECUTIVE COMMITTEE
30 East 42nd Street, New York

Checks payable to MOTION PICTURE CAMPAIGN FOR THE ACTORS FUND
J. Stuart Blackton, Treasurer, Locust Avenue, Brooklyn, New York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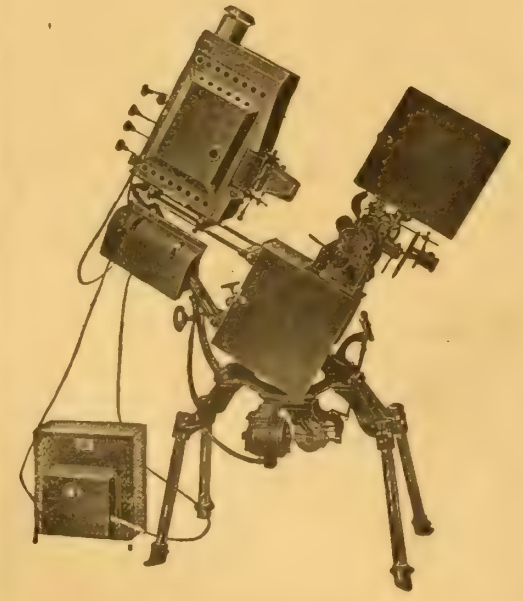

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